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In Search of True Inclusion and Practice

An overview of texts, projects and practice on cultural diversity
in the arts and culture sector in the Nordic region

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AUTHORS

Kaja Tvedten Jorem
 Hilde Ghosh Maisey
 Iwona Preis
 Kristín R. Vilhjálmsdóttir
 Martina Marti
 Niels Righolt

EDITORS

Astrid Aspegren
 Sofie Bervild Nielsen
 Laura Møller Henriksen

CONTRIBUTORS

Thomas Prestø
 Shanti Brahmachari
 Kemê Pellicer
 Maija Lummepero

DESIGN

Bleed Design Studio
 → www.bleed.com

NOTE

Throughout the report all titles and quotes of publications, cases and projects have been translated into English by the editors of this report. Original titles and quotes are indicated immediately after the translation.

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01 Introduction

“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.”

From the 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.

The documentation report *In Search for True Inclusion and Practice* is basically a survey of existing reports including cases and research reports, as well as policies and existing art practices on inclusion and interculture in a Nordic perspective. The context the report derives from is the grand three year Nordic project *Inclusive Cultural Life in the Nordics*, which have been led and coordinated by the Norwegian Arts Council from 2017 to 2019.

The purpose of collecting and summarizing existing data on publications and projects in the Nordic region has been to present a more comprehensive overview of the most influential publications and innovative initiatives that attempt to meet global challenges at a local level. We have searched the Nordic cultural sector for recent initiatives on cultural diversity, inclusion and interculture, both institutional, among the self-organized organisations^[1] and at the political level.

The focus of the survey has primarily been museums, libraries, cultural schools and self-organized artists and cultural workers working on arts and cultural projects related to democracy, citizenship and inclusion. The report points to potentials and pitfalls, including project and practice experiences, challenges and recommendations, in the work of opening the cultural sector to reflect and represent the composition of the population in the Nordic region. How can we promote a multiplicity of cultural expressions and ensure

that everyone participates in cultural life on the same footing and with equal rights?

Reporting to a diverse audience

In principle, this documentation report has the entire cultural sector in the Nordic region as a potential target group, but in particular the cultural policy makers, officials, cultural workers, artists, cultural organizations and arts and cultural institutions, local and regional cultural administrations, ethnic minority organizations and opinion makers in the Nordic region. The report will hopefully serve as a comprehensive overview for knowledge sharing and inspiration for the sector, and ideally it can help fuel new efforts in a Nordic perspective.

Collecting experiences

This collection of experience is the first covering all five Nordic countries with an updated knowledge sharing. And for the first time a general survey on intercultural experiences in the Nordics is in English. In general, the report draws a positive image of a Nordic cultural sector, with raising awareness on the need for change towards a more inclusive and diverse practice. “One size fits all” is no longer the answer when it comes to creating contemporary arts and culture experiences for a broad and complex audience.^[2] Innovative participatory approaches, user involvement, outreach and collaboration across population groups, cultural traditions, language, religion and

gender are emerging, setting new standards for arts and culture as facilitators of a more equal and diverse cultural sector.

New technologies and digital solutions can help improve access to culture. Several institutions are increasingly experimenting with new methods, project formats and intercultural dissemination that can help to interact with a diverse local population and even promote social change. Libraries have long been found to function as local community centres in addition to their original function of lending books. Museums have increasingly become platforms for social gatherings and spaces for cultural meetings in addition to presenting exhibitions and collections, and they also bridge between different historical traditions and contemporary multicultural societies.^[3]

An institutional wish to create new initiatives for social and cultural inclusion is present, but there is generally still a lack of skills and knowledge. Several commentators and researchers in the Nordic cultural sector argue that the institutions are looking to the self-organized field for inspiration, which has gained important experiences with new initiatives^[4]: Several cultural workers and minority organizations have managed to work across privileges and positions, and developed projects and strategies to create a more inclusive and solidified community practice that promotes real intercultural encounters and cultural representation. More and more

decision makers agree that recruitment must be on the agenda in terms of ensuring a firmly rooted cultural diversity and equal access to the art scene.

The survey also reveals time as another and important aspect of inclusion work. For example, several reports state that it takes longer than expected to establish inclusive and sustainable collaborations, primarily due to structural barriers to equal opportunities and legislation.

What are aftermaths of ingrained oppressive dynamics? Who are the influential structural gatekeepers? The survey presents some reports reflecting on the exclusion of art and their descriptions of how institutions face the concept of cultural diversity. Does cultural diversity compromise the institution's artistic visions? The answers as presented in both reports and cases are often based on a decolonizing practice, especially around collaborative relationships, in order to create safe spaces for empowerment and real social development.

The Nordic countries from a cultural policy perspective

When we look at new perspectives for the Nordic region^[5], it is obvious to compare current art and cultural field initiatives and experiences with political strategies and guidelines. In the strategy for Nordic cultural co-operation 2013 - 2020 published by the Nordic Council of Ministers, the ambition is, among other things, that the Nordic region, with sustainable development, must be open, intercultural and creative. Accordingly The Nordic Council of Ministers will promote a broad Nordic cultural co-operation, as well as an inclusive, accessible and equal arts and cultural scene, to promote the sense of belonging for everyone in the Nordic region and thereby strengthening cohesion.^[6] The Nordic Council of Ministers also articulates intercultural, as one of its 5 themes for the strategy 2013 - 2020^[7]:

“An active and dynamic cultural life, manifested in a diversity of cultural expressions, plays a key role in an inclusive society, and must be protected.” (Strategy for Nordic Culture co-operation 2013 - 2020, p.8)

The ideal of Nordic cultural life manifested through a diversity of cultural expressions is in line with the UNESCO Declaration on the Protection and Promotion of the Diversity of Cultural Expressions, which the Danish,

Swedish, Norwegian and Finnish governments all have signed. Several of the researchers, authors, and cultural workers included in this survey question the ideal of the homogeneous society and address the challenges facing e.g. the EU member states in a globalized society. One example that is being referred to is refugee crisis of 2015, which generated many discussions on 'national identity' and 'national values' across Europe and in the Nordics as well.

The cultural-political response to the crisis from the European liberal democracies was marked by discussions about which and whose culture should be supported. The cultural diversity of people with different backgrounds, experiences and perspectives does not always seem to be reflected in the publicly supported cultural life. Several reports and user surveys point out that not everyone participates on an equal footing^[8] and questions what happens to culture and the arts when used as an integration policy tool? How can art and culture help promote a socially and culturally more equal society in a time that, paradoxically, is proving to be more globalized and more marginalized at the same time? How are minorities protected so that they can remain represented, position themselves and offer new perspectives within the cultural and social debate? The British researcher François Matarasso states that minorities continues to be minorities, even though they are technically given the same rights as the majority. And at the same time, the values of the majority will continue to occupy the dominant position in democratic society. Therefore it is important to look at whether democratic societies are able to protect minorities and attitudes that go against the majority^[9].

The risk of fragmentation socially, culturally, economically and politically must be taken seriously, while at the same time the possibility of successful and comprehensive integration is present and awaiting action^[10]. The cultural sector holds great potential and the possibilities of diversity have already been made visible in several ways, including through a wealth of artistic expression, broad interdisciplinary partnerships, cultural analysis, as well as local, regional and transnational strategies. Overall, this report is a testimony to this.

It's worth noticing, that the population composition of the Nordic countries has changed radically in recent years. In 2015, almost 15% of the Nordic population had their

roots outside the Nordic countries^[11]. Since 2000, the population of the Nordic countries has increased by 2.7 million, of which 30% is due to 'natural increase' (more births than deaths) and 70% to a net migration (more immigrants than emigrants).^[12] These trends are expected to increase further by 2030, which represents an increase of more than 10% (from roughly 26 million today to 30 million inhabitants).

Cultural diversity is already a reality for a large number of Nordic municipalities and regions - not least in the larger urban communities. This has long been recognized as a condition that also has cultural policy implications. Both Sweden and Norway have thus incorporated cultural diversity into the formation of their respective national cultural policies, while the rest of the Nordic countries yet have not progressed so far.

Reading Guide

The 6 knowledge partners and resource centres behind the NFI, the Nordic Forum for Interculture (CKI, TrAP, Intercult, Interculture Drammen, Culture for All and Reykjavik City Library) have all contributed with selected publications, examples of best practice and descriptions of specific art projects in the Nordic countries.

Initially, the report presents a comprehensive Nordic bibliography in Chapter 2, consisting primarily of Nordic publications, to which are added a few European and international key works. The bibliography is divided alphabetically within 2 time spans, respectively 2010 - 2018 and year 1995 - 2009. The bibliography is not a full coverage of publications in the field, but more an extended reflection of the works and publications, that have been prior and relevant to the work of the NFI partner organisations and professionals in the sector.

In Chapter 3, a collection of selected reports and cases from the Nordic bibliography is unfolded and commented. This material is selected on the basis of the bibliography's overall trends, as well as timeliness and degree of innovation, which together can serve as a series of recommendations for the cultural sector at large. Based on examples solemnly from the Nordic countries, Chapter 4 provides a selection of intercultural projects in the Nordics with focus on inclusive practices.

Chapter 5 describes competencies and best practices of the NFI network. It's a selection

of the most significant ongoing and previous projects the network partners have been engaged in. As a backdrop for the presentation of existing reports, cases and art projects, Chapter 6 looks more closely at how the Nordic countries work with cultural diversity in cultural policy, both at a Nordic level (Nordic Council of Ministers) and at a national level. Chapter 7 presents a summarized list of national donors, contributors and foundations in the Nordic countries.

Background

This documentation report is part of the Nordic Forum for Interculture's ongoing work, which at various levels supports the industry in anchoring and developing cultural diversity institutionally and politically. The Nordic Forum for Interculture is a transnational partnership of Nordic resource centres, which works to promote cultural diversity while confronting the challenges that accompany the multicultural society and the intercultural dialogue in a globalized reality.

The Nordic Forum for Interculture creates the opportunity to gather experiences and knowledge in a broader Nordic context, thereby providing opportunities to anchor and develop cultural diversity politically and institutionally, locally, nationally and internationally. The network, which was first initiated in 2007 with a focus on gathering experience and mapping the current situation in the Nordic region at that time, has been revitalized in 2017 in connection with the ongoing large Nordic initiative Including Cultural Life in the Nordic region, under the auspices of the Arts Council of Norway.

The network is rooted in the great experience-gathering work that was carried out in the Nordic countries in the period 2007 - 2011, where a number of national and Nordic initiatives were mapped in the cultural field, where recommendations were made at the political level and not least a number of indicators to promote real change were launched. Since then, the political reality in the Nordic countries has not placed intercultural efforts high on the agenda. But in the last few years, the need to think more nuanced about inclusion, citizenship and the connection between culture and democracy has grown in all the five Nordic countries. Although there are considerable differences between the countries, the challenges are often the same.

NOTES

- [1] Self-organised compared with CSO (Civil Society Organisation)
- [2] Falk: Identity and the museum visitor experience, 2009
- [3] State of the nordic region 2018, s. 187
- [4] A.o. Yvonne Rock: Mångfald är framtiden, 2007
- [5] The Nordic Region consists of: Denmark, Sweden, Norway, Finland, Greenland, Iceland, Faroe Islands, and Åland. Source: Nordisk Ministerråd: State of the Nordic Region, 2018
- [6] Strategy for Nordic Culture co-operation 2013 – 2020, s. 3
- [7] All 5 themes are: The sustainable Nordic region The creative Nordic region The intercultural Nordic region Young people in the Nordic, The Digital Nordic region
- [8] Kulturanalys, Lene Bak: Brugerundersøgelsen, State of the Nordic Region
- [9] François Matarasso: Many Voices
- [10] Pasi Saukkonen: From Fragmentation to Integration, 2016
- [11] State of the nordic region 2018, s. 56
- [12] State of the nordic region 2018, s. 48



LivetBitch!. Photo: Pärilan Wallefelt.

“Whose heritage creates the archives, art works and exhibitions?”*

The Nordic Agency for Cultural Analysis, Who Gets to Take Part? - Perspectives on Inclusion and Integration in Cultural Life in the Nordic Countries [Vem får vara med? – Perspektiv på inkludering og integration i kulturlivet i de nordiske lande]. Stockholm: Nordic Kulturfakta, 2018

* Quote translated from Swedish: "Vems arv skapar arkiven, konstverken och utställningarna?"

02 Nordic Bibliography

The following is a collected bibliography on publications that in various ways look at themes such as inclusion, intercultural and cultural diversity within the Nordic cultural sector. The bibliography is presented in alphabetical order separated into two time frames, respectively the years 2010-2019 and 1995-2009. The publications included in this report are primarily Nordic publications, however there is also included European publications with Nordic contributions and/or participation. A selected collection of international publications of the same themes are attached in the appendix.

Publications year 2010 - 2019

AHMADI, FERESHTEH. 2013. Diveristy Barometer [Mångfaldsbarometern]. University of Gävle

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BAYER, NATALIE (EDS.). 2018. Curating as Anti-Racist Practice. Helsinki: Aalto University
→ Link

BJÖRGVINSSON, ERLING, PELLE EHN & PERANDERS HILSSGREN. 2012. Agonistic Participatory Design – Working With Marginalized Social Movements. CoDesign, International Journal of CoCreation in Design and the Arts. Londen: Taylor & Francis.

BJØRNSEN, EGIL. 2014. The Limitations of Audience Development. Copenhagen: Nordic Performing Arts

BJØRNSEN, EGIL, LOUISE EJGOD HANSEN & INGRID VATNE. 2015. Between Participation and Audience Development - When Audience is About Qualitative Change [Mellem deltagelse og publikumsudvikling – når publikumsudvikling handler om kvalitative forandringer]. Odense: Institute for Cultural Sciences, University of Southern Denmark
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BORELLO, MATTHIAS HVASS, SOLVEIG THORBORG & MIK AIDT. 2012. Take Part: ArtReach. The Art and Institution at the Age of User Involvement [Kunsten og institutionen i brugerinddragelsens tidsalder]. Copenhagen: The Nikolaj Contemporary Art Center

BRAHMACHARI, SHANTI & KARIN BRUNVATHNE BJERKESTRAND, HEIDI M. HARALDSEN, SIRI INGUL & ANNA S. SONGEMØLLER. 2016. Narrative Identity [Narrativ Identitet]. Vollen: Tell Publishing

BRANDRUP KORTBEK, HJØRDIS. 2015. Culture Dissemination in the Regional Culture Agreements: The Complexity of Democracy and Participation [Kulturformidling i de regionale kulturaftaler: Demokratiets og deltagelsens kompleksitet]. Odense: Institute for Culture Sciences, University of Southern Denmark
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BRÆNDHOLT LUNDGAARD, IDA & JACOB THOREK JENSEN (EDS.). 2014. Museums, Knowledge, Democracy, Transformation. Contributions from: Adele Chynoweth, Bo Skaarup, Camilla Mordhorst, Ditte Vilstrup Holm, Flemming Just, Gert Biesta, Louise Egholm Burchart, Pier Luigi Sacco, Sanne Kofoed Olsen, Yasmin Khan. Copenhagen: Board of Culture
→ Link

BRÆNDHOLT LUNDGAARD, IDA & JENSEN, JACOB THOREK (EDS.). 2015. Museums, Citizens and Sustainable Solutions [Museer, borgere og bæredygtige løsninger]. Copenhagen: The Danish Agency for Culture
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BRÆNDHOLT LUNDGAARD, IDA & JENSEN, JACOB THOREK (EDS.). 2013. Museums – Social Learning Spaces and Knowledge Producing Processes. Contributions from: Thomas Bloch Ravn, Amareswar Galla, Christian Gether, John H. Falk, Jacob Christian Salvig, Martha Flemming, Jette Sandahl, Lynn D. Dierking, Søren Friis Møller, Niels Righolt. Copenhagen: Board of Culture
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CKU – CENTER FOR CULTURE AND DEVELOPMENT. 2010. My World IMAGES. Copenhagen

CUPORE. (coming 2019) Cultural Diversity and equality in Finnish art field (working title). Helsinki: Cupore
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Brokering Migrants' Cultural Participation. Photo: ECCOM.

“What does it mean for a ‘national’ museum of modern art to embrace the ‘global’ and cultural diversity when their collections, the lifeblood for their operations, are programmatically and ontologically rooted in largely European and North American art works with their associated Eurocentric art historical curatorial and epistemological imperatives? (...) And in relation to questions of taste – what kinds of aesthetic judgements and criteria are to be made that can accommodate both western and non-western art in the same gallery spaces on equal terms?”

Paul Goodwin, Confessions of a recalcitrant curator - or how to reprogramme the global museum in *The Persistence of Taste: Art, Museums and Everyday Life After Bourdieu, Culture, Economy and the Social*, Abingdon: Routledge, 2018

03 Selected Publications, Reports and Cases

The following chapter presents an annotated and commented list of a number of selected publications, reports and cases based on the complete bibliography in Chapter 2. The following list is divided into year 2010 - 2018 and year 1995 - 2009. Diverse audience engagement, a public accessible cultural and art life and museums as spaces for dialogue and mutual learning are among some of the discussed topics which especially focus on including and engaging several diverse target groups within the Nordic cultural sector.

Reports and Cases year 2010 - 2019

AIDT, MIK. 2011. Audience and Interculture [Publikum og interkultur]. Copenhagen: Danish Centre for Arts and Interculture

DESCRIPTION:

The inspirational book 'Audience and Interculture' consists of interviews and reports from cultural institutions in England, the Netherlands and Denmark, who work focused and strategically with audience development. The book tells about different methods for audience development and provides inspiration for how you can approach this work. In the last part of the book, you can get ideas on how to get started on the work yourself and find a guide for further

information on audience development and diversity.

BAYER, NATALIE (ED.). 2018. Curating as Anti-Racist Practice. Helsinki: Aalto University

DESCRIPTION:

The anthology 'Curating as Anti-Racist Practice' reflects upon museums and exhibitions from the perspective of postcolonial museology, and critical migration and regime research. Beyond critical analysis, this collection of texts is about collecting strategies and forms of action that make it possible to think of curating as anti-racist practice. Using as springboards the intersections between social battlefields and curatorial practices, as well as a focus on

agency, this book examines the relationality of struggles for and against representation. Therefore, the focus is on discursive strategies of resistance, contact zones and approaches to re-appropriation.

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BJÖRGVINSSON, ERLING, PELLE EHN & PERANDERS HILSSGREN. 2012. Agonistic Participatory Design – Working With Marginalized Social Movements. CoDesign, International Journal of CoCreation in Design and the Arts. London: Taylor & Francis

DESCRIPTION:

Participatory design (PD) has become more and more involved in the public spheres,

and everyday life no longer revolves solely around the workplace. Here, an alternative innovation practice is outlined in line with PD's original visions, based on the experiences of running Malmö Living Labs - an open innovation environment where new constellations, issues and ideas evolve from the ground up to long-term collaborations among various stakeholders. Three issues and controversial questions are addressed in the article; 'Agonistic public spaces', 'reification' and 'infrastructure' are explored in relation to democracy, innovation and other future-oriented practices.

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BORELLO, MATTHIAS HVASS, SOLVEIG THORBORG & MIK AIDT. 2012. Take Part: ArtReach. The Art and Institution at the Age of User Involvement [Kunsten og institutionen i brugerinddragelsens tidsalder]. Copenhagen: The Nikolaj Contemporary Art Center

DESCRIPTION:

The publication, which is a collaboration between The Nikolaj Contemporary Art Center and the Factory for Art and Design in Copenhagen, is a presentation of the outreach project curated by Nikolaj Kunsthal in the years 2010–2012 with the title ArtReach, funded by the Arts Council. Artreach investigated the art galleries's room to manoeuvre and their opportunities to facilitate collaborative art processes outside the art gallery in close dialogue with selected population groups, their local environments and artists, whose practice is based on involvement and dialogical resources and tools. ArtReach was a collaboration between Kunsthallen, local cultural houses and three Danish artists units. The three artist units worked with participant-based and site-specific art in three locations in Copenhagen: 1) GrApp your Identity created digital tools for cultural education to teach children and young people about the value of culture. 2) The artist group Perfume worked with citizen involvement and dialogic spaces in a - at times disadvantaged - local environment, focusing on getting the art out on the street in dialogue with the local youth. 3) The artist group YNKB did the co-created project The Common Kitchen Garden focusing on food supply and communities, through a collaboration with a local soup kitchen. The publication covers case descriptions together with practical recommendations, as well as interviews, articles and cultural policy conversations with the project's internal and external partners.

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BRAHMACHARI, SHANTI & KARIN BRUNVATHNE BJERKESTRAND, HEIDI M. HARALDSEN, SIRI INGUL

& ANNA S. SONGEMØLLER. 2016. Narrative Identity [Narrativ Identitet]. Vollen: Tell Publishing

DESCRIPTION:

The anthology "Narrative Identity" sheds light on drama and theatrical methods from work in schools and groups with varied social and cultural backgrounds. The book deals with the concept of "narrative identity" and examines it against two existing practices in Norway today; Solidarity Forum Theater and TextLab. It is primarily targeting students who are enrolled in teacher training and in the course "multicultural understanding", but will also be of interest to everyone else who work with interculture. At the beginning, the book presents a theory chapter that examines and elucidates the phenomenon of narrative identity. Then, it moves into two practically grounded chapters, finally it gathers the threads into a chapter where all the parts are put into "play" with each other. The non-fiction book presents theory and practice in interaction, reveals a theoretical landscape and provides practical tools for those who work with drama and theater in intercultural Norway.

BRÆNDHOLT LUNDGAARD, IDA & JENSEN, JACOB THOREK (EDS.). 2015. Museums, Citizens and Sustainable Solutions [Museer, borgere og bæredygtige løsninger]. Copenhagen: The Danish Agency for Culture

DESCRIPTION:

The publication focuses on museums and sustainable development of our society based on the results of the Culture Agency's National User Survey of 2014. Main results from the survey and current trends in audience behavior are presented. A number of museum leaders and researchers contribute articles, based on the results of the local user surveys, about sustainability in a museum context (culture in interaction with social, economic and environmental parameters), the potential of diversity in art and culture (recognition of different genders, age, educational backgrounds, ethnicity, spirituality and sexual orientation) and inclusion as a framework for developing citizenship skills.

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BRÆNDHOLT LUNDGAARD, IDA & JACOB THOREK JENSEN (EDS.). 2014. Museums, Knowledge, Democracy, Transformation. Copenhagen: The Danish Agency for Culture.

DESCRIPTION:

The publication presents the results of the National User Survey of 2013, which is based on more than 200 Danish museums and cultural institutions. These include the identification of museum development directions in the development of cultural democracy, at both sectoral and institutional levels. The publication highlights how museums, as democratic educational institutions in society, can offer constructive inputs for social and cultural change, and generally addresses four different themes: Identity and Learning Behavior focuses on the user's social and professional learning and how the museum can contribute to increased citizenship skills for the individual. Space for Intercultural Dialogue reflects on the fact that one third of users announce that they have a culture rooted in countries other than Denmark. Gender Equality addresses the fact that men are overrepresented in museum boards and museum management, exhibitions and collections are as well dominated by men. Cultural Tourism describes that one quarter of the museum's users are foreign tourists and this trend is expected to increase. Here, the publication looks at relationships between local involvement and international strategic focus.

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BRÆNDHOLT LUNDGAARD, IDA & JENSEN, JACOB THOREK (EDS.). 2013. Museums – Social Learning Spaces and Knowledge Producing Processes. Copenhagen: The Danish Agency for Culture.

DESCRIPTION:

Museums – Social Learning Spaces and Knowledge Producing Processes is the Danish Agency for Culture's publication on creating opportunities for Danish museums to develop open social learning spaces for knowledge production processes, social change and sustainable growth. Including focus on collaboration and inclusion as tools to meet the social responsibility of museums. The National User Survey 2012 forms the basis for the publication and is also based on an international seminar from May 2013 at the ARKEN Art Museum, where 230 museum leaders, curators and educators discussed user participation and multilingualism within the fields of art and culture. The publication describes six overarching themes: 1) the potential of museums as a social learning space for knowledge production, 2) diversity and intercultural dialogue focusing on strategic management with a user perspective, 3) motivation learning methods: understanding

the museum user's motivation and learning, 4) social inclusion and interdisciplinarity, 5) the museum as a social learning space, 6) cultural democracy and user involvement as the focal point of knowledge production processes and institutional change.

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DYSTHE, OLGA, NANA BERNHARDT & LINE ESBJØRN. 2013. Dialogue-Based Teaching. The Art Museum as a Learning Space. Copenhagen & Oslo: Skoletjenesten & Fagbokforlaget

DESCRIPTION:

The publication perceives the museum as a learning space, where learning occurs when the student's curiosity and creativity are brought to life through conversation and practical aesthetic activity. Based on dialogue-based teaching, the book documents and reviews seven different cases in which experienced museum educators work to engage students' "life world" and put the multi-voice into play among groups of children and young people. Among other things, with the use of art and design as a focal point for dialogue on social issues. As a starting point for analyzing the seven cases, the book is based on the question "how can art museums engage children and young people and act as an alternative learning space to increase citizenship?".

EDSTRÖM, NINA & CHARLOTTE OSMOS HYLTÉNCAVALLIUS. 2011. Inclusion Processes in Cultural Life [Inkluderingsprosesser i kulturlivet.]. Norsborg: Multicultural center

DESCRIPTION:

Nina Edström's and Charlotte Osmos Hylténcavallius' report Inclusion Processes in Cultural Life, on behalf of the Ministry of Culture, examined the results of the Multicultural Year (2006) for the organization of publicly funded cultural institutions, as well as production and public work. The purpose was to illustrate good examples of diversity work, while also identifying the challenges with a view to creating long-term structural changes in the cultural institutions. The biggest challenge was the composition of the institutional staff in relation to race and ethnicity. The authors conclude that the institutions can benefit from mapping the composition of staff through principles of voluntariness, evaluation and self-identification in order to create a solid foundation for development work that discourages discrimination. The report emphasizes that

there must be a management strategy and that the issue of diversity must be part of the budget. In addition, the work for change must also be seen as a real need for the staff.

ELGVIN, OLAV; JON ROGSTAD & SARAH FOSSEN SINNATHAMBY. 2013. Rurban Meetings: Participation and Unity Among Youth and Women in Stovner [Rurbane møter: Deltakelse og samhold blant ungdom og kvinner på Stovner]. Oslo: Fafo

DESCRIPTION:

The theme of this report is social meetings in Stovner, Norway, and how these can help stimulating increased participation in society among young citizens and women. Point of departure for the report is the fact that Stovner has undergone a change: from being an urban area characterized by a majority of ethnic Norwegian residents, the area today is one of Oslo's most multicultural districts. This development has created some challenges - not least in terms of what keeps the community together within this new local society, which rules must be in place, and how can new gathering points be developed in the established local environment? What should bring Stovner's population together in shared communities? It is assumed that joint meetings are arenas for communication between authorities, organizations and residents. The project is rooted in the Groruddalen initiative, whose ambition is to focus on potential rather than problems.

EUROPEAN COMMISSION. 2012. European Audiences: 2020 and Beyond; Conclusions of the Conference Organised by the European Commission on 16-17

DESCRIPTION:

The conference "European Audiences: 2020 and beyond" began with a discussion of what the audience's development is and why it should be considered as a core element of planning any kind of organization and event. We then examined how audiences could be strengthened by involving them in ongoing programming, how audiences can engage by sharing experiences in dialogue or taking active part in the process, how audiences can be further expanded and diversified, and how to address challenges for cultural institutions in terms of hosting and managing audiences and their expectations.

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FURUMARK, ANNA (ED.). 2013. Disturbing Homogeneity, Lund: Nordic Academic Press

DESCRIPTION:

Where does the image of a homogeneous Swedish people come from? How are notions of the normal constructed? Which role does cultural institutes play in creating a more open society where everyone can participate? In this anthology, a number of well-known commentators, researchers, practitioners, and professionals from the culture and cultural heritage sectors discuss these issues and look at notions of cultural purity and homogeneity as ideals of society. The book also provides a unique insight into how, among other things, racism, Islamophobia and anti-semitism are strengthened through notions of cultural homogeneity, where cultural heritage is used to divide people into those who can participate and those who are excluded. The book offers suggestions on how we can bridge differences and create communities, which contains a great deal of responsibility, as well as enormous opportunities, for cultural institutions and other community actors.

INTERCULTURE/WOLFBROWN. 2018. Building Capacity for Assessing Impact - Key Findings from Pilot Study. Drammen Municipality: Interculture.

DESCRIPTION:

Interculture engaged Wolf Brown in 2017 to develop tools and methods for assessing the intrinsic impact of Interculture's programs and to explore how this capacity might be shared more widely in Norway. The goal of this pilot project was to develop methods for measuring audience responses to a wide range of multicultural programming. This work served two purposes. The first was to collect data to support Interculture in understanding the impact of its own programs and how to continually refine them. The second was to assist Interculture in building its capacity as a competence center that supports local, regional, and national organizations in studying the impact of their intercultural content production and audience development initiatives. Wolf Brown is currently in the process of working with Interculture to design a research consortium where Interculture will take a leadership role in building the capacity of local organizations to conduct impact studies through educational materials and hands on experience.

INTERCULTURE (EDS:). 2019. Diversity in Cultural Life - How to Include more in Front of, On and Behind the Stage? [Mangfold i Kulturlivet - hvordan inkludere flere foran, på og bak scenen?] Drammen Municipality: Interculture.

DESCRIPTION:

Drammen Municipality's Interculture wants to inspire and share experiences, give tips and advice on how to include more people in front, on and behind the stage. The purpose of "Diversity in Cultural Life" is to provide cultural organizers both inspiration and specific tips and tools so the threshold becomes lower in order to bring a higher focus on cultural diversity both on, in front of and behind the stage. The manual presents practical examples, specific advice from various organizers and relevant findings from studies and research nationally and internationally. In addition, the book presents practical tasks that help to identify strengths and weaknesses in one's own events, map resources and focus on diversity in all aspects of one's business.

IVARSSON, SARA REBECKA. 2015. The Audience That Did Not Want To Come - Museum of Gothenburg's Work To Broaden The Audience From a Diversity Perspective and a Survey of the Target Group Museum Goers, Young Adults from Gothenburg's Outer Areas [Publiken som inte ville komma, Göteborgs stadsmuseums arbete för att bredda publiken ur ett mångfaldsperspektiv samt en kartläggning av målgruppen museiovana, unga vuxna från Göteborgs ytterområden]. University of Gothenburg

DESCRIPTION:

Museum of Gothenburg wants to reach a wider audience than what they do today. The purpose of this study is partly to identify why the chosen target group (young adults from Gothenburg's remote areas) does not attend the museum and to study how Museum of Gothenburg works to reach this specific target group. Additionally, the study points out various concrete opportunities for development and collaborations in order to reach the desired target group.

JOOF, CAMARA LUNDESTAD. 2018. I Am Always Talking About It [Eg snakker om det heile tida]. Oslo: Samlaget

DESCRIPTION:

"I Am Always Talking About It" [Eg snakker om det heile tida] is a testimony, an appeal and a self-examination. Camara Lundestad Joof was born in Norway, with a Norwegian mother and

Gambian father. The book depicts how racism which she constantly is experiencing, impacts everyday life and controls her thoughts. She examines her memory. What if she remembers something wrong, how will someone threaten her then? How many details does one have to remember in order to seem credible? Do they believe in themselves? And can anyone ever free themselves from the question of skin color?

LAURSEN, ANNEKEN APPEL; NIELS RIGHOLT, DANIELLE GULDMANN SEKWATI, SOFIE ILSØE SJÖBLUM & CHRISTINA PAPSØ WEBER. 2014. Tools for change. How Outreach Makes Museums Matter, Copenhagen: Danish Centre for Arts & Interculture

DESCRIPTION:

"Tools for Change" was published through a collaboration between ARKEN art museum, the local history museum The Old Town and Danish Centre for Arts & Interculture. The publication examined three questions: What do meaningful museum experiences for new audiences contain? How can cultural institutions be engaged on embracing new audiences? And what can art and cultural history museums learn from each other's ways of working with user participation? The publication explores three themes (relationships, relevance to society and meeting places) and conveys the most important results in relation to theoretical and methodological reflections, including the presentation of the project's specific cases, as well as expert comments.

LINDFORS, SONYA (ED.). 2018. Blackness & the Postmodern. Helsinki: UrbanApa

DESCRIPTION:

This preview contains four texts of various forms, each of them approaching the friction between blackness and postmodern contemporaneity in one way or another. The writers come from different backgrounds and localities; they are artists, curators, researchers, performers, activists and much more. The collection is not seeking coherence, but juxtaposing different voices and perspectives.

[→ Link](#)

LYDERSEN, ASTA BUSINGYE. 2013. Afropolitt. Oslo: Aschehoug

DESCRIPTION:

Asta Busingye Lydersen takes us into her everyday life where she shares relentless and

sharp observations and discusses Norway's complicated relationship with multiculturalism. In her personal essay she continues the slogan from the 70's women's struggle: The personal is political. By sharing stories from her life, she asks us to see Norway through her eyes - as a woman, as an artist and as an African politician.

MCINTYRE, MORRIS HARGREAVES ON BEHALF OF THE SWEDISH DEPARTMENT OF CULTURE. 2018. Audience Atlas Sweden - Introduction of Audience Atlas Sweden and Culture Segments [Introduktion av Audience Atlas Sweden och Kultursegment]. London: Morris Hargreaves McIntyre (MHM) on behalf of the Swedish Ministry of Culture

DESCRIPTION:

The report 'Audience Atlas Sweden' is based on a broader representative survey of the Swedish population. It can be used by anyone interested in knowing more about the size and profile of the arts and culture sector in Sweden. The majority (95%) of Sweden's adult population is active in the cultural field. Cinemas and museums are the most used cultural institutions. 75% of cultural users have visited a museum within the last 3 years. In this report, Audience Atlas clarifies who these users are, why they attend the museum and how to develop and strengthen involvement with and access to the audience. On the other hand, 27% of the users who take an interest in theater have not attended a theatrical performance within the last 3 years. This means there is a great group of non-users who are open to "reactivation". Audience Atlas provides data to develop strategies for activating the group of non-users.

MELLEMSETHER, HANNA. 2014. Just Do It. How to Make the Museums More Accessible to Everybody. [Bare gjør det! hvordan gjøre museet mer tilgjengelig for alle]. The museums in Southern Trøndelag

DESCRIPTION:

In accordance with the Convention and in accordance with their own strategic plan, the Museum of Southern Trøndelag (MiST) has established an annual internal course as a form of "first aid" for employees working on accessibility to the museums and on the museums' dissemination and knowledge of museums. This booklet is thought as a workbook with tips, checklists and an overview of external resources. The booklet has been prepared based on an idea and much inspiration from the Museum of Gothenburg's project, FunkTek. Some parts have been

translated from their publication, some parts are adapted to Norwegian conditions. Other sections of the booklet are based on own experiences from international projects and internal work with accessibility at MiST.

[→ Link](#)

MOOS, THYGE, STINE LARSEN & IDA BRÆNDHOLT LUNDEGAARD. 2012. Youth and Museums - a Best Practice Publication. [Unge og museer – en best practice publication]. Copenhagen: The Danish Agency for Culture.

DESCRIPTION: In this best practice publication, the Danish Agency for Culture presents how a number of Danish museums have worked with young people as a target group. The examples are inspiration for museums, cultural institutions and others who want to strengthen the involvement of youth in the development of mediation and communication. The best practice publication - together with the qualitative study of young people's use and non-use of museums - intends to form the basis for creating a shared commitment and shared responsibility for the professional development of the museums' mediation to and communication with young people. The target group at the museums are museum managers, communication staff, inspectors as well as press staff. The publication can also inspire e.g. educational institutions, municipalities and policy makers to launch new initiatives focusing on the target group. The report can be read in its entirety, but also selectively - depending on which cases are of particular interest.

[→ Link](#)

THE NORDIC AGENCY FOR CULTURAL POLICY ANALYSIS. 2018. Who Gets To Take Part? – Perspective on Inclusion and Integration in Cultural Life in the Nordic Countries. [Vem får vara med? – perspektiv på inkludering og integration i kulturlivet i de nordiske lande] Stockholm: Nordisk Kulturfakta

DESCRIPTION: Who gets to take part and under what conditions? Who participates in what kind of culture? What happens to culture and the arts when used as a tool for integration policy? In the anthology "Who gets to take part? Perspective on integration in cultural life in the Nordic countries" 19 Nordic researchers discuss how cultural policy has become an arena for discussion about integration and inclusion, and they ask the question:

how inclusive is cultural life in the Nordic countries?

[→ Link](#)

THE RESOURCE GROUP FOR INCREASED DIVERSITY. 2011. Diversity in Arts and Culture - A Seven Point Strategy Towards 2020 [mangfold i kunst og kultur syv punkts strategi mot 2020]. Oslo

DESCRIPTION:

Cultural diversity must be a natural component of all art and cultural life. In order to gain direction and momentum in the workplace, a national action plan is needed with seven points, which has one year for start-up and seven years for implementation. The plan runs until 2020, but with clear milestones in 2014. The report follows an analysis of a changing landscape and a proposal for a seven-point strategy.

[→ Link](#)

RIGHOLT, NIELS. 2015. MCP Broker Final Report – Brokering Migrants' Cultural Participation

DESCRIPTION:

"Brokering Migrants' Cultural participation" (MCP Broker) was a two-year project (2013 – 2015). The aim of the project was to strengthen and stimulate the cultural participation of migrants by improving the capacity of the local public cultural institution's interactions with a diverse local population. The project partners in Italy, Spain, Austria, Belgium and Sweden participated with knowledge sharing and experiences. In Italy and Spain, where cultural institutions do not address the cultural participation of migrants strategically, MCP Broker has helped emphasising the current situation and to raise awareness within cultural institutions and decision makers to put management of diversity on the cultural sector agenda. Belgium can be seen as an incubator for interculturalism and a constant laboratory for negotiation. Over the last 3 years, Belgium has become a country where more migrants are staying permanently for which reason many grassroots organizations are engaged in continuous promotion by the MCP. Sweden and Austria reported of similar situations. For MCP Broker's methods and tools to work, there must be some level of commitment from management level in the cultural institutions (clear policies and/or concrete strategies to work on inclusion and diversity), rooted in board and leadership work. The best practice examples are found where the institutional foundation is present.

SALAAM FILM & DIALOGUE. 2010. Film and Interculture. Produced for the Opening of the Salaam Film Festival in a Collaboration between Salaam Film & Dialogue and Danish Centre for Arts & Interculture, Copenhagen

DESCRIPTION:

Intercultural teaching with films; How do schools handle 'intercultural teaching'? What does the concept really cover - and what tools are available to the teacher? Films can facilitate a greater understanding between people - across culture, religions and mindsets. The report discusses Salaam's work on intercultural education. In that connection the report argues how films can be used as a bridge-builder for inclusion and intercultural dialogue with a particular focus on a young and diverse audience.

SAUKKONEN, PASI. 2016. From Fragmentation to Integration. Helsinki: Sitra Memos

DESCRIPTION:

The purpose of this article is to provide an overview of the situation of immigrants' integration in Finland (current year 2016), with a specific focus on the path to the Finnish labor market for the individual. Saukkonen identifies where the Finnish integration policy first and foremost has faced challenges. Then, he analyzes some of the initial needs and opportunities for the current situation. Finally, he assesses the architecture of the Finnish integration policy.

Saukkonen argues that civil society plays an important role in integration, as well as new technologies. In addition, public authorities should encourage the Finnish civilian population to better meet newcomers and accept the coexistence between 'new' and 'old' Finns, and people of different cultural backgrounds and identities. Old traditions and European values should not be rejected, but national identities must be rebuilt in such a way that as many members of society as possible can feel included. The risk of societal fragmentation economically, politically and culturally must be taken seriously, but the opportunity to achieve successful and comprehensive integration is also present and awaiting action.

SCOTT SØRENSEN, ANNE. 2015. 'Participation' As a Cultural Policy Strategy and Institutional Culture Dissemination. ['Deltagelse' som kulturpolitisk strategi og institutionel kulturformidling].

Odense: Department of Cultural Sciences University of Southern Denmark.

DESCRIPTION:

This article addresses the current turn towards "participation" in cultural policy and communication. On the basis of Danish conditions, it raises the question of whether the participation strategy has become institutionalized "dogma" or still represents an opportunity for a radical change in the cultural institutions - with special emphasis on museums. The article draws on theories of democracy, formation and transformation through the Dutch educational scientist Gert Biesta and his reception by the French political philosopher Jacques Rancière (2014) and partly on the criticism of the participation strategy advocated by international researchers in the field. Among other things, art history and museology (Bishop 2013; Rogoff & Schneider, 2008; Sternfeld, 2012). However, these researchers have also pointed to a possible revitalization of the strategy in the form of an "anticipatory" practice, and in the end the article gives some tentative examples of this from a Danish context.

[→ Link](#)

SORØ ART MUSEUM. 2013. The Art of Learning a Language - Inspirational Material on Language Learning for Adult Language Students at Art Museums [Kunsten at lære sprog – Inspirationsmateriale om sprogindlæring for voksne sprogkursister på kunstmuseer]. Sorø Art Museum

DESCRIPTION:

"The Art of Learning a Language" is an inspirational material targeting museum teachers at art museums. The material is developed based on the experiences of language students, language teachers and museum teachers during the project 'The Art of Learning Languages' at Sorø Art Museum and the Museum of Contemporary Art. The aim of the project was to qualify the teaching of adult language courses at art museums. The material is a practical manual, which is based on art as a tool for language learning. With a focus on communicative skills and intercultural understanding, the material contains 8 methods that can be used in different learning contexts. Advice and recommendations for the target group are presented as well as concrete methods and didactic tools.

[→ Link](#)

SWEDISH AGENCY FOR CULTURAL POLICY ANALYSIS. 2015. Culture by Who? A Survey of Diversity in the Swedish Cultural Sector. [Kultur av vem? En undersökning av mångfald i den svenska kultursektorn]. Report 2015:2

DESCRIPTION:

The Swedish Agency for Cultural Policy Analysis conducted a mapping study of foreign backgrounds among employees in the part of the cultural sector that is subject to government control. The cultural institutions studied are central museums, regional museums, national performing arts institutions and cultural agencies, companies and foundations. The study shows what percentage of the employees in the cultural institutions were born abroad or have two foreign-born parents in the period 2009-2012 in relation to the population in general. The survey is an in-depth follow-up of an earlier study of the period 2001-2004 that the Swedish Arts Council submitted to the Government in 2007.

[→ Link](#)

SWEDISH EXHIBITION AGENCY. 2014. The Museums and Diversity: An Analysis of How the Swedish Museum Sector Can Support and Look After the Development Potential Within the Multicultural Sweden [Museerna och mångfalden: En analys av hur den svenska museisektorn kan stödja och ta vara på utvecklingspotentialen i det mångkulturella Sverige]. Stockholm: Swedish Ministry of Culture

DESCRIPTION:

Swedish Exhibition Agency [Riksställningar] is in charge of supporting museums and other exhibitors with development and collaborations. This means, among other things, that they support the exhibition industry with global worldwide analysis, guidance and testing for the introduction of new technologies and methods, as well as various forms of subject-specific education, conferences and newsletters. In-depth analyzes and development proposals are regularly issued based on a specific question or topic. Such a piece of work has unfolded in 2014, and an analysis is presented of how the Swedish museum sector can support and look after of the development potential within the multicultural Sweden.

[→ Link](#)

THORNING ANDERSEN, MARIE OG IDA MARI DREIJER. 2010. The Community of the Performance, a Tangible Elaboration of Cultural Diversity in a Theater Context [Forestillingens fællesskab, en håndgribelig øvelse af kulturel mangfoldighed i en teatersammenhæng]. Master's thesis, Roskilde University

DESCRIPTION:

There is an ongoing debate about lack of representation and cultural diversity in the arts and cultural sectors. This thesis is based on the performance "An Other Place", which was staged at Theater Mungo Park in 2010. The piece talks about Denmark from a Turkish immigrants' perspective. The authors interview production staff, actors and audience members to explore how diversity aspects are at play in the development of the play, as well as what insights the theater has about intercultural. Finally, the thesis concludes that the theater provides the possibility for a community feeling across cultural backgrounds, as well as contributes to a cross-perspective for the local community and the narrative of Danish nationality.

[→ Link](#)

Reports and Cases year 1995–2009

BRAHMACHARI, SHANTI. 2001. *New Stages*, Notat 44/2003, Oslo: Arts Council Norway

DESCRIPTION:

New Stages was a conference presented by the British Council in collaboration with Norsk kulturråd, (Mosaikk Programme) and the Arts Council of England. The conference aimed to explore the role of cultural diversity in the performing arts in the UK today. Through an examination of strategy, artistic policy, infrastructure, and historical perspective, the conference looked at current practice in the UK, and the relationships between institutions, grant-funded groups and the individual artist. The report includes a transcription of the speakers from the UK and a brief introduction and summary to the various issues raised from the panel contributions and Shanti Brahmachari 8 the open debate which followed.

DAVIES, TREVOR. 2007. *Cultural Diversity Seen in Relation to the Arts Council [Kulturel mangfoldighed set i forhold til Kunstrådet]*, Copenhagen: The Culture Comitee [Kulturudvalget]

DESCRIPTION:

The Arts Council has commissioned this inspirational report with the aim of looking at 'cultural diversity' in relation to their own work, as well as asking whether the publicly supported art and cultural life reflects the changing Danish society and the new globalized world? Davies looks at cultural diversity in the context of Danish cultural policies during 1970 - 2006, where the state has concentrated on production and dissemination, and the municipalities have managed cultural democracy through the establishment of civic houses, support for amateur groups, media workshops and other frameworks for the development of individual cultures. Davies argues that there are too few active artists, practitioners and audiences with different ethnic backgrounds in Danish cultural life. He highlights Danish libraries as integration-promoting institutions (with their experiences included in the report), as well as different regional initiatives and various cases from institutions such as Betty Nansen Theater and Tåstrup Theater. Having art Arts Council in mind, Davies concludes the report with a number of recommendations based on the Danish participation in the UNESCO

Convention on the Protection and Promotion of the Diversity of Cultural Expressions. In the recommendations, Davies emphasizes that there must be a change of attitude in the country in order to see positive aspects of cultural diversity. The concept must also be included in the current cultural policy, and integration must take place across arts, culture and education. The concrete recommendations include proposals for collaboration across ministries, councils and committees; proposals for the establishment of an intercultural resource network; proposals to promote competence development; proposals for a focus event that launches cultural diversity initiatives; proposals to support selected projects and initiatives, as well as a vision of a 'world culture' center where the local and global meet.

[→ Link](#)

FOCK, EVA. 2005. *Performing Artists of the Future. An Evaluation of Nordic Black Express. [Fremtidens scenekunstnere. En evaluering av Nordic Black Express.]* Oslo: Arts Council Norway

DESCRIPTION

Nordic Black Express is a two-sided development project aimed at professionalizing young people with a transcultural background and developing a transcultural performing arts language. In short, the project challenges the many cultural policy issues facing globalization in arts and culture. Overall, the report discusses the key challenges associated with recruiting young people with a different ethnic background to the performing arts field and evaluates on the Nordic Black Express project, including its vision and purpose, its recruitment of students and their opportunities in the current theater scene. These issues are seen in relation to the Nordic Black Theater arena and to the Norwegian Cultural Council's strategies for cultural diversity. The evaluation was carried out by the Center for Cultural Policy Studies commissioned by the Norwegian Cultural Council.

[→ Link](#)

GURO MØLLER, BENTE. 2009. *Subjet to Change - Recommendations and Report From Diversity Year 2008 [Med forbehold om endringer – anbefalinger og rapport fra mangfoldsåret 2008]*, Oslo: Department for Culture and the Church, Kultur og Kirke departementet

DESCRIPTION:

In the report the author describes experiences

from the work of coordinating preparations for and conducting the cultural diversity year 2008. Among other things, the author looks at what cultural diversity entails, who is included and what actions does it require? Also, the report describes complex relationships between migration and cultural diversity, the media's influence on cultural diversity, and representation in the arts and cultural fields. Are non-Western artists free to choose artistic content regardless of cultural background or are they spokespersons for minority groups? According the author arts and culture must reflect society both in content, participation and management organization, and the work for a more diverse cultural life is a long-term work and must take place on several fronts, political, administrative and among practitioners. The report also presents a number of recommendations at various levels (political, research, public institutions, regional and municipal administration, Nordic and international collaboration).

[→ Link](#)

HYLLAND ERIKSEN, THOMAS, 2009. *Paradoxes of Cultural Recognition*. Farnham: Ashgate

DESCRIPTION:

This book brings together researchers working on minority / majority problems in the Netherlands and Norway (with a few glances at the UK and Sweden). Through an explicit comparative approach, in "Paradoxes of Cultural Recognition" the author discusses key issues of multiculturalism in contemporary Europe based on studies in Norway and the Netherlands. By clarifying the four social fields in respectively the media, education, labor market and gender issues, the book presents empirical case studies that offer insights into the nature of majority / minority relationships, while raising theoretical issues relevant to further comparisons.

MATARASSO, FRANCOIS. 2006. *Many Voices: The Importance of Cultural Diversity in Democratic Society. Vara Concert Hall, Sweden 25th september 2006*

DESCRIPTION:

In the essay Many Voices, Francois Matarasso takes a closer look at developments in the cultural policies, democracies and different populations of European nation states, from the 20th century to the present. From Matarasso's perspective politicians and commentators today question whether the multicultural society has failed. Demographics in the European societies have changed, but

perhaps more importantly: the culture of the European nation state has changed. Cultural policies in the European liberal democracies raise questions about which and whose culture should be supported? Simultaneously, it has been sharply defined which and whose culture should be limited?

Matarasso looks at how European cultural policies are shaped and to what extent they support all citizens in the democratic societies. Matarasso presents 4 principles to ensure cultural diversity in cultural life. 1) The nation state must recognize the cultural arena as an important component of democratic life. 2) The nation state must recognize that every citizen has equal rights and access to cultural life (in accordance with the Declaration on Human Rights, Article 27). 3) The nation state must recognize the need to protect the silenced voices in society, in order to enable their participation in the cultural world. And lastly, 4) Anti-democratic voices must be reduced access.

But minorities continue to be minorities, even if given equal rights as the majority, and the values of the majority will continue to occupy the dominant position in the democratic societies. Therefore, the test in a democratic society is whether it is able to protect minorities and opinions that go against the majority.

[→ Link](#)

PRIPP, OSCAR (ET AL.). 2004. *Time for Diversity [Tid för mångfald]*. Norsborg: Mångkulturellt centrum

DESCRIPTION:

Time for Diversity is a study of the government-funded cultural institutions' work on ethnic and cultural diversity, conducted by the Multicultural Center, on behalf of the Ministry of Culture. The purpose was to map and conclude on the response results reported from authorities and institutions within the Ministry of Culture's area of responsibility. The study was conducted via 1) a quantitative questionnaire survey aimed at different managers at all institutions 2) an overview of all institutions' annual reports for 2002 and 2003, and 3) an interview with 55 managers and persons in charge of 18 selected authorities and institutions. With an emphasis on analyzing and highlighting the interviewees' approach to ethnic and cultural diversity, the working group has looked at how the different institutions have chosen to embed the topic in their organizations, as well as the importance diversity has had for the organizations' internal work, in production and in contact with users and audiences.

RIGHOLT, NIELS. 2009. *Report on Intercultural Experiences, Projects and Cultural Policy Initiatives in the Nordics [Rapport om interkulturelle erfaringer, projekter og kulturpolitiske initiativer i Norden]*. Copenhagen: NFI - Nordic Forum for Interculture, [NFI - Nordisk Forum for Interkultur]

DESCRIPTION:

The report is based on the three seminars held by the Nordic Forum for Interculture in 2008, as well as the initiatives and further meetings that have subsequently been initiated. The report is a documentation and description of multiple- and intercultural experiences, challenges, projects and perspectives from a Nordic perspective. The goal of the documentation project has been to connect the ongoing Nordic initiatives and put concrete experiences and projects from the Nordic countries into an overall perspective and in a format that can be used by those active in cultural life in the Nordic countries.

ROCK, YVONNE. 2007. *SOU 2007:50 The Future is Diverse [SOU 2007:50 Mångfald är framtiden: Slutbetänkande, Kommittén för samordning av Mångkulturåret 2006]*, Stockholm: Edita Sweden AB

DESCRIPTION:

In 2004, the Swedish government decided to designate the year 2006 as Sweden's Multicultural Year. The purpose was, in collaboration with various practitioners in the field of culture and education, to draw up a programme for the Multicultural Year, as well as to support these practitioners. At the same time, the aim was to create the basis for a long-term and sustainable change of cultural life in order to increase cultural and ethnic diversity from an intersectional perspective.

Sweden has developed into a country of cultural, linguistic, religious, social and ethnic diversity. This diversity of people with different backgrounds, experiences and perspectives is not always reflected in the publicly supported cultural life, and previous reports indicate that more people do not participate in cultural life on the same terms as others, sometimes not at all. In this report on the Multicultural Year 2006, Rock makes a number of conclusions in which she emphasizes that the desire to increase cultural diversity and participation in cultural life at local, regional and national level is increasing, but knowledge is unevenly distributed within the various activities. Finally, Rock emphasizes that the Multicultural Year has helped to bring cultural diversity to the

agenda and promote awareness of the needs of policy makers, but that cultural institutions need to be better at ensuring representative recruitment and access to the cultural scene.

[→ Link](#)

THOMSEN, MARGIT HELLE (RED.). 2004. *Diversity? [Mangfoldighed?] Copenhagen: Hans Reitzels Forlag*

DESCRIPTION:

The publication focuses on diversity management and discusses key concepts and principles within integration and diversity efforts at an organizational level. By examples on experiences in various public and private companies (municipalities, the Danish Industry, etc.) the author discusses how diversity in the labor market can contribute to innovation and creativity. Overall, the author argues that increased diversity will benefit both employees and companies, as well as efforts to develop recruitment models. In addition, the publication includes testimonials from various newcomers about their establishment in the Danish labor market, as well as recommendations from the Ministry of Integration.

UNESCO. 2005. *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*. Paris

DESCRIPTION:

This study provides a summary of the implementation of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions in 2005. It focuses on areas where the EU is expected to take leadership or coordinate. It will provide assistance and long-term guidance to the European Union on the implementation of the UNESCO Convention. The study examines traditional and innovative approaches to how cultural diversity can be preserved and promoted in all types of countries, regardless of the level of development: (1) developed countries with strong cultural industries such as EU Member States and Canada; (2) economically emerging countries with organized cultural industries such as China or Brazil; and (3) developing and least developed countries with very little financial means to protect and promote the diversity of cultural expressions such as Senegal.

[→ Link](#)



A New Map of Iceland, The women's Story Circle. Photo: Reykjavik City Library.

“Culture promotes active citizenship, common values, inclusion and intercultural dialogue within Europe and across the globe. It brings people together, including newly arrived refugees and other migrants, and helps us feel part of communities.”

The European Commission, A New European Agenda for Culture, 2018

04 Selected Intercultural projects in the Nordics

This chapter presents a selected list of best practices concerning intercultural projects in the Nordic region. The list is not exhaustive. The examples have been chosen based on topics such as integration, sustainability, audience development and co-creation. The projects are executed on different levels: Politically, it takes place internationally, nationally and locally, but the list also include self organized cultural workers.

Selected Projects in Norway

Project: Tabanka African & Caribbean Peoples Dance Ensemble

Head organizer: Thomas Prestø
Partners: Self financed with support from Akershus County Council
[→ Link](#)

Description:

Tabanka uses the rich aesthetics of Africa and the Caribbean in order to create vibrant contemporary work. The performance technology of deep cultural rituals are given a continuation as it claims new spaces through reverse colonization. Ancient Future is a central principle of narration in Tabankas art. Audience and dancers are weaved through call and response, as they imagine, forward, and back, together.

Tabanka attracts a very heterogeneous audience that extends beyond and crosses boundaries, be it geographical, cultural, ethnic, experiential, sociocultural and political - not least in terms of identity. This is a new and unique audience composition in Norway. Tabanka makes use of African and Caribbean performance methodology in order to break down hierarchical systems and oppositions between the different audience members' knowledge and experiences. The result is a sensory fellowship in which the audience is enhanced as a norm-breaking and meaning-creating participants, who are woven into the fiction of the art piece.

Project: Khartoum Contemporary Art Center, Oslo

Head organizer: Fadlabi & Karin Erixon
Partners: Self financed with support from the Arts Council Norway
[→ Link](#)

Description:

Khartoum Contemporary Art Center (KCAC) is a non-profit conceptual arts initiative founded by Fadlabi and Karin Erixon with focus on contemporary art and new media. The center was meant to be located in Khartoum, a city that was always a meeting point between Africa and the middle east since the day it was founded. The city with its African roots in the kingdom of Nubia and Kush and it's Arabic and Islamic culture was always a fertile soil for identity crises and political conflicts and influences from both Pan Arabs and Pan Africanists simultaneously. It is a bridge between the two and a border at the same time. A wall that separates them and a window for both to look into each other.

The main goal of KCAC is to motivate and develop discursive projects that stem from Africa and the Middle East. Bridging the gap between them and the rest of the globe. KCAC gardens a new understanding for arts in Africa and the Middle East in relation to all aspects of our present life and cultures. For now, their centre is based in Oslo. A cultural center in exile, waiting for democracy and working to make it happen.

Project: Melafestivalen

Head organizer: Mela Foundation
Partner: Oslo Department of Culture
[→ Link](#)

Description:

The Mela Foundation's main goal is to strengthen minorities' participation in the Norwegian public in general and in the Arts in particular. Mela works to develop new methods for cultural exchange, especially with countries in the global south where many of the minorities in Norway have their origin. Mela promotes competence development and dissemination of international Arts and culture. Mela is anchored in a cultural-political belief that migration has always affected our behaviour and ways of life and it is a significant part of the Norwegian reality today. The Mela Festival creates natural

meeting spaces and interaction between the majority culture and the cultural expression that has come to Norway with migration and globalisation.

Project: Our Neighborhood

Head organizer: Oslo World Festival
Partner: Norwegian People's Aid, The National Museum, Family Reggae Disco, Nobel's peace center, Save the Children, Red Cross, Concert systems LLB AS, Hoba's Backline AS.
[→ Link](#)

Description:

Oslo World is one of Europe's leading music festivals of its kind, and did in 2018 enter its 25th year. Since 2009, Oslo World has invited citizens from Norwegian asylum center to their annual music festival. This measure has resulted in participation, volunteering and dialogue between asylum seekers, concert audience and artists from around the world. In August 2014, VårtNabolag (Our Neighborhood) was arranged for the first time in Torshov Transit Center. The asylum center was turned into a neighborhood party where famous artists had concerts and the residents served food from their home countries. The goal was to increase participation, volunteering and dialogue between the residents. Since then, VårtNabolag has been held three times at Torshov, and the project was expanded in 2016 with a festival at the asylum center in Vang in Valdres. In 2017, VårtNabolag was part of Hardanger Music Festival at Ullensvang asylum center, and in 2018 it was arranged at Refsted Transit Center, Dikemark Asylum Center and Vang Asylum Center.

Project: Fargespill (Colours in Play)

Head organizer: Fargespill (Colours in Play)
Partner: The project has been licensed to 28 counties in Norway and Sweden
[→ Link](#)

Description:

The play 'Fargespill' had its debut during the

pageants in Bergen in 2004, and since then it has been viewed by more than 195.000 audiences. Fargespill has as its main goal to make visible the possibilities of diversity through artistic expression. On stage, we meet children and young people between the ages of 7-25 from different places in the world. Everyone has a different background, history and identity. These people make up the core in Fargespill, and the play is based on the cultural treasures brought by the actors in the form of song and dance which often fusion with one another. Fargespill is not just an art project, it is also a method with which to see every individual as a resource and ask what they have, not what they lack. Fargespill has published a book and two albums of which one was nominated to the Spellman Award. Fargespill has performed for several of the royal families in Europe and most of the ministers in Norway in the biggest stages in the country. It was part of Parliament's official constitution celebration in 2014 at the Norwegian Opera Camp; Ballet. The concept is today licensed in 28 counties of which 3 are in Sweden, and even more counties are joining.

Project: Nordic Black Theatre

Head Organizer: Jarl Solberg & Cliff A. Moustache
Partners: Ministry of Culture, Arts Council Norway, Municipality of Oslo
[→ Link](#)

Description:
Nordic Black Theatre is a freehold theatre foundation established in 1992. The foundation produce their own plays, participate in creative collaborations with other artists and develop young multicultural stage actors through Nordic Black Express. Nordic Black Theatre is lead by Jarl Solberg and Cliff A. Moustache, who manages the Café theatre along with others projects, both foreign and domestic.

Project: The Multi Norwegian [Det multinorske]

Head organizer: The Norwegian Theatre [Det norske teatret], North University
[→ Link](#)

Description:
The Norwegian Theatre was established in 1912 and is Norway's biggest theatre for New Norwegian and Norwegian ways of speaking. It has long been the common belief inside and out of the Norwegian theatre environment, that they recruit far too few actors from immigrant communities. The Multi Norwegian is an initiative by the Norwegian Theatre so that the

theatres can build an ensemble that reflects the modern Norway. Together with the North University they have established a three year education programme for actors with non western backgrounds. Students must have a family background from outside of Europe, and they must be able to use a daily Norwegian language. The first class graduated in the spring of 2015. The Multi Norwegian is a full acting education at the same level as other state theatre schools in Norway and the Nordic and leads to a Bachelor's degree.

Project: Stopped Verden (Stopover: The World)

Head organizer: Spor Union
Link: <http://www.stoppedeverdnen.no/>

Description:
Stopped Verden is a culture festival for children and young, run by the Union Spor. The festival was established during Diversity Year 2008 with the inland as arena, and with outstretched local, regional, national and international collaboration. Through different art- and culture measures, Stopped Verden builds bridged across cultures and creates meeting spaces between people of different heritages. The festival wishes to give new impulses, stimulate active participation and contribute to the sharing of knowledge and understanding for our multicultural diversity. Stopped Verden is aimed at an especially important audience - children and young people - and works with attitude towards building trust, curiosity and openness to new cultures and people with different backgrounds. From being an annual festival, Stopped Verden has developed to being a year round organisation with a long line of opinion making and socially useful inclusion projects.

Project: Talent Project

Head organizer: Førde Festival
Partner: Department of Foreign Affairs
[→ Link](#)

Description:
The Førde Festival is Scandinavia's biggest international festival for acoustic folk music and music from all over the world. This talent project is a collaboration between the Førde Festival and the National Concerts with support from the Department of Foreign Affairs. The goal of the talent project is to provide young musicians with the opportunity to develop themselves while meeting other musical traditions. Every year, young talented musicians from Norway and two other countries meet for a week long cultural

workshop. The first workshops takes place during the Førde Festival, the second in one of the two other countries represented. This year (2019) it is the youth from Cuba and Colombia that have been chosen. With the talent project the festival wishes to create awareness and respect for one's own and foreign cultures.

Project: TekstLab

Head organizer: TekstLab
[→ Link](#)

Description:
TekstLab is an arena where we bring forth new voices, narratives and stage productions. It is a lab for participants to contribute with their own ideas for texts/narratives, and where they decide for themselves which form they wish to use - song, dance, theatre, poetry or spoken word. They work together with highly qualified performers and instructors to find out how the text can be developed and receive at special scenic expression. The participants in TekstLab are both children, young people or established performers.

Project: Oslo World Music Festival

Head organizer: Oslo World Music Festival
[→ Link](#)

Description:
Oslo World is an annual music festival with quality music, from all over the world, in different genres and with a social barb. Our ambition is to reach out to a wide, curious and music loving audience – everyone is welcome! In addition to the festival, The Foundation Oslo World arranges different events during the year, like VårtNabolag (festivals in transit/asylum camps), Beirut & Beyond, Musikkfest Oslo, tours and concerts. Through showing different music expressions from all over the world Oslo World aims to strengthen free cultural expression and create meeting places for the residents of Oslo and visiting guests with different cultural backgrounds and experiences.

Project: Global Oslo Music

Head organizer:
Partner:
[→ Link](#)

Description:
Global Oslo Music (2008-) is a concert planner, curator and an artist network established with the aim of curating, producing and profiling a broad spectrum of artistic expressions created by performers from all over the world who live and work most of their time in Oslo.

For our events we use different stages in the town in order to reach a broad and varied audience. In addition, we continuously work with different initiatives that strengthens the artists, practitioners and the music environment in which we are working in Oslo and Norway. At times we invite artists abroad - among others we invite artists to participate at our own stage during the yearly music festival the 21st of June in Paris.

Project: The Diverse Stage (DMS)

Head organizer: The Diverse Stage
Partner: The Norwegian Theater, The Farmersø Youth Team Oslo, Norway's Youth Team
[→ Link](#)

Description:
The Diverse Stage (DMS) is a Children and youth's theater where young people between 6 and 26 years can express themselves, learn and create plays. The theater is based in the grand and varied cultural richness that young people bring with them, and give each one the opportunity to use and develop their creative abilities in a cooperation with artists. We bring forth new expressions in the meeting between the young people's interests and cultural heritage. The theater will be a platform for future performing artists. Up to 300 young people have been offered annually. The members are all from cultural and social environments in Oslo. The young people participate in courses and workshops in the school hours, AKS hours and in evening groups. All courses end with small or large scale performances in The New Norwegian's House as well as other stages in The Norwegian Theater.

Project: Barnas Verdensdager (The Children's World days)

Head organizer: Rikskonserterne (The National Concerts)
Partner: Oslo World Music Festival
[→ Link](#)

Description:
Once a year the world stops for a moment and spreads out its beauty when it travels across Norway. It embraces music, dance and art - inside, outside, upstairs and downstairs - everywhere, there are fun events to join. During The Children's World Days you can experience cultural expressions from many corners of the world through workshops, performances, concerts and exhibitions. You never really know what is waiting for you: Street-dance from Uganda, capoeira from Brazil, Bollywood-dance from India, oriental dance, Cuban salsa,

Tamil music and dance, tunes from Peru and Bolivia, DJ workshop, gamelan from Indonesia, henna-painting, stories from Mali or drums from West Africa. Decorated spaces and marketplaces with scents of great food, spices and tea amplifies the experience of travelling.

Project: Cosmopolite

Head organizer: Cosmopolite
Partner: Arts Council Norway
[→ Link](#)

Description:

In 2012 Cosmopolite celebrated its 20th anniversary. During these years, Cosmopolite has been a window to the world for Norwegian and international jazz and other genres of music, and cross-tunes of all kinds. Throughout the years Cosmopolite has represented artists such as Gerry Mulligan, Diana Krall, Stephane Grapelli, Chick Corea, Jack de Johnette, Joe Zawinul, Bo Diddley, Maceo Parker, Ronnie Jordan, Jimmy Smith, Jimmy Cliff, The Wailers, Angelique Kidjo, Cheb Khaled, Marcus Miller, Nusrat Fateh Ali Khan and Mulatu Astatke, among others. After several years with changing shelters, Cosmopolite and Belleville now have permanent residence in "Kulturslottet Soria Moria" at Torshov.

Project: Tromsø International Week

Head organizer: Municipality of Tromsø
Partner: Local volunteers and unions
[→ Link](#)

Description:

Tromsø Global (previously known as International week) is an initiative from Tromsø municipality in collaboration with unions and volunteering organisations in the city. The goal of the initiative is to contribute to cultural diversity. Many different cultures exist in Tromsø and as a tribute to this, Tromsø Global is a week of celebrating cultural diversity. During the week there are seminars and events where you can experience Bollywood dance and African djembe drum, among other cultural events.

Project: Interkulturelt museum (IKM)

Head organizer: Museum of Oslo
Partner: Oslo City Museum, Theater Museum, Intercultural Museum
[→ Link](#)

Description:

Oslo Museum was established in 2006 as an association of the Labour Museum, the Intercultural Museum and the Theater Museum, and is a cultural museum that works with themes such as the history of Oslo,

theater history and cultural diversity in Norway. In 2013 the Labour Museum was established as a part of Oslo Museum. The purpose of the Oslo Museum is to be an attractive and relevant meeting point for diversity in Oslo. Among other events, the Oslo Museum offers exhibitions, family events, debates, talks and city walks.

Project: Samspill

Head organizer: Samspill
[→ Link](#)

Description:

Samspill International Music Network is an interest group for professional and international practitioners who are based in Oslo. The purpose of Samspill is to promote diversity within the area of music and related expressions, including the practitioners of these areas. Samspill is offering counseling about career development to its members and they produce concerts in collaboration with its members both in Norway and international. Samspill functions as a link between artists, organizers, festivals, organizations and contributors.

Project: Center for Afrikansk Kulturformidling (CAK)

Head organizer: Center for Afrikansk Kulturformidling (CAK)
[→ Link](#)

Description:

CAK – African Cultural Institute is organized as a non-profit foundation with a cultural purpose. CAK is an independent foundation that is politically and religiously neutral. CAK's values are based on participatory democracy, multicultural cooperation and human rights and is headed by a board composed of four members and four councilors.

Selected Projects in Sweden

Project: Storytelling without borders

Head Organizer: Historieberättarna

- Storytellers

Partner: Creative Europe 2016

[→ Link](#)

Description:

Historieberättarna (The Storytellers) work with various forms of narrative projects where the key is that children and young people can express what they want, at their own pace and on their own terms. Historieberättarna were founded in 2015 by the chief executive Anusha Andersson. Historieberättarnas approach is that more people, stories and places need to be visible in the public space. Historieberättarna work with the objective to enable and empower children and young people to express themselves and thereby challenge norms and usual ways of thinking. Historieberättarnas work is based on an individual perspective, in which the participants individual interests influences what activities they are taking on. Through the creative workshops, participants have the possibility to express a thought, feeling, dream, experience or opinion through a creative means of expression; for example, animation, sound, poetry or drawing. Historieberättarna have collaborated with, among others; Schools, municipalities and libraries in Sweden, organizations as: Svenska Freds, Save the Children, RFSU Stockholm, Lava Culture House, Drama for Youth SR, and Refugees Welcome. The Storytellers was instigators and founders of the EU-project "Storytelling without Borders" 2016-2018.



Storytelling without borders. Photo: Ali Ouraish.



Storytelling without borders. Photo: Nina Varumo.

Project: Moving Beyond Inclusion

Head Organizer: Candoco Dance

Company (UK)

Partner: Danskompaniet Spinn/producentbyrån (SE), Associazione Incontri Internazionali di Rovereto/Oriente Occidente dance festival (IT), Hrvatski Institut za Pokret i Ples (HIPPP)/The Croatian Institute of Movement and Dance (CR), Tanzfähig Wohlfarter Richardz GbR (GE), BewegGrund (CH).

[→ Link](#)

Description:

Danskompaniet Spinn (Dance Company Spinn) is a professional dance company based in Gothenburg, Sweden. Spinn was founded in 2010 by Veera Suvalo Grimberg. They are passionate about the art of dance and about challenging stereotypes on what dance is and can be. The focus is on different bodies and new ways of creating and presenting the art of dance. Moving Beyond Inclusion was a two-year activity program. The aim of the project was to display diversity, share knowledge and create equal opportunities for everybody in practicing the art of dance. This was a collaborative project with six different European partners, co-funded by Creative Europe.



Storytelling without borders. Photo: Historieberättarna- Storytellers.



Moving Beyond Inclusion. Photo Patrik Gunnar Herlin.

Project: Roots and Roads

Head Organizer: Racontamiaunastoria (It)

Partner: Fantasiförmedlingen (SE) (Fantasy Mediation)

[→ Link](#)

Description:

Traditional heritage stories to connect contemporary European audiences: Fantasiförmedlingen is a one-man business that runs many projects on integration through storytelling. They have previously worked with Sigtuna Municipality on inclusion of young newcomers by giving them the opportunity to re-tell their stories of their escape. Roots and Roads is financed by the EU under the 2018 theme of Creative Europe "Year of European Cultural Heritage". The project is led by the Italian "Racontamiaunastoria" along with other European partners. There is already a storytelling festival where the Swedish partner participates through their company 'Music Theater Unna'.

Project: Globsol

Head Organizer: Globsol

Partners: Kulturfonden för Sverige och Finland, Projekt kontoret Tanem, Hanaholmen (Kulturcentrum för Sverige och Finland), Folkhögskolan Biskop Arnö.

[→ Link](#)

Description:

The four different partners all work for growing people's interest, creating more connections and spreading Swedish and Finnish culture within these countries. Globsol is a one-year project aiming at engaging young people in societal questions pertaining to both Sweden and Finland. In large part, this is an exchange between young people in the two countries. The project has more than 10 years of experience and is continuously being developed.

Project: Women Making History

Head Organizer: Malmö Museums (SE)

Partner: Living Archives

[→ Link](#)

Description:

Malmö Museum is a communal culture institution located in Malmö. They have existed since the 1800s and aims at developing its audience and also their own capacity to reach out through various projects. One of these projects is Women Making History that aims at attracting cultural institutions such as museums to inform about immigrant women. The project is undertaken in collaboration with a journalist that contributes with a wide network of contacts, both narrators and exhibitors and also potential audiences. They have other more internationally oriented projects as well, for example one in Cape Town.

Project: Somali Square

Head Organizer: Stockholms

Stadsmuseum (SE)

Partner: Sweden's Museums

[→ Link](#)

Description:

Stockholm City Museum focuses on Stockholms history. The aim is to be able to document and preserve the history of the city. Somali Square though, is a project not included in the day by day activities. Rather, this work focuses on identity through pedagogical efforts. The aim is to raise awareness of the Somali and the Swedish identity that young people with multicultural backgrounds, such as Swedish-Somali, can feel torn between. The pride of being Somali for the sake of integration.

Project: Nordic Storytelling Collaboration

Head Organizer: Tillsammans för Sverige

Partner: Nordic Council of Ministers

[→ Link](#)

Description:

Tillsammans för Sverige (Together for Sweden) is an initiative with aim to raise understanding between religions. They have thus far worked with discussions and passing on knowledge on religions but also encouraged interreligious organisations to share their experience. The project is a nordic interreligious collaboration med Ad Astra in Helsingfors (FL), the Dialogue Center in Bergen (NO), and the Dialogue pilots in Oslo (NO). The project is about understanding the importance of storytelling in interreligious contexts, through workshops: How are you supposed to relate to the feelings

in the narrator's stories? How is the narrator supposed to relate to the audience's feelings? What is provided by the dialogue and the knowledge on the different religions, and how to create acceptance for religion in secular contexts?

Project: Inter cultural dialogue for sustainable development in Södertälje

Head Organizer: City of Södertälje (SE)

Partner: ESF council, Sweden

[→ Link](#)

Description:

Södertälje is a municipality in the outskirts of Stockholm. The municipality is characterized by a multitude of cultures and a difficulty for newcomers to find their place in the new society. The projects attempts to find new incentives for integration: Which methods can work for a faster integration? Through dialogue with relatives of immigrants, the project has fulfilled five different sub projects where the main goal is to utilize the resources and skills of the foreign born, both from a multicultural perspective but also for Södertälje's development:

-Strengthening job coaches' competences on intercultural meetings as well as training foreign born coaches for job coaches

-Developing the area of work characterized by immigrant labor (for example elderly care) from their point of view

-Finding new ways to unlock potential for young people through dialogue and role play

-Creating a multicultural knowledge bank by encouraging schools to work with different traditions and cultures within Södertälje municipality

Project: Make an Impact

Head Organizer: District Administration

Biskopsgården (SE)

Partner: ESF council, Sweden

[→ Link](#)

Description:

The local city district, Biskopsgarden in Gothenburg, has about 25 000 inhabitants. About 36,4% are born outside Sweden. The majority of those are born in a non-European country. 13,3% of the inhabitants do not have a Swedish citizenship. They are working hard to provide newly arrived children the proper

prerequisites for attending school. The project Make an Impact aims to strengthen parents from third world countries involvement in their children's' education by for example developing relations between parents at the schools and thus share knowledge on other countries' school systems and integrate certain parts of this to Sweden.

Project: Competence Integration

Head Organizer: The National Theatre

Partner: Theatre Union for Stage and Film, Swedish Stage Art, Employment Services, AMIF (SE)

Description:

The project aims at mapping and integrating newly arrived artists' competences for the Swedish culture job market. At the same time, the project wants to develop competences in the cultural professions at the Employment Services and make sure that they will open fun tour networks for newly arrived to enable a qualified recruitment.

Project: The Art of Participation

- in Pictures and Form

Head Organizer: KLYS

Partner: KRO/KIF, Swedish Technicians, Illustrator centrum, Swedish Photographers' Union

[→ Link](#)

Description:

The project aims at integrating foreign born image- and form artists into the cultural sector through a mentorship programme. The cultural sector is - according to several studies - a particularly segregated sector. Therefore, the project offers solution to the threshold problematic by making established artists mentors to foreign born artists. A large part of the idea is work integration but also knowledge and cultural exchange between cultural professionals.



The Art of participation. Photo: Ola Öhlin.

Project: Future Epics

Head Organizer: Vitlycke
 Partner: Dance Theater Festival, International Choreographic Arts Center Amsterdam City Company, Islo, Cimo, Nordan
[→ Link](#)

Description:

Vitlycke is an institution for performing arts whose goal is to build and create meeting places for the performing arts. They have a long experience in cultural exchange. The project, which is a collaboration between various European organisations, was in 2018 granted funding by Creative Europe.

Project: More for More

Head Organizer: Sweden's Municipalities and Regions SKL
 Partner: County Councils
[→ Link](#)

Description:

The culture schools and the libraries are expected to contribute to a meaningful and formative activities for all immigrants. But several groups stand outside of these communities and do not participate. How to increase participation is therefore a current question for many municipalities. In 2018, 32 municipalities took part in the development programme Mer för fler (More for More), where the participants test methods and work activities referred to as user driven innovation or service design. The goal has been to develop new working methods and services that are relevant for more of the people that do not participate in the activities today. In January 2019 there was a conference: "More for more - what can the culture schools and libraries do to reach more people?". The conference was arranged by Sweden's municipalities and regions, Swedish Library Union and the Council of Culture Schools.

Project: LivetBitch!

Head Organizer: LivetBitch!
[→ Link](#)

Description:

LivetBitch! is a dramatic art project working exclusively with young girls (including individuals identifying as girl) between 13 and 25. They work in an inclusive way by letting the younger participants having a voice in creating the production for the year. During the first part of the year, the girls and the performers work together to find a theme that is relatable on a local level in Södertälje. Under this period of time the girls takes on different roles,

try out different characters to find relevant content to the play. Together they build the core message of the play and enlightens an issue the girls recognise and can identify with. This organisation, through its work, give young girls a voice in Södertälje's everyday life. They create a safe place for them to express their feeling, their thoughts but also pushes them to become active members of their society. It also aims to give these girls a given place on the cultural scene, as they are often left out of the cultural life. Culture is a tool to achieve change and these young girls are taking it.



LivetBitch, Photo Magnus Åström.



LivetBitch! Studio. Photo: Pärrian Wallefelt.

Project: United Suburbs

Head Organizer: Nature & Culture Foundation
[→ Link](#)

Description:

United Suburbs is a civil society organisation working for a more inclusive society. They are usually described as a movement working as a platform for cultural organisations and social mobilisation on a grass-root level. They have different kinds of projects enhancing the need of a new narrative on the suburbs that comes from within. They have shown that culture can be a tool for inclusion as is their project "Ortens Poet" (Poet of the suburbs), a competition in poetry slam recognised nationally. They also work to enlighten good examples of the suburbs during a gala in their honor, Förörstgalan (Gala of the suburbs), another way of reclaiming the narrative on the Swedish suburbs. They work from the suburbs for the suburbs and area local catalyst for change.



Poetry Slam 2015, Simon Mativos from Husby wins the Master title. Photo: Simon Strömberg.

Project: ArtLab Gnesta

- Center for Experimentation
 Head Organizer: Independent
 Partner: Gnesta Municipality
[→ Link](#)

Description:

ArtLab Gnesta is a self-organised center for experimentation in the small town of Gnesta in Sörmland. They work actively as part of the local society for the local society by erasing the line between art, artist and local inhabitants. Instead, they work inclusively between artist and locals to develop their society and its surroundings. They have an experimental approach to art, society and humans. This is best illustrated in their work with different projects approaching arts and society. One example is how ArtLab Gnesta tries to grow a new tomato in Sweden by farming the Syrian Saqba-tomato, or their research on swamps in India and Sweden. This institution is changing its surroundings by using art as a part of their work for a better society without being the ultimate goal. They inspire and are inspired by their local community, placing Gnesta on the map of creative places.



Project Stairs by Art Lab Gnesta. Photo: Ivona Preis.

Project: Reading Promotion Institute

Head Organizer: Reading Promotion Institute (Läsfrämjandeinstitutet)
[→ Link](#)

Description:

Reading Promotion Institute (aka LFI) has a desire to help children and parents to discover the power of books. Through the books, the organisation help children from immigrant descend in the suburbs of Södertälje, to be on an equal stand in language to their classmates from Swedish descend. It is an integration project where culture is a tool for inclusion. The reading helps master the language and the storytelling helps children to relate to the character in a personal level. LFI has today three different location in Södertälje where immigrants and social inclusion is high, which also means that this kind of actions is needed to enable a change to a more inclusive society. LFI was started by a very personal story, by a mother who wanted to change the Swedish school's views on children born in Sweden but from immigrant descend and living in the suburbs. LFI has become a success story for the inhabitants of Södertälje, with a high demand for activities and a wish for more.



Ferit is laughing at Läsfrämjandeinstitutet. Photo: Stefan Tell/Swedish Arts Council.



Pippi at Läsfrämjandeinstitutet. Photo: Stefan Tell/Swedish Arts Council.



Läsfrämjandeinstitutet, Mowgli, Foto, Stefan Lindström

Project: The Museum of Movements

Head Organizer: Tate Exchange (Tate Modern)
[→ Link](#)

Description:

The Museum of Movements in Malmo will be the first national Museum for Democracy and Migration in Sweden. Born from the belief that every person has a right to their own history, the new museum aims to be a place free from inherited structures and considerations, where new methods and working models can be developed, and that dares to address difficult questions vital for our understanding of the movement of people and ideas.

Note: Specially worth it to read their publications (In Swedish) on methodologies and processes

Project: The Multicultural Center MFK

Head Organizer: Botkyrka Municipality & Region of Stockholm
[→ Link](#)

Description:

Mångkulturellt Centrum (The Multicultural Center) is a municipal foundation since 1987 in Fittja, Botkyrka, Sweden, founded for a society in which diversity is reflected in the national self-image and where migration is a natural part of the national cultural heritage. The decision was based on the conviction that immigration is central for the formation of Swedish society, and that it is crucial to follow its consequences and expressions through research, documentation and exhibitions. The work is intended to promote a good social climate and to increase the knowledge on the effects of migration and globalization for Swedish institutions. The research profile is multidisciplinary. The ambition is to be a meeting place for research and artistic expressions about migration and social and cultural diversity. The Center works with education, exhibitions, book production, a research library specialized in issues connected to migration, racism and integration, a cultural educational workshops and a restaurant.

Project: Travelling exhibition Reality Check

Head Organizer: A collaboration between the Teaspoon, Multicultural Center and Anna-Lindh Foundation Swedish network, with the support of the Heritage Fund and MFUC
[→ Link](#)

Description:

App/ Exhibition travelling to Fittja, Sandviken, Uppsala during autumn 2019, equipped with teachers materials. In the interactive game



Courtesy MKC. Photo: Courtesy of Intercult.



Restaurant at MKC. Photo: Luca Garuski.

Reality Check - Sweden's first app racism, you get an insight into everyday life may look for a person who becomes a victim of prejudice, racism and discrimination. How is it to live as a young Muslim, Sami, African-Swedish, rum, östasiat or Jews in Sweden today? How can everyday to look for a person who becomes a victim of prejudice, racism and discrimination? For the exhibition young people around Sweden were interviewed and got themselves talk about their own experiences of abuse and racism. Now the stories that form the basis for the app has become an exhibition. The exhibition discusses the questions of what everyday racism is and how one can use his moral courage. The focus is on raising young people's reality, the voices and testimonies.

Project: KISAM & Mothers of the World

Head Organizer: KISAM
[→ Link](#)

Description:

KISAM & Mothers of the World is a women's movement for democracy in Motala/ Östergötland. Initiated by Sira Jokinen Lisse, it is a local movement engaging migrant and non migrant women, children, local stakeholders, journalists, politicians in creating diverse meeting places by women for women who want to get back the self-confidence and work towards inclusion in society. It is through the creative processes in the arts that they as well work with language, story-telling, competence about society, empowerment and teamwork, engaging professional artists. They

build art exhibitions and take part in national conferences in order to tell the stories of the mothers. Due to the great interest in having groups of Mothers of the world, both nationally and internationally, we are currently educating 20 women to become leaders for new groups. Mothers of the World is however not an art project but a development process which include culture.



KISAM/ World's Mothers by courtesy of Sira Jokinen Lisse. Photo: KISAM.

Selected Projects in Denmark

Project: CAMP – Center for Art on Migration Politics

Head Organizer: Trampoline House
→ Link

Description:
Trampolin House has its own non-profit exhibition space affiliated which is run by asylum seekers associated to the house. The starting point for the exhibitions is based on the fact that more and more people are fleeing from their home as a consequence of war, climate change, conflicts, persecution and poverty. CAMP is working with improving the condition for these migrants and the purpose is to create dialogue and understanding between migrants and the Danish community through art. The exhibitions represents art by international established artists as well as less established and prefer artists with experience or attachment to the life as a refugee.

Project: People in a Plan

Head Organizer: The Old Town, Aarhus
Partner: Brabrand Housing Association

Description:
The Old Town is a nationally recognized museum which has a special focus on

showing the history of Danish market towns. In 2011 the museum was assigned the responsibility for the local history of Aarhus. This has amongst other resulted in a project called "People in a Plan". In collaboration with Brabrand Boligforening, a Danish house association, and the theatre Opgang 2, The Old Town has focused on a special area in Aarhus Vest, the area of Toveshøj and Gellerup, where a total renovation is taking place in the nearest future. During the project the museum has an employee situated in the neighbourhood, trying to create contacts and anchor the interest of the individuals as well as the common history of the neighborhood. Special attention has been paid to document the experiences of the project - a guild has been established to secure this task.

Project: The Bridge Radio

Head Organizer: The Bridge Radio
→ Link

Description:
The Bridge Radio is an online radio driven by volunteers - a so-called community radio which has the formal purpose of gathering its listeners in dialogue and participation. The community of the radio consists of asylum seekers who lives in the asylum camp but it also consists of those who have received residency status and of ethnic Danes who's working as volunteers. The project wants people to speak with each other - in or outside the radio. The subjects is centered around integration policy, experiences of the immigrants, freedom of movement, deportation, borders, diversity and citizenship which is articulated in conversations, music and entertainment. The hope is to break the feeling of isolation in the asylum process and to create a social room.

Project: The Artship

Head Organizer: Børkop's Culture house
→ Link

Description:
The purpose of the The Artship is to create a vibrant and inspiring community that nourish the fantasy, desire and courage to be creatively expressful. In this way the community can contribute to strengthening active empathy in the culture. In The Artship the fantasy and ideas of the members affect the activities and it is important for the association that the fulfilment of its purpose is reached in an alternately and enjoyable way. The Artship is an open association, where a common interest in artistic expression or/and cultural experiences

is paramount. The community is focusing on strengthening and impressing the cultural life in the local community. When the premises of the association is not occupied, the members of the association can book them for own purposes - alone or in relation with others.

Project: Real & 8220

Head Organizer: Radar, Godsbanen, Århus
→ Link

Description:
Radar, located at Godsbanen in Aarhus, is a music venue empathising on diversity. Besides being a venue for concerts the institution is involved in multiple audience development projects. Radar has a great commitment to the local neighborhood and in reaching new audiences as well as broadening the established music horizon. The project "Real & 8220" is intended to develop and represent new concert formats based on different ethnic music traditions. With this project Radar is hoping to create new cultural producers and culture users.

Project: 100% Alien

Head Organizer: Metropolis – Copenhagen International Theatre
→ Link

Description:
100 % Alien is a grand documentary art project that continuously is being built up by up to 300 portraits, 300 interviews, 300 voices belonging to 300 statistically chosen citizens who arrived in Denmark as refugees in 1956. With funds from Nordea-fonden and from collaborators and municipalities this big urban exhibition travels with the first 100 portraits to 20 towns across Denmark in 2018 and 2019. For each town the exhibition reaches, it expands with 10 portraits of former local refugees. Hereby the representation of Denmark is being updated with a nuanced and diverse narration. All 300 portraits is continuously gathered in an archive on their website.

Project: Viborg Snapsting for Children

Head Organizer: Kulturprinsen, Viborg
→ Link

Description:
Kulturprinsen in Viborg is working with projects that centers around children and youth culture - "Viborg Snapsting for Children" is a project focusing on this. "Snapstinget" is a word which refers to the canteen of the Danish Parliament where Danish politicians

is eating their lunch and socialize. The project is a collaboration between Kulturprinsen and other stakeholders such as Viborg municipality, Viborg children's library, The Animation Workshop in Viborg and different artists. Viborg Snapsting for Children is not only a site for social gathering but a creative workspace where children have the opportunity to develop their senses and creative abilities. This is done by creating new relations between the different cultural operators and their professions.

Project: The Wall

Head Organizer: Museum of Copenhagen
→ Link

Description:
The Wall was created in 2009 in order to bring the museum into the streets and create a platform for visual dialogue between the citizens of Copenhagen and its visitors. A ten meter long screen was mounted in a reconstructed container, and since 2010 it has been possible to explore an innovative urban landscape, created by past and present photographs. The Wall has been placed on several locations in Copenhagen. The museum is looking for new ways to engage urban spaces in their communication. The management of The Wall has given the museum experiences that will be integrated in the communication at the new Museum of Copenhagen and into a future mobile communication format which is under development in a new project about interactions and people in urban development.

Project: Copenhagen Chalk Day - The World's Biggest Chalk Painting

Head Organizer: Municipality of Copenhagen
Partner: Tuborg Foundation
→ Link

Description:
During Copenhagen Chalk Day the whole street Nørrebrogade in Copenhagen was reserved for creating a huge user generated artwork in chalk. Citizens were invited to contribute to the artwork that ended up filling out 18.598 square meters. Around 25.000 artistic citizens participated and the project received attention from all over the world as well as being credited in Guinness World Records. Since 2015 the project has grown even bigger and the ambition is now to make a World Chalk Day in 2020.



Dronning Louises Bro in Copenhagen was a hub of car-free action. Photo: Nikolai Linares/Scanpix.

Project: Art in Movement - The International in the Local and the Local in the International

Head Organizer: Kulturremisen, Brande
→ Link

Description:
Art in Movement - The International in the Local and the Local in the International is an initiative that has the intention of bringing art closer to the citizens of the rural communities of Vestjylland. Alongside this it's an idea of exhibiting art in non-traditional settings. Art has potential in manner of great development but is usually only accessible in bigger cities. With this project Kulturremisen wants to bring the art to the citizens - to where they are. It will be a gain for the applicable cities when value and social networks is being established. Art in Movement is an example of how art is increasing the quality of life amongst the people involved.

Project: Culture Works

Head Organizer: OFF TRACK, Midtjylland
→ Link

Description:
Entrepreneur Adrian Fey is responsibility for different cultural multi-platform artworks. Culture Works is based on an idea of - and a need for - challenging and developing contemporary art. The organisation was established by four creative entrepreneurs who wanted to push the cultural arena in Aarhus. Since then they have created more projects, events and concepts in collaboration with many different operators in Aarhus. They are working with user involvement throughout all phases of the project with the intention of helping a diverse network of young people with initiating creative projects.

Project: Art Exhibition on Refugee Fates

Head Organizer: Sønderborg Library
→ Link

Description:
A culture study from 2013 shows that ethnic minorities are using Danish libraries in a larger degree than ethnic Danes are. Accordingly the libraries are a huge ressource in the aspect of integration. Art Exhibition on Refugee Fates is a part of a larger project launched by the State Library in Aarhus with focus on rethinking the use of libraries and involving new users. In a union refugees, asylum seekers and students from a Danish production school has created this exhibition which presents artistic productions of the fates of refugees. The organisers are, beside the library and Sønderborg Produktionskole, eight refugees and asylum seekers, photographer Bradley Beswayan and Iraqi artist Naser Al Muzani.

Project: Art as a Travel Companion

Head Organizer: Louisiana – Museum of Modern Art

Partner: Red Cross Schools
→ Link

Description:
Louisiana Museum of Modern Art and teachers at Røde Kors Skoler is in a collaboration planning tailored courses for refugee children. The children are visiting the museum where they are taken on guided tours and learning about art but also producing creative projects by reflecting about relevant subjects. By drawing the children are given the opportunity to express reflections and experiences without words and are accordingly learning about art themes and techniques. The children refugee project is awarded for Best Practice 2016 by ICOM, The International Council of Museums.



Louisiana Museum of Modern Art. Photo: Mike Kolöffel.

Project: Useful art for communities (UAC)

Head Organizer:

Partner:

[→ Link](#)

Description:

UAC's goal is to bring socially-oriented art to the streets, to each individual house, and to the institutions and governments. UAC's art promotes such things as collective action, active participation in the transformation of the city, and enriched understanding of everyday life and of today's world. UAC are eager to help anyone who may have an artistic project meeting such goals.

Project: Andromeda 8220

Head Organizer: Andromeda

[→ Link](#)

Description:

Andromeda 8220 is an independent art platform optimising local areas with a global lens. The platform facilitates film screenings, artist talks and debates, fashion production, workshops around self publishing books and more. The platform was initiated in 2017 by a group of locals, today it is run collectively by a network consisting of collaborators regionally, nationally and internationally and was also showcased and highlighted during the Venice Biennale 2018 as Dimensions of Citizenship at the American Pavilion. The platform functions as a safe space for expression and exchange of knowledge, made for the empowerment of their community and to connect with the global majority. The intention of having an independent local art platform is to reclaim the agency as inhabitants and individuals in the urban development discussion. Their drive is to empower diversity through art, and to make art accessible with a hands-on and bottom-up way of approach.

Project: RaPolitics

Head Organizer: RaPolitics

Partner: Roskilde Festival, Nordea Fund, Ministry of Integration, Tuborg Fund, Finn Nørgaard Union

[→ Link](#)

Description:

RaPolitics is a non-profit organisation based in Denmark with the vision of strengthening and inspiring young people to express themselves and take action. RaPolitics are working with a creative and constructive focus on expressions, raptivism, dialogue and democratic awareness. Hip-hop has great cultural power and has been used as a form of expression, first by Afro-Americans in USA and since then in

many parts of the world - from young voices during The Arab Spring to young voices in vulnerable residential areas in Denmark. A microphone, a choreography or a pencil are mediums and platforms for dialogue as well as a creative and constructive portal to take action and engage in the society. RaPolitics are using hip-hop as a tool to get young people to participate in the surrounding society; to express thoughts and attitudes and to involve in communities and projects with other young people. It's a method for strengthening self-esteem and community involvement amongst the youth as well as a method for breaking down marginalisation and building up opinion-making



Rapoltics. Photo: Katarina Siig Søderberg.

Project: Mino Danmark

Head Organizer: Mino Danmark

[→ Link](#)

Description:

Mino Denmark is a platform for young ethnic minorities in Denmark - in the society as well as in their own life. It's a place where you can be a part of society without compromising with yourself. An increasing majority of ethnic minorities in Denmark is today accepted at universities and earn more than their parents but nevertheless struggles with participating in society equally to the native Danish majority. Ethnic minorities in Denmark are underrepresented in positions of power and responsibility in Denmark. Accordingly their insights are rarely included before decisions are taken as their voices rarely are being heard in the parliament, at the workplace and in the media. This can create breeding ground for conflict and fragmentation. The mission of Mino Denmark is to secure that children of immigrants succeed with equalizing this misrepresentation and inequality that they have inherited from their parents.

Project: The Union - Cultural workers Union' for Black and People of Colour

Head Organizer: The Union

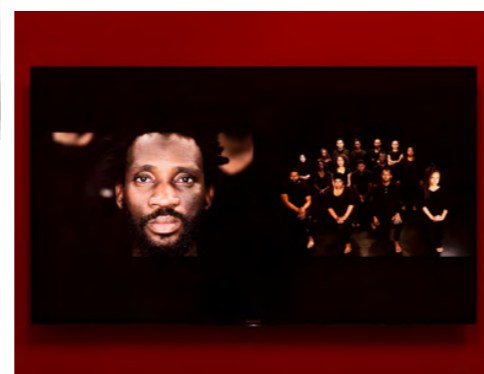
[→ Link](#)

Description:

The purpose of The Union is to create networks between racialized workers, to secure better working conditions, and to confront racism and the lack of representation of Black and People of Colour within the Danish culture industry. The Union is directed to Black and People of Colour artists, cultural workers and employees at cultural institutions residing all over Denmark.



Opening on March 7, 2017 of the exhibition "We shout and shout, but no one listens: Art from conflict zones" in CAMP / Center for Art on Migration Politics. Photo: Britta My Thomsen.



Jeannette Ehlers' 'The Gaze' (2019) exhibited in "Decolonizing Appearance," Sep. 21, 2018 - March 30, 2019 at CAMP, guest curated by Nicholas Mirzoeff. Photo: Mads Holm.

Selected Projects in Iceland

Project: Reykjavik UNESCO City of Literature

Head Organizer: Department of Culture and Tourism

Partner: UNESCO

[→ Link](#)

Description:

The City of Literature makes sure to portray the diversity of the literary landscape in the Reykjavik and to create a platform for different voices by including writers of non-Icelandic origin and non-Icelandic speaking writers in events, and also stresses gender equality in its projects and programmes. Grassroots support

is a key focus in the City of Literature's work, and this element of the operations has proven to be of great value for intercultural work in the field of literature. The office has also focused on being a facilitator for marginalized writers and others in the literary field by offering mentoring, financial support for activities and initiatives, free meeting and working space as well as giving information and connecting people and associations. The City of Literature has thus become an important point of contact for the multilingual writing community in the city.

Project: Ós Pressan

Head Organizer: Ós Pressan

[→ Link](#)

Description:

Ós Pressan is a non-profit initiative designed to bring out and promote new authors, to create an inclusive writing community and to challenge the reality of the publishing industry in Iceland. Every season Ós Pressan provides multiple events and collaborates closely with other grassroots movements and cultural institutions. Ós Pressan has its own publication called "Ós - The Journal" where writers and artists who are somehow connected to Iceland can contribute within all literary formats - prose, poetry, visual poems, cartoons, creative nonfiction, etc. Three journals have already been published and the fourth one is on its way.

Project: HOLA | The Spanish-speaking association in Iceland

Head Organizer: HOLA

[→ Link](#)

Description:

The main objective of the association is to unify the Spanish-speaking residents in Iceland, to promote cultural heritage and thus strengthen the integration between Spanish-speakers and others. The association provides information in Spanish about various topics of economical, social, educational and cultural interest as well as on the labor market. HOLA organizes cultural activities and Icelandic courses, among other things taught through drama.

Project: ProjektPolska.is

Head Organizer: ProjektPolska.is

[→ Link](#)

Description:

ProjektPolska.is wants to promote Polish culture in Iceland and to organize or help to organize Polish cultural events, introducing the

richness of Polish literature, music, film, and visual arts to the widest possible audience in Iceland. Additionally, the idea is to facilitate the promotion of Icelandic culture in Poland by creating a link between Icelandic artists and audiences in Poland as mutual knowledge enhances understanding and facilitates integration.

Project: The Multicultural Choir (Múltikúltíkorinn)

Head Organizer: The Multicultural Choir

(Múltikúltíkorinn)

[→ Link](#)

Description:

The Multicultural choir was created 2016 and is a platform for women from all over the world living in Iceland who enjoy singing and making new connections. The choir sings in the mother tongues of the members of the choir at different events and festivals.

The Women's Story Circle by Reykjavik City Library and W.O.M.E.N in Iceland:

Head Organizer: The Women's Story Circle

(Söguhringur kvenna)

Project: The New Map of Iceland

Head Organizer: The Women's Story Circle

(Söguhringur kvenna)

Description:

2014 The Women's Story Circle painting A new map of Iceland is created by 35 women from all over the world for the coffee company Kaffitár. It was unveiled at The National Museum by Vigdís Finnbogadóttir, former president of Iceland, in the spring 2014 and has since then been visible on coffee - and chocolate packages, in super markets and as part of the interiors of the cafés and also cars are driving around covered in the art work. The painting is now exhibited in Spöngin, the culture house of Reykjavik Library in Grafarvogur.

Project: At Home in the World

Head Organizer: The Women's Story Circle

(Söguhringur kvenna)

Description:

In 2017-18 eighty women from 39 countries came together in The Women's Story Circle. The library was the platform for a space to meet, connect and create a new community. Together, they contemplated what it meant to them to be at home in the world. They expressed their thoughts in personal symbols; every plate contains a story. In an earlier project, the Earth was painted from all angles of the globe. The world looks different, depending where you come from.

And a new Pangea was created using outlines of the participants' countries. Thus, we created a society for each individual to be at home in the world. The art work is exhibited in Gerðuberg, the culture house of Reykjavik City Library in Breiðholt, and the hope is that visitors will feel invited to consider together with the artists the importance of a home for each human being in the world.

Project: Music Lab

Head Organizer: The Women's Story Circle

(Söguhringur kvenna)

Partner: Reykjavik Music City

Description:

During the spring 2019 The Women's Story Circle hosted a series of music workshops in collaboration with Reykjavik Music City. A dynamic collective of 18 women of all ages, from different walks of life, united by a desire to connect, belong, share, grow, create and learn. The outcome was a unique concert in one of the cultural houses of Reykjavik City Library where original songs, mixed with songs from different continents where performed. The performance marked the conclusion of the workshops and was coloured by powerful singing and music making, laughter and friendship which can be felt by watching this video: [Link](#)

Project: Art For All

Head organizer: Icelandic Ministry of Education, Science and Culture

[→ Link](#)

Description:

List fyrir alla (Art for all) is a cultural project for children and youth under the auspices and funded by the Icelandic Ministry of Education, Science and Culture.

We aim to choose and produce art events nationwide to give all children and youth equal opportunities in experiencing diverse and elaborate art events, regardless of their residential and economic situation. The main focus is on culture for children and culture with children.



At Home in the World, The Women's Story Circle. Photo: Reykjavik City Library.

structures and needs of each organization and show a spectrum of approaches and levels of detail. Realistic paradox and complexity are welcomed by including open questions and reflecting different starting points and foregrounding ethical issues embedded in the practices of art making and curation. Although these questions don't have easy answers, collectively addressing them has become essential.

Project: UrbanApa

Head Organizer: UrbanApa

[→ Link](#)

Description:

UrbanApa is an inter-disciplinary and counter hegemonic arts community that offers a platform for new discourses and feminist art practices.

Project: Culture Center Caisa

Head Organizer: Culture Center Caisa

[→ Link](#)

Description:

Promotion of interaction between people from different countries through arts and culture, encourage the independent original practice of new ethnic minority cultures.

Project: Crossing Borders

Head Organizer: Crossing Borders

[→ Link](#)

Description:

Investigation and art project. People who are born in Finland, who have lived here for a long time and who have just moved to the country will participate in the research. They participate in workshops that deal with the sense of belonging and non-belonging by means of film, writing, theater and visual arts.

Project: Interkult

Head Organizer: Interkult

[→ Link](#)

Description:

Nationwide cultural association that aims to promote interculturalism through art and culture. The main activities of the association are art workshops for schools, kindergartens, playgrounds, libraries, reception centres and youth and residential buildings. 80% of the Cultural Association's directors are professional artists with an immigrant background. Workshops are always organized in cooperation with a local actor to best reach their target groups and people who would

not otherwise be able to access the cultural activity. The program of the annual INTERKULT Festival consists of bold performances and openings of discussion on intercultural art in various forms of performing arts. A large part of the festival is a public work with schools.

Project: Sivuvalo

Head Organizer: Sivuvalo

[→ Link](#)

Description:

Promotion of multilingual literature and linguistic inclusivity in Finland. Sivuvalo aims to improve the visibility, the position and the literary production of authors who are based in Finland and who write in languages other than Finnish and Swedish and works toward providing these authors with the same possibilities and rights as the authors who write in the country's official languages. The working group has been active since 2013, organizing discussion panels, workshops, exhibitions, experimental literary events and more. Sivuvalo aims to influence the practices of Finnish literary institutions and cultural policymakers to towards more equal and inclusive decision making as well as to professionalize the translation practices associated with multilingual literature in Finland.

Project: NolithX /Knowledge X/

Head Organizer: NolithX /Knowledge X/

[→ Link](#)

Description:

Nordic Literatures in Change and Exchange, is a multilingual literature project and a network of writers, translators, and cultural producers in the Nordic region. NolithX organizes readings and talks, provides translations and coordinates publications. This initiative is a Nordic collaboration between Denmark, Finland, Iceland and Sweden. Supported by Nordic Culture Point and Statens kulturråd.

Project: Ruskeat tytöt

Head Organizer: Ruskeat tytöt

[→ Link](#)

Description:

An institutionally nonaligned, politically and religiously independent, a non-profit organization for Brown People by Brown People. Ruskeat tytöt vision is a Finland more inclusive and norm-critical culture and media field, work life and society that doesn't discriminate based on ethnic background, looks, nationality, culture heritage, disability, gender or sexuality. Ruskeat tytöt mission is

to broaden representations in the field of culture – especially media, literature, communications and advertising –, normalize stories told about us and by us, and to function as a platform for cultural professionals of colour to realize their creative and meaningful projects. Since 2017 they have produced and published pioneering media and shared our learnings through diverse collaborations and our own writing school, RT LIT AKATEMIA

Project: #StopHatredNow Festival

Head Organizer: UrbanApa

[→ Link](#)

Description:

Organised by Urban Apa in collaboration with several institutions, this festival based in Helsinki counts already with four editions. #StopHatredNow is a joint event platform for different art and intercultural organizations for a diverse and open-minded Finland. #StopHatredNow is born of the need to create and strengthen networks, find synergies, share information and join forces for better Finland. The focus is on commonality, empowerment, collaboration and sharing of knowledge and resources. The event platform has been created as a long-term experiment, and various forms of action can be implemented within it. The action will be launched on 18-24 April 2016 with the anti-racist and intercultural event week #StopHatredNow.

Project: Globe Art Point

Head Organizer: Globe Art Point

[→ Link](#)

Description:

It is an independent information centre and meeting point situated in Helsinki centre (Kamppi) aimed to promote equality and accessibility inside the Finnish art and culture sector. It is maintained by Globe Art Point association. G.A.P. collects and distributes: Labour and field related information: Helpful especially but not exclusively to non-Finnish born artists and culture workers residing in Finland. Such as art & culture organisations/institutes, projects, funding, labour legislation and the tax system. Data (artists' database, surveys) about non-Finnish born artists resident in Finland and their situation. Surveys and research on cultural diversity, Good practices, immigration and situation of the art field.

Supports artists & culture workers by Advisory work, Help Desk action, workshops. Networking, discussion events and seminars. Developing bridges between those artists/culture workers and art and culture institutes

(G.A.P Lab – G.A.P. Info). Normalising programs with a high value of diversity and artistic quality. Offering a space where to create community and develop network and projects. Acts as an advocate and representative of artists with foreign background residing in Finland: In cultural-political decision making and development processes, In Nordic and global networks.

Project: ArtsEqual

Head Organizer: University of Arts, Helsinki

[→ Link](#)

Description:

Research initiative, coordinated by the University of the Arts Helsinki, examining the arts as public service, with equality as the starting point, and explores how the arts can meet the social challenges of the 2020s. The six research groups are:

- Arts@School
- Basic Arts Education for All
- Arts in Health, Welfare and Care
- Socially Responsible Arts Institutions and Artists
- Impacts of the arts on equality and well-being
- Visions – Systems Analysis and Policy Recommendations

Project: FemF festival

Head Organizer: FemF

Partner: Feminist Network rf

[→ Link](#)

Description:

FemF recognizes the multiplicity of sexualities, genders, agender, genderless, gender expressions and gender identities, and examines how interlocking systems of oppressions interact with identities through race, ethnicity, religion, (dis)ability, class and how economic and social structures produce inequalities across and through these positions. It also looks at the division of some bodies into "humans" and "animals". FemF interrogates oppressive economic and social structures that produce inequality and seeks to abolish them. "Our feminism is explicitly anti-racist and inclusive."

FemF is organized by an independent working group and the organization Feministiskt nätverk rf. The event or the organization team are not affiliated with any political parties.

Project: Museum of Impossible Forms

Head Organizer: Museum of Impossible Forms

[→ Link](#)

Description:

An independent cultural space. "Museum is a contested Space and it represents a contact zone, a space of unlearning, formulating identity constructs, norm-critical consciousness and critical thinking. Impossible Forms are those that erase and facilitate the process of transgressing the boundaries/borders between art, politics, practice, theory, the artist and the spectator." Museum of Impossible Forms functions under the association Taiteen, kulttuurin ja oppimisen edistämisen keskus ry (Centre for Advancement of Art, Culture and Learning) formed to manage and oversee its operations.

Project: Academy of moving people and Images

Head Organizer: Academy of moving people and Images

[→ Link](#)

Description:

A platform in Helsinki for mobile people - those who have arrived in Finland for different reasons, be they immigrants, asylum seekers, students, or employees. Its aim is to design a new learning model and a sustainable pedagogical platform where people who have arrived in Finland from different backgrounds get to contribute to the film industry, and initiate change.

"A diversity of voices, genders, and cultures is integral to any group. Its absence mirrors structures of racism and intolerance, and a lack of representation of different perspectives" Academy of Moving People and Images does not have a space of its own, it operates within the space of its many collaborators such as Aalto University (ViCCA, Critical Cinema Lab), Goethe Institut Finland, Globe Art Point, HIAP, Design Museum Helsinki, The Finnish Film Foundation (SES), Museum of Impossible Forms, Taidekoulu MAA, Caisa and Publics. Through this mobility, the participants get to know the Finnish art scene and surround themselves with a creative network.

Project: SahWira Africa International

Head Organizer: SahWira Africa International

[→ Link](#)

Description:

The aim is to empower women through integrated approaches to education and consciousness-raising, lobbying, advocacy, grassroots activism, campaigns, expression through arts, stories and poetry, networking opportunities that enable the building and sustaining of a global resource centre.

Best Practices in Finland

Project: Helsinki Art Institutions for Equality

Head Organizer:

Partner:

[→ Link](#)

Description:

Support of diversity, anti-racism, gender equality, sustainability and labour rights in the practice of art making and curation. The participating institutions have agreed to articulate strategies on this platform that function as working papers for their future development. The strategies grow from the

SahWira organization aims to champion the building of sahwira friendship and sisterhood grounded in the spirit of Ubuntu/unhu/utu. Unhu/Ubuntu/ntu is the African concept that refers to the essence of being munhu/utu (human). This is the Sub-sahara African philosophy founded on the belief in collective personhood, that, one's humanity is realized through sound relationships with others and those around us. In the spirit of Ubuntu/unhu SahWira Africa strives to nurture social responsibility, a cooperative spirit, solidarity, hospitality, devotion to family and the welfare of the community, good neighbourliness especially in view of the immigrants and asylum seekers. Diaspora Africans seek to work in collaboration with African countries to eradicate poverty and empower women.

Project: KNOWACT (Intersectional Border Struggles and Disobedient Knowledge in Activism)

Head Organizer: KNOWACT
→ [Link](#)

Description:

Gender, migration and racism are key issues in today's welfare states. The KNOWACT project analyses everyday border struggles and collaborative knowledge production in anti-racist and feminist activism as well as in activism that seeks to improve the rights of migrants.

The project focuses especially on the role of gender, ethnicity, racialisation, class and age in shaping relations between activists and their cooperation. It also analyses the development of 'disobedient knowledge' through the inclusion of migrants' and minorities' knowledge and the cooperation of various actors in social movements. Thus, the project aims to identify alternatives to exclusionary nationalism and the liberal multiculturalism that has been the subject of criticism from a number of sources. Because migration as a phenomenon will not disappear and we are already living in a clearly diverse society, the project will seek answers to how people with different positionalities can seek for ways to socially just ways of living together.

Project: The Network for the Diversification of Nordic Arts and Culture (N.E.D.N.A.C)

Partner: IMMART (Denmark), Fairouz Tamimi (Sweden), Globe Art Point (Finland) Culture for All (Finland), Center for Cultural Policy Research (Finland)

→ [Link](#)

Description:

The Network for the Diversification of Nordic Arts and Culture (N.E.D.N.A.C) was established to find ways to strengthen artistic and cultural cooperation in the Nordic region with regard to artists and cultural workers of foreign origin, together with non foreign-born actors and institutions. Working cross-disciplinarily and including research, we aim to increase the exchange of knowledge in this area and increase the presence of and interest in art and culture produced in the Nordic region by resident producers of art and culture of diverse nationalities and heritage.

NEDNAC's objectives are:

1. To pool our resources and skills in order to achieve our goal and maximize impact in the three countries (Sweden, Denmark, Finland).
2. To identify how the artscape differ in the three countries and how their diversification can be mainstreamed across the Nordic region.
3. To identify how we can we work with local, national and Nordic foundations and arts and cultural institutions in both the private and public sector to improve and diversify opportunities.

“Planning is necessary, but innovation must also be allowed through bottom-up processes, creative hubs and incubators, where freelancers and creatives co-work and co-create.”

The European Commission, A New European Agenda for Culture, 2018

05 Competencies and Best Practices of the NFI Network

This chapter presents the individual partners of the network. NFI consists of six organisations in Norway, Sweden, Finland, Iceland and Denmark. These organisations all work to make the cultural life more diverse and inclusive by contributing to Art- and culture projects with their expertise and experience in Audience Development and intercultural practice.

Interkultur Drammen

Interkultur produces international cultural experiences in Drammen municipality and is a National Centre of Expertise on intercultural dissemination in Norway. We organize festivals and international cultural days, book world musicians, offer keynotes and seminars, conduct applied research and development, propose activities for kids and youth.

OVERVIEW OF OUR COMPETENCES

As producers we work in practice with delivering more diverse cultural activities for at broader audience group. As a knowledge center we share our experience and insight on this with others. We have a wide network with other practitioners and agents around the country with competences in this field.

Our primary areas of expertise on multicultural production of culture and dissemination are:

Programming & content production

As producers we work with a broad spectrum of art forms and expressions of culture, and we see that cultural programmes that considers the multicultural society that we are work really well.

Children and young people

Culture professional work across countries and cultures begin with children and young people. We have several productions and research projects that work specifically with this target group.

Audience Development

We experience, that in order to succeed with a broader palette of cultural activities that reach new audiences, we need to work strategically with building networks and minority groups.

A methodological approach

We work strategically with relevance, relation and resource mobilisation in our work, and we have developed methods with transferable value for others through research projects and practical work in over 10 years.

SOME OF OUR PROJECTS

Project: Impact Studies on Diversity

Partners: Wolf Brown, Arts and Audiences Norway, Arts Council
→ [Link](#)

Description:

Since Interkultur often arranges concerts and events for new audience groups, we found it valuable to conduct audience research to be able to explain the effect we as organizers have on our audiences. In order to do this, we have collaborated with the American company WolfBrown for about two years, who specialise in audience research.

Of special interest is their impact study - a series of researches that measures the event's effect on the audience. Impact studies collect data on the audiences' experiences when they participate in the event. This lets organisations see how the audience is affected by their meeting with art. It is obviously not a simple task, but by formulating questions about how the audience is exposed to new artistic expressions, how strong emotions it brings

forth, whether the art experience strengthens the relationship to their own cultures and if the experience triggers questions or new insights, organisations can get an understanding about this effect. All in all, these data points draws a picture of the audience's experience, which in large part show how organisations can achieve their goals rather than just looking at visitor numbers.

Following a pilot project, where Interkultur researched own events, the project is now entering its second stage, when 10 cultural institutions from all over Norway are invited to conduct similar research themselves and learn from each other.

Project: Globus Festival

Partners: Byen Vår Drammen, Buskerud Immigration Council, Drammen Minority Council
→ [Link](#)

Description:

The Globus Festival is a celebration of the international city of Drammen with a focus on food and culture. The festival was held for the first time in 2016 and it wishes to reach citizens of all groups and ages, but is has a particular focus on families and intercultural citizen groups in the city. The aim of the festival is to show the positive sides of an international society and thus build a bridge between different population groups, ages and traditions..



Globus Festival. Photo: Tom Alle Bordevik/Interkultur.



Globus Festival. Photo: Tom Alle Bordevik/Interkultur.

Project: Mangfoldsnettverket (Diversity Network)

Partners: Samspill International Music Network, Mela, Cosmopolite, Stoppedest Verden, Oslo World Festival, TrAP Transnational Arts Production, Fargespill, Førdefestivalen, Hamar, Hilmarfestivalen, Kulturtanken, Lørenskog, Nordic Black Theatre, Riksscenen, [→ Link](#)

Description:

The Diversity Network consists of agents with cultural diversity as their main topic of work. The aim is to exchange experiences and knowledge on the field, strengthen the professional environment and to be a dialogue partner for others within the field. The culture study of 2014 highlighted that even is the cultural diversity has become a more present characteristic of the Norwegian society, this is not reflected in culture consumption. That is why we need a network such as this and more professional agents who work for a more diverse cultural life. The competence of the network is quite broad and composed, both when it comes to intercultural content production, Audience Development and networking. Interkultur Drammen, which has a status as a national competence center, is part of a steering group and coordinates the network.

Project: Extended Europe

Head Organizer: Interkultur, Drammen Municipality

Partners: Nedre Eiker Municipality, Lier Municipality, Ål Municipality

[→ Link](#)

Description:

Extended Europe is a collaborative project between the municipalities of Drammen, Øvre Eiker, Nedre Eiker and Ål. The aim is to establish an Arts- and Cultureprogramme with a focus on different expressions from the former Eastern Europe. The foundation of the project is a wish to create an arena for cultural exchange and development with a back-ground of Eastern European culture and through a dialogue with the municipalities' citizens, originally from this part of Europe. The project is a regional collective project based on the municipalities' situation and needs in a demographic and cultural context. The project will facilitate new expressions that can occur in a continued development process in a globalized society that sees a lot of change. There has not previously been coordinated a programme with such a wide approach to the audience and with a content based on Eastern European culture in Norway. The programme combines several different arenas and cultural expressions and it speaks to both adults and children.

Project: Culture to Participate - what inhibites and promotes cultural participation for young people

Head Organizers: Interkultur and Telemark Research

[→ Link](#)

Description:

Culture to Participate was a three year research project (2013-2016) that investigated what inhibits and what promotes cultural participation among young people. The project was carried out by Telemark Research as an assignment by Interkultur. Culture to Participate has been based on three claims:

1. Cultural participation is both about the experience of cultural expressions and about participation in civil society. As such, cultural participation both an individual and a democratic value.
2. Cultural participation is distributed unevenly along predictable axis: participation clearly varies with age, education level, economy and ethnic background

3. In light of such challenges, there is a need to think in new ways about local cultural management, which through cultural work drives both cultural policy, welfare policy and integration policy

Which competencies can help develop this work? The project underwent a large research among youth school students on culture consumption and habits. In addition, they looked at different cultural projects and offers for young people in Drammen Municipality during this period: 1) A culture school for more in the area Fjell 2) Integration of culture in 7th grade in Fjell School 3) The youth culture house G60.

TrAP - Transnational Arts Production's

INTERCULTURAL COMPETENCES

Transcultural Arts Production (TrAP) is an independent art producer and a driving force for diversity in Norwegian cultural life. TrAP creates productions for, of and in the multicultural Norway in visual arts, stage art, music, film and literature. The aim is to have artists, audience and managers reflect the diversity in Norway. TrAP believes that a broader scope of competences is necessary in order to raise the quality of the Artistic and cultural field in Norway.

As producers, TrAP is the link between artists, platforms and audience. Their strength lies in the independent programming and flexibility to find the right platforms to each individual project. TrAP works with artists with backgrounds in multiple cultures which they use in their art. TrAP wants to present projects that gives new thoughts to the art field and disseminate voices and perspectives that Norwegian cultural life need more of.

TrAP'S PROJECTS

Project: Her og der (Here and there)

Partners: Marie Skeie og Motaz al Habbash, Kulturrådet, OXLO – Oslo kommune

[→ Link](#)

Description:

Her og der (Here and there) wants to create meetings between artists, institutions and the public administration and give access

to information on the Norwegian art and cultural life. The project is going to build the artists' network, create possibilities for new collaborations and make the art field more accessible and open. Behind this idea is Marie Skeie and Motaz al Habbash. Through their own experiences in Palestine, Japan, Norway and Brazil, they know how difficult it can be to become established in a new country. This project gathers information in a survey selection guide to the Norwegian culture field online. Her og der (Here and there) also gives the established institutions and artist organisations the possibility to become familiar with new art forms and create new collaborations.

Project: TrAP Tromsø

Partners: TrAP, Tromsø Kommune

[→ Link](#)

Description:

TrAP and Tromsø municipality work together to make art and culture embrace all of the local citizens. TrAP Tromsø are trying to figure out what citizens of Tromsø have in common in spite of different backgrounds and they have asked representatives from the cultural field about ideas for activities that can bring people together. The project is supporting local activities that generate curiosity, and where the bar for participation is low. This could be activities developed and presented together with the audience one attempts to reach. It is important that the activities function as the beginning of new collaborations. Some elements could perhaps be repeated, developed or arranged anew somewhere else. The project is managed by Nasra Ali Omar. The aim is to create new meeting places for people from all parts of society and across age to contribute to a more inclusive city.

Project: 10 undersøkelser (10 examinations)

Partners: TrAP in collaboration with a guest editor

[→ Link](#)

Description:

The artistic objective "10 examinations" is a publication series that executes analytical examinations of disputed concepts in a multicultural society. The examinations will make up a weave of people's lived experiences and a societal analysis. The aim is to reach the public and lower uncertainty by making space for multiple voices. The examinations will take the form of text, excerpts from conversations, photography, artworks, graphic portrayals and anything that can be the outcome of an examination.

"10 Examinations" is a publication that is published once a year in newspaper format, and will in 2019 have been published in an edition of 60.000. The distribution is country wide in 'Klassekampens' Saturday paper. In 2018 it was published in an edition of 47.200.

Project: Status Quo

Partners: TrAP og Monica N. Ifejilika

[→ Link](#)

Description:

In the event of the 20 year anniversary of TrAP's work, Monica N. Ifejilika has created a series of video conversations that give an entertaining and informative overview of the development in Norwegian cultural life in the past 20 years. The first episode was launched with Cliff Moustache, Malika Makouf Rasmussen, Khalid Salimi and Miloud Guiderk. The conversations are supposed to - with an investigative look and uplifting intentions - focus on the development that has happened ever since international artists really began to take their place on the Norwegian art scene.

Project: Transit Radio

Partners: TrAP og Frekvens

[→ Link](#)

Description:

Transit Radio is a podcast series that offers music and voices from the Norwegian asylum center. Through a series of workshops, interviews and recordings, they wish to connect people in similar situations across time and space. The asylum seekers are far from home, but they are not alone. Simultaneously, they want to give Norwegians the possibility to become familiar with the residents of the asylum center in a new way. Through music, they share a universal joy, and the music opens up possibilities to share opinions, feelings and expressions. The aim is to get behind the facade we see at first glance.

CKI - DANISH CENTER FOR ARTS & INTERCULTURE'S INTERCULTURAL COMPETENCES

CKI works to strengthen and motivate active participation in cultural life through democratic methods. We do so in Denmark, the Nordics

and Europe. We develop and apply audience strategies, participation formats and co-creation methods.

Our mission is:

◊ To develop CKI as a national and international platform for a diverse art- and cultural life through exchange of experience and collaboration, courses, projects and network - focusing on existing partners in the Nordic and Europe.

◊ To develop CKI to be the national knowledge- and development platform for Audience Development and engagement in Denmark.

◊ To develop and strengthen intercultural competencies in Art and Culture.

◊ To contribute to a strengthening of the cultural democracy and the cultural cohesion in Denmark.

◊ To increase knowledge and mutual respect for differing cultures and artistic expressions through dialogue and exchange.

◊ To participate and contribute to projects in the Nordics and also at a European level, which will improve the work with audiences, participation and cultural diversity.

◊ To be a sparring partner for authorities, foundations and others in the development of sustainable and timely politics and measures.

CKI'S PROJECTS

Project: Arts & Audiences

Partners: RePublik, Norsk Publikumsutvikling, Center for Kunst og Interkultur

[→ Link](#)

Description:

The three Arts and Audiences Conferences that has taken place between 2015-2017 has been designed to frame professional and qualitative dialogue and exchange of experiences and knowledge as well as methodologies in Audience Development. Here, experts from the nordic countries have had the possibility to participate in professional communities. The conference

in Copenhagen focused on Audience Engagement rather than Audience Development. This was to recognize that the relationship between artistic expression and the audience is an equal meeting, where creation of meaning, interpretation and relevance always lies with the audience. To focus on Audience Engagement underlines the democratic aspect in the process, which opens up to a more nuanced approach to methods, narratives, participation, recruitment, partnerships etc., especially in an urban context.

Project: CULINN - Cultural Citizenship & Innovation

Partners: The National museum, The Labor museum, The Syrian Cultural Institute, The Varde Museums, Museum Vestsjælland, Museum Bornholm, The Immigrant Museet, Museum Lolland Falster

[→ Link](#)

Description:

In the CULINN project, the purpose is to work in new ways to bring civil society agents and newly arrived citizens together in common projects. Thus new citizens will, through active participation, gain increased insight into how Danish citizens use their democratic voice. The projects can also contribute to an expanded network and knowledge of local society. There is an increasing awareness in the museum field of the value in museums reaching out to the population based on their democratic responsibility. But how can museums actively implement this intention? This is what the CULINN project is examining.

Project: KIL Kulturskolen som inkluderende kraft i lokalsamfundet

Partners: Norsk Kulturråd og kulturskoleorganisationerne i Danmark, Norge og Sverige

[→ Link](#)

Description:

The culture schools in the Nordics wants to strengthen the skills to include our newly arrived (ie. refugees and asylum seekers) and people with different cultural backgrounds through work with culture and music. This will happen through both the institutions daily work as well as special measures so that the culture schools can qualify their practice. They will also gain the ability to work with refugees, asylum seekers and minorities. Of the 10 participating culture schools, four are from Norway, three are from Sweden and three are from Denmark. They are being taught through action learning and research.

The project has a time frame over two years, 2018-2019.

Project: SKIS – Sæt Kulturen i Spil (Activate Culture)

Partners: Copenhagen municipality, Danish Capital Region, Ishøj municipality, Furesø municipality, Herlevmunicipality, Frederiksberg municipality, Ballerup municipality, Kulturmetsopol Øresund, Ministry of Culture

[→ Link](#)

Description:

This project is aimed at arts- and cultural institution in order to mutually benefit from each others professional and institutional approaches and experiences. The purpose of the project has been to increase the focus on the user and the audience in the individual institutions as well as developing methods and platforms that can secure that art, culture and heritage plays a central part for all citizens in the cultural region.



CULINN project. Photo: Mark Thyrring.

INTERCULT'S (IC) INTERCULTURAL COMPETENCES

Intercult (IC) is an independent production and educational NGO based in Stockholm, Sweden. Operating since 1996, Intercult initiates and leads collaborative culture projects and networks and educates cultural organisations in the subject of cultural planning, audience development and international collaborations. We believe that culture is a tool for the healthy, democratic development of our cities and societies but also as a crucial democratic tool provoking cross-disciplinary discussions engaging different stakeholders – artists, cultural organisations, city authorities, and citizens. The main objective of Intercult is to connect local

and international initiatives; across disciplines and in multiple partnerships. IC shares own experience through seminars, conferences, lectures and mentorship targeting mainly managers at culture organisations in Sweden through the European Resource Center for Culture and Europe Direct Information Center. Engaging in trans-border cultural projects, IC embraces the challenges of contemporary diversity; voices and expressions. IC works with partners from all over Europe and beyond. As producers and experts, IC is able to implement both small and large-scale capacity building projects, bringing together artists, culture operators and audience, creating meetings, educational opportunities and artistic encounters. It also operates actively together with culture organisations on creating new collaborations and influencing innovative culture education and management. Intercult is also a founder and a leader of River//Cities platform, a partnership between cultural, environmental and political initiatives which work in their rivers or waterfronts as cultural spaces.

With 35 projects in-house since 1996 we have direct experiences of managing collaborations funded both by EU and national grants, like Creative Europe Corners & Memory of water, Erasmus + I_Improve and several BSR and beyond Europe collaborations.

INTERCULT'S PROJECTS

Project: Memory of water 2018-2020

Partners: Baltic Sea Cultural Center, Fabelvision, Ormston House, Municipality of Levadia, City of Ostend, CO_FUNDED BY Creative Europe

[→ Link](#)

Description:

Memory of Water is a trans European, artist led creative exploration of what artists can bring to the imperative global dialogue around what's next for our post industrial waterfront heritage zones. It is about exploring post-industrial waterfront heritage in the context of urban planning and community development. Over two years, the participating partners from six countries will collaborate on twenty-three interconnected activities including four City Labs, six international residencies, and a filmed documentary.

Six cities share the problems issues and barriers to moving into new positive futures that respect and incorporate the past but serve the needs of tomorrow's local

communities with diversity, employment, learning, tourism, social integration, recreation and culture.

Six artists share their participatory, socially engaged, interventionist practice: artists who are passionately committed to social justice, transformation and respect for local people. They each have totally different approaches but with shared ethics and values, they have everything to learn from each other. Artists work with citizens, community groups, politicians, urban planners and other stakeholders to create inclusive events and artistic interventions. The full programme of 23 interconnected activities is developed to meet the three priorities of the Creative Europe Co-operations programme: audience development, capacity building and transnational mobility.

Our methods are creative and engaged and our context is cultural planning. In other words, we do not seek to develop the arts and culture where none exist. Neither is our aspiration to teach art. Rather, our aim is empowerment and transformation and our impact will be measured against the impact we can demonstrate at policy level with politicians, planners, developers and actual tangible outputs on the ground.

Project: I_Improve 2018-2021 Erasmus+

Partners: City of Ostend, SPÖ Wienerbuldung; Laimikis; River//Cities; Venti di Cultura,

[→ Link](#)

Description:

Changing European demographics bring challenges to communities. If not addressed, such challenges can result in the growth of radicalism and damage social cohesion. Fostering audience engagement in the Arts can promote intercultural dialogue, social cohesion and democratic engagement. The Arts can broaden perspectives and encourage mutual understanding through the creation of outputs which question, critique and reflect on societal issues. While the cultural sector has the ability to engage with citizens, both established and newly arrived in the community, through cultural and creative interventions, there is a need for new practices and formats to develop this work within a changing European context. We created a project based on open education and innovative practices in a digital era in the context of adult education to improve our local societies by using culture as a tool, with innovative methods used by change makers, transformed into educational source disseminated on digital platforms.

In order to achieve this, the project works to make lifelong learning for the cultural sector a reality and enhance the creativity and innovation within this environment. This implies investment in training provision to the cultural sector in order to ensure that staff members are able to upskill on a regular basis, in sync with a shifting economic, political and social landscape. The project covers an area rarely approached by education, specifically how to increase the informal learning/ training opportunities for cultural organisations on an ongoing and holistic basis so that they can increase, deepen and diversify their engagement with their changing audiences, including the migrant communities.



I_Improve in Venice. Photo: Jasmine Ålander Nygren.

Project: CORNERS 2014-2018

Partners: Intercult as coordinator

[→ Link \(Intercult\)](#)

[→ Link \(Corners of Europe\)](#)

Description:

CORNERS is a platform for artists and audiences, designed and driven by cultural organisations at the edges of Europe. During 7 and a half years of the project, CORNERS was dedicated to creating opportunities for artists and researchers to produce multidisciplinary contemporary artistic and cultural collaborative projects.

A number of cultural institutions from the edges of Europe build a partnership designed to last, and based on shared responsibility. CORNERS was initiated in 2010 by six cultural institutions: [Intercult](#) (Stockholm), [Exodos](#) (Ljubljana), [POGON](#) (Zagreb), [Drugo more](#) (Rijeka), [City Culture Institute](#) (Gdansk), and [Umeå 2014 – European Capital of Culture](#). The project is then further developed together with several institutions, new core partners and associates: [Donostia / San Sebastian 2016 – European Capital of Culture](#), [Arts Council of Northern Ireland](#) (Belfast), [ISIS Arts](#) (Newcastle), [REX](#) (Belgrade), [DokuFest](#) (Prizren) and [Teatro Pubblico Pugliese](#) (Bari).

The objective was to enable exchange across geographical, political and economic divisions. More than 50 artists and researchers have met through CORNERS, as well as more than 30 organisations and institutions as partners and collaborators. The list of other collaborating organizations throughout Europe is long, changing and intensely local. While CORNERS engaged in local stories and encounters in outskirts of Europe, its organisation is transnational – a platform with partners spread around the continent. To reach audiences, involving them in both co-creation and presentation in such a great diversity of local contexts, the Audience Links programme was developed. It gathered fragmented experience and knowledge into a shared approach. Through seminars and workshops, CORNERS focused on finding tools to recognize public needs, tactics on how to meet them, and formats for interaction.



Corners. Photo: Courtesy of Intercult.

Project: Brokering migrants' cultural

participation 2014- 2015
Partners: Interarts Barcelona, Spain, ECCOM, Italy, Educult, Austria, Culture Action Europe, Region Västerbotten, Sweden

[→ Link](#)

Description:

MCP Broker (Brokering Migrants' Cultural Participation) is a project aimed to enhance and stimulate the cultural participation of migrants by improving the capacity of their local cultural public institutions to interact with them. Public Cultural Institutions are part of receiving society, which has to live up to the challenge of managing cultural diversity and ensuring intercultural integration. Central to these tasks is the enhancement of the intercultural capacity of public cultural institutions by diversifying their staff and governance bodies.

"Brokering Migrants' Cultural participation" (MCP Broker) is a project born out of PIE's Intercultural Practice Exchanges (2009-2012), its involvement in the EU Member State expert

group work on Cultural Diversity & Intercultural Dialogue (2011-2013), and also its explorations with Migration Policy Group, an organization much experienced in devising instruments with which to chart progress in matters of advancing integration and diversity policies.

The project objectives: To promote the engagement of the receiving communities in interacting with the migrants, based on the mutual respect of their rights, obligations and different cultures. To ensure equal treatment and improve diversity management in the public and private workplaces, service provision, education systems, media and other important arenas.



Brokering Migrants Cultural Participation. Photo: Courtesy ECCOM.

REYKJAVIK CITY LIBRARY INTERCULTURAL COMPETENCES

– A worldful of people and languages

The Reykjavik City Library began its intercultural activities as pilot projects by hiring an intercultural project manager in 2008. The projects are now all an integrated part of interculturalism in Reykjavik, in the cultural, social and educational field, and have also been introduced, and in some cases, transferred to other parts of Iceland as well as to other countries.

An important outcome/result of this work was the intercultural policy, Roots and Wings, created for The Reykjavik Department of Culture end of 2017 and the Nordic conference Roots and Wings that was held as part of Inkluderende kulturliv in Reykjavik May 2018.

Reykjavik City Library aims to produce and facilitate a diverse program through the year for all citizens. The library runs 6 culture

houses and, within them, several intercultural projects for children, youngsters and adults. The goal is to promote intercultural competence in society through the arts, creativity, dialogues and multiple languages. The work is based on an interdisciplinary co-operation with a wide range of people and partners across society such as social service centres, schools, cultural and educational institutions, NGOs, artists and individuals from all over the world living in Reykjavik.

Everyone has a story of their own, no matter where they come from. In an intercultural society it is up to all of us to weave these stories together and create new ones - together. With its democratic, educational and cultural obligations in society the library is an obvious platform for activities that connect people.

The main idea behind the intercultural programs lead by Reykjavik City Library is that individuals or groups should be seen in a wide context, rather than as an "icon" for one nationality or country. Desiring to contribute to a vibrant society and development of intercultural competence the target group is all citizens living in Iceland. To reach out for multiple groups the programs and events take place at our libraries as well as in other public spaces.



The Women's Story Circle. Photo: Reykjavik City Library.

Collaboration – the fundament of the work

The fundament of the above-mentioned work is collaboration. Among the library's partners are The University of Iceland, The Department of Education and Leisure of Reykjavik, The Vigdís International Centre for Multilingualism and Intercultural Understanding, The Red Cross, social service centres, language schools and several artists and NGOs.

The following shows examples of the projects of Reykjavik City Library and partners.

REYKJAVIK CITY LIBRARY'S PROJECTS

Project: The Flying Carpet

| Intercultural encounters in schools

Partners: Kindergartens, primary and secondary schools, gymnasiums and universities.

→ Link

→ Link

Description:

The project is an offer to the whole educational field and is created and lead by the intercultural project manager of Reykjavik City Library. The main idea is to embrace the pupils' strengths and interests and enhance intercultural competence in the teaching. Each and every one mediates who they are to others through multiple ways of expressions. During the process the concept culture is discussed with the pupils, based on the phenomena culture in a wide and dynamic understanding. The emphasis is to shed light on individual interests and those things that matter the most in each and every person's life and to avoid underlining stereotypes of nationalities. All the students take part and the project is not to be seen as a single-event of cultivating the fact that some are more exotic than others.

2017 The Flying Carpet | Intercultural Encounters was the Icelandic contribution to the Nordic Language Festival in Aarhus, Denmark and received The European Language Label the same year. A part from being part of the intercultural projects of Reykjavik City Library The Flying Carpet is also run as an independent project in other parts of Iceland and in Denmark by its creator and project manager Kristín R. Vilhjálmsdóttir.

An introduction video made when the project received The European Language Label:

→ Video

An introduction video for children, parents and teachers:

→ Video

Project: Café Lingua – living languages

Partners: The University of Iceland and The Vigdís International Centre for Multilingualism and Intercultural Understanding, NGOs and multilingual individuals.

→ Link

→ Video

Description:

The program is a platform for those who want to enhance their language skills (Icelandic or other languages), a place to chat and communicate in various languages as well as a gateway into different cultures.

One of the goals is to activate the languages that have found their way to Iceland, enriching life and culture, while at the same time to give immigrants the option to express themselves in Icelandic by introducing their mother tongue to other citizens.

The linguistic events are held in different places around the city and aim to let everyone interested contribute to the linguistic landscape of Reykjavik. The "unveiling" of the world languages spoken in Iceland by immigrants seems to be a successful way of promoting a positive awareness of the strength of linguistic diversity.

Project: Reading Pals (Lestrarvinir)

Partners: The Department of Education and Leisure, The Department of Welfare of Reykjavik City and volunteers, VorleesExpress

→ Link

→ Link

Description:

The project started 2017 and is about connecting families with voluntary readers, who read books to children on a weekly basis in the family home. This project is intended for children 2 - 8 years old, who can benefit from language encouragement. Professionals such as social workers and educators collaborate with the library on matching the participants as well as developing a framework of quality and social security.

The project is based on the Dutch project VorleesExpress and is now being implemented in other parts of Iceland than Reykjavik.

Project: The Week in Iceland – at the Library

Partners: RÚV - The Icelandic National Broadcasting Service

→ Link

Description:

An informative news platform offered at Reykjavik City Library in collaboration with RÚV - The Icelandic National Broadcasting Service. The intercultural project manager of RÚV will mediate and facilitate a talk on the week's biggest news stories connected to the program The Week in Iceland. The discussions will be turned into online programs under the title "The Week in Iceland at The Library".

The idea is to promote active participation in society and make create a platform for dialogue and encounters at the library.

Project: World Fairies (Heimsálfar)

Partners: Multilingual citizens

→ Link

Description:

The library branches all over the city facilitates story tellings for children in multiple mother tongues.

Project: The Women's Story Circle (Söguhringur kvenna)

Head Organizer: Reykjavik City Library and W.O.M.E.N in Iceland

Partner: Reykjavik City Library and W.O.M.E.N in Iceland

→ Link

→ Link

→ Video 1

→ Video 2

→ Video 3

Description:

The Women's Story Circle, a collaboration between Reykjavik City Library and the NGO W.O.M.E.N in Iceland since 2008, is an open forum where all women are welcome to join and exchange stories, experiences and cultural backgrounds and take part in creative and artistic programs as well as cultural visits and excursions.

The Story Circle has with great success collaborated with artists within the field of music, painting, writing and acting. In the chapter "Selected projects from Iceland" there is an introduction to some of the artistic projects of The Women's Story Circle.

CULTURE FOR ALL'S INTERCULTURAL COMPETENCES

SERVICES AND COOPERATION

We gladly offer up our cooperation in developing accessible cultural services that reflect cultural diversity. Our aim is cultural activity that welcomes participation and inclusion.



The Flying Carpet - Intercultural Encounters. Photo: Reykjavik City Library.



The Multicultural Choir/Multikültúrkórinn. Photo: Berghildur Erla Bernhardsdóttir.

We provide training and perform customized accessibility surveys. We maintain an email list for distributing information on timely issues. We produce web publications aimed at operators in the field of culture.

Training

You can collaborate with the Culture for All Service in the planning and implementation of training.

Surveys

We gladly perform customized accessibility surveys of cultural sites according to the client's needs.

Gathering audience feedback

The Culture for All Service offers support in gathering audience feedback. Email list for distributing information The email list of the Culture for All Service is meant for anyone interested in the accessibility of art and culture and questions connected with diversity. CULTURE FOR ALL'S PROJECTS

Project: Diversity Agents

Head Organizer: Culture For All Partner: Globe Art Point, Center for Cultural Policy Research

→ Link

Description:

In 2019, Culture for All Service, Globe Art Point and the Center for Cultural Policy Research Cupore organize a Diversity Agent

Course for cultural workers and artists of non-Finnish origin or background. The aim of the course is to offer tools for developing diversity in the arts and culture sector. The course introduces participants to topics related to diversity, familiarizes with the arts and culture sector and cultural policy in Finland and offers an opportunity to work concretely with diversity in an institutional context. The course is part of the project Avaus.

Project: Avaus - Opening. Becoming an agent in the field of arts and culture in Finland

Head Organizer: Culture For All

Partner: Globe Art Point, Center for Cultural Policy Research Cupore

[→ Link](#)

Description:

The project Avaus and its subactivity a Diversity Agent Course for cultural workers and artists of non-Finnish origin or background is organised and established as a collaboration between Culture for All Service, Globe Art Point and the Center for Cultural Policy Research Cupore in 2019 and supported by the National Agency for Education. The aim of the course is to offer tools for developing diversity in the arts and culture sector. The course introduces participants to topics related to diversity, familiarizes with the arts and culture sector and cultural policy in Finland. Participants are asked to actively contribute their own expertise and offer sparring with each other. 11 arts and culture professionals are participating in the course. They have been selected through an open call procedure in March 2019. The full scale and concept of the course as well as the Finnish context has described in an article by Martina Marti: *Where are we now in Finland? – Experiences from the Avaus project*

Project: Kaikukortti

Head Organizer: Culture For All

[→ Link](#)

Description:

Kaikukortti is a card, with which you can obtain free admission tickets and get a place for free on courses at adult educational centres in the Kaikukortti networks. The card is personal and does not cost anything.



Culture to Participate project. Photo: Interkultur.

“Dialogue-based collaboration with contemporary witnesses can open up access to objects and their meanings that have so far not been represented in the museum’s collection.”

The European Commission, A New European Agenda for Culture, 2018

06 Nordic Cultural Policy in relation to Diversity

NORDIC CULTURAL COOPERATION

The Nordic countries signed in 1971 a collaboration agreement for culture. To begin with the agreement was more of a symbolic character, but after having been revised a few times it finally became effective in 1990. The agreement defines the various aspects that the cultural collaboration is characterized by, and thus the types of initiatives the countries - that are part of the Nordic Minister Council - will support at a Nordic level. The two main objectives of the agreement are to 1) create practical conditions for collaboration between the countries within the cultural sector, and 2) to intensify and strengthen the cultural collaboration between the Nordic countries.

The collaboration is defined through five activity fields:

- ◊ Education
- ◊ Research
- ◊ Cultural exchange, focusing on cultural policy and cultural life
- ◊ Common appearance for the promotion of culture
- ◊ Clear documentation and information

A committee of officials with representatives from each participating country in the Nordic Council of Ministers was established to ease and qualify decisions taken on cultural projects and activities.

The agreement successively led to establishing Nordic Council of Ministers for Culture. The different Ministers of culture in each Nordic country meet twice a year and discuss the development of a common Nordic cultural policy and the strategies that the secretariat works from. **The strategy - that has been developed and is valid until 2020**

- is focused on five founding pillars:

- ◊ The sustainable Nordic region
- ◊ The creative Nordic region
- ◊ The intercultural Nordic region
- ◊ The young Nordic region
- ◊ The digital Nordic region

A committee of officials for culture have the mandate to prepare the ministerial meetings agendas. It is important to note that the Nordic

Council of Ministers for Culture don't take decisions on funding. The financial support for the sector, projects and transnational initiatives is carried out through the Nordic transnational foundations and programmes:

- ◊ Nordic Culture Fund
- ◊ Nordic Culture Point
- ◊ Arts and Culture Programme
- ◊ Nordic-Baltic Mobility Programme

A significant part of the Nordic co-funding is goes to Nordic cultural prizes and cultural centers/institutions around the Nordic region.

CULTURAL POLICY IN SWEDEN: In a changing political and economical time

Background 2013-2017

From “tid för kultur” regeringens prop 2009/10:3 the meaning of culture appears. It states that the Swedish government's work should have the aim of Sweden to be tolerant and humane, and that culture must be relevant for all Swedish population. No one should feel excluded from taking part in different parts of the cultural life, just because of one's background or religion. It is in this proposition that the 2009 goals are presented, same national political cultural goals that apply today.

Around 1,9 million people in Sweden are born in another country according to Statistics Sweden (SCB December 2018, Utrikes födda i Sverige). It came around 133 000 Immigrants to Sweden in 2018. The highest number so far of people migrating to Sweden was in 2016 when around 163 000 people came. This means that a lot of people of different backgrounds live in Sweden. This highly speaks for the importance of culture to work as a place where everyone has the same right and opportunity to take part in, which is one of the main national cultural goals.^(A)

2013-2017

The recent years the Swedish cultural sector has experienced some new initiatives regarding cultural diversity, integration and inclusion. In the report Culture all over the country published in 2017 the government

made a conclusion on the cultural policies work during the period 2013-2017 (Skr 2017/18:264 Kultur i hela landet). The report states that during that mandate period the government prepared a political path with some important budget steps regarding culture: prepared a strategy for the state financing of municipal cultural schools, Introduced a grant of 100 Mkr per year for municipal cultural schools; Introduced a grant of 250 Mkr per year in order to support the libraries between 2018 and 2020; Introduced a targeted grant of to a state project for culture in socially challenged suburbs Taking Place (Åga rum); Created new policies for movie making with a national responsibility and goals compelled by the parliament; Prepared new policies on cultural heritage and shaped environment; Strengthened the freelance artists and organizations with 115 Mkr per year from 2018, considered being a big step in financing of free theaters, new projects and individual creators; Strengthened the state aid to regional and local culture within cultural cooperation through additional contribution of 429 Mkr for 2017-2020; Established an investigation on the artists' conditions “Konstnärernas villkor” (dir. 2016:93)¹ and thereafter a report (SOU 2018:23) with propositions to create better opportunities for professional free artist in all the country.²

This indicates that the government's 2013-2017 investments in culture has been consistent to the national cultural-political goals put forward by the Swedish parliament in 2009. The three main goals can be summarized as the independence objective, the participation objective and the societal objective.

- Our culture shall be a dynamic, challenging and unbound force, with freedom of expression as its foundation.
- Everyone shall have the opportunity to participate in the cultural life.
- The development of our society shall be characterised by creativity, diversity and artistic quality.

The Swedish Agency for Cultural Policy Analysis (Myndigheten för Kulturanalys) refer to these goals in their report “Culture analysis 2019” suggesting that the different policy areas should be more connected with one another.⁴ The Swedish Agency for Cultural Policy Analysis implies that in the

times of changing economic conditions the different departments should strengthen their cooperation, especially cooperation between culture and education.⁵ This could in turn increase the chances for reaching the cultural policy goals. Stronger cooperation between different policy areas could have a positive effect on broadening perspectives on culture and free the resources.

2016, towards the end of the Mandate period It has worked for culture to be accessible all over Sweden through grants to regional municipalities, the so-called culture collaboration model. Culture has, therefore, been, for the government, an active part of the rural policies to improve social conditions in communities in sparsely populated areas. A conclusion from "Culture all over the country" is that the government pointed out to the parliament wanting the Cultural partnership model to be adjusted to make culture more accessible there, and 21 Mkr has been granted for the countryside and sparsely populated areas per year 2019 and 2020.^{6,7} In the spring budget for 2016, the Government invested 44 Mkr in safeguarding the open society and democracy, and combating polarisation, racism and violent extremism. "We need to invest in Sweden that keeps together. In the Government's commitment to building our society, we therefore give priority to investing in culture throughout the country, and efforts to combat polarisation in society. Civil society and libraries have a key role in the ambition to create meeting places," said Minister for Culture and Democracy presenting the budget 2016. Everybody should have the opportunity to access what we own together, said the Minister re-introducing the free admission to state museums in 2016, allowing people to enjoy art, history, architecture and culture at over a dozen museums in the country for free.

2018- 2019 The new Government In 2018, there were new general elections in Sweden and the country spent four months without an appointed government with strategies and declared policies. The parliamentary situation did not ease for a majority government. The first state budget passed by the parliament was more restrictive on culture than the previous one. In January 2019 a new government was finally elected with Amanda Lind from the Swedish Green Party (MP) appointed as the new Minister for Culture and Democracy. She pointed out that the grants for culture schools should be brought back.⁸ and the free entrance to state museums should be maintained since the

Swedish cultural heritage should be more available and accessible.^{9,10} The museum admission remained free of charge as well as government grants to culture schools were reintroduced in the Amending Spring Budget 2019, and approved in the final budget autumn 2019 (100 Mkr). In total the final budget for culture 2019 was SEK 15,8 Billion As mentioned about the national cultural-political goals, anyone should have the possibility to take part of Sweden's cultural life. However, culture sector in regions and municipalities worries strongly as experiencing not only diminishing budgets and grants but also very radical, immediate initiatives taken by the newly elected local governments. In Stockholm, closing of the international library attracted the attention of the general public, causing strong reactions on social media. The central library closed in September 2019 to prepare for a new opening at a local library 2020. The decision was considered necessary to adjust the costs of the libraries in Stockholm to financial ability. The new library will focus on activities and resources that will promote integration of migrants into society, such as language cafés and book clubs for multilingual people and families, according to the head librarian Daniel Forsman a step favoring the cultural political goal regarding making culture more accessible for young people and children.^{11,12} Jonas Naddebo, the newly elected politician responsible for culture in The City of Stockholm, also introduced the idea of privatization of libraries, following the example of Municipality of Nacka which made all their libraries private in 2017. The discussion is a good example of how the culture in Stockholm must adjust to new economic priorities. It is worth to mention that loans of books at the public libraries in Stockholm are growing (3% in 2018). 25 Mkr for 2020 and 2021 will be used for reading promotion.¹³

There are many other examples in Stockholm where culture is being privatized, a trend setting within the area of a new cultural policy. In Municipality of Botkyrka a new private Art Hall has just been launched for the local citizens at the same time as the municipality-owned cultural center closed. In spring 2019 the new public library in Fittja and the Art Hall in Botkyrka were moved into the same building, creating an accessible place for culture for the people in Botkyrka. Fittja library was in fact one of the candidates for the "library of the year 2019"¹⁴. During autumn 2019 The Art Hall introduced a successful initiative rooted in the heart of the suburb, Art Talks by artist Nachla Libre about art. The talks are about personal passions

combined with responsibility for the society and the change making role of arts.

Moving further to Regions, the tendency of diminishing budgets is a clear risk for cultural infrastructure being in a worse economic condition the coming years. With the Cultural cooperation model the Swedish Arts Council channels the grants for culture to regional governments. The goal has been to give the Regions autonomy on decisions how to use the state grant together with regional money on culture with mandate to take into account the local needs. The regions thus develop own cultural plans showing the usage of the state grant and the regional grant together. However, the predictions are that the unstable regional economy will negatively influence the regional cultural budgets and thus put more responsibility on the Cultural cooperation model (Kultursamverkansmodellen). The first example was the region of Skåne (Scania). Due to demands on overall savings the regional government in Skåne decided 2018 on the cultural budget cuts on 17,1 Mkr, mainly for free organizations, and culture sector reacted with protests. More or less 4000 signatures against the cuts were collected in connection with the Culture Committees of Skånes meeting¹⁵ Despite the actions, the Culture Committees work plan and budget for 2019 shows a substantial budget reduction for arts and culture in Region Skåne¹⁶ followed by a budget reduction from Swedish Arts Council.

The cultural political goal of participation is still a big concern for culture politics in Sweden, both broad participation in cultural activities and access to culture in different parts of the country. The local cultural work has continuously an extra big importance regarding integration and inclusion with the purpose of increasing democratic participation in cultural life and in the society. The Swedish Agency for Cultural Policy Analysis in the report from 2019 states that to reach the goals for culture with diminishing resources, cultural sector needs more inter-regional cooperation; more free state grants on top of the cultural cooperation model, more cooperation between state and regions to agree on priorities. There is a need of increasing knowledge about project development and grant givers to develop more stable organisations beside the public grants. There is especially a need of updating policies regarding the cross-sectorial questions like diversity, as culture institutions have troubles with definition of diversity.¹⁷

Budget autumn 2019 was presented in September as "Reforms for a stronger

society". For culture, support was reintroduced for cultural schools; support will be given for school trips to memory places of the Holocaust and for reading promotion. The big national institutions also got support, like the National Museum and the Royal Opera in Stockholm. However, the budget release was followed by mixed reactions: Länsteatrarna (the Swedish Regional Theaters) published an open letter demanding more support within the framework of the cultural cooperation model granted by the state. They also point out that culture should take a bigger part of the total state budget.¹⁸ Läns museerna (the Swedish organisation for regional museums) were also disappointed with the budget. The regional museums cooperation council (Samarbetsråd) has previously warned about institutions facing great economic difficulties.[18] With the new budget they fear that every third regional museum will have to decrease their number of staff members.¹⁹ In a letter from November 2019 Regional Theaters expressed thoughts of the entire Swedish culture sector in changing political times: In a time of threats and restrictions on cultural freedom, Länsteatrarna in Sweden feels a strong need to gather the good forces in the country around the fight for a free cultural life and regionally produced performing arts throughout the country.

Without a free cultural life, society becomes more exclusive and limiting. Without a free cultural life, we will be a nation less equipped to meet all the challenges and opportunities of the future. Culture gives us air, power, hope and joy - we cherish a free and inclusive cultural life for generations to come!²⁰

- A Tid för kultur <https://www.regeringen.se/49bb92/contentassets/5afd813ffae94dae91e9db0f8725c3b6/tid-for-kultur-prop.-2009103>
- SCB <https://www.scb.se/hitta-statistik/sverige-i-siffror/manniskorna-i-sverige/invandring-till-sverige/>
- och <https://www.scb.se/hitta-statistik/sverige-i-siffror/manniskorna-i-sverige/utrikes-fodda/>
- 1 Konstnärernas villkor kommittédirektiv: <https://www.regeringen.se/4ac87f/contentassets/e99fa4d745334a778f3bd6414bde0c54/konstnarernas-villkor-dir-201693>
- 2 Kultur i hela landet, Skr 2017/18:264: <https://www.regeringen.se/49c31c/contentassets/c8ef694d6c384f28a1656d436d00cf6d/kultur-i-hela-landet-skr-201718264.pdf>
- 3 Kulturrådet, kulturpolitiska mål: <https://www.kulturradet.se/om-oss/sa-arbetar-vi/kulturpolitiska-mal/> (läst 04/09/2019)
- 4 https://kulturanalys.se/wp-content/uploads/2019/02/kulturanalys-2019_webb.pdf s.10 (läst 04/06/2019)
- 5 Ibid

- 6 <https://www.regeringen.se/49c31c/contentassets/c8ef694d6c384f28a1656d436d00cf6d/kultur-i-hela-landet-skr-201718264.pdf>
- 7 <https://www.regeringen.se/pressmeddelanden/2018/06/mer-kultur-till-fler-i-hela-landet/>
- 8 Tal av Amanda Lind på kulturskoledagarna: <https://www.regeringen.se/tal/20192/03/tal-av-amanda-lind-pa-kulturskoledagarna/> (last 2019-09-03)
- 9 SVT, "Kulturministern vill återinföra stöd till Kulturskolan": <https://www.svt.se/kultur/kulturministern-vill-aterinfora-stod-till-kulturskolan> (läst 2019-09-03)
- 10 <https://www.regeringen.se/pressmeddelanden/2019/04/fri-entre-pa-museer-blir-kvar/>
- 11 Stockholms stadsbibliotek: <https://biblioteket.stockholm.se/info/om-oss/v%C3%A5r-verksamhet/aktuellt#main-content> (läst 2019-09-04)
- 12 Internationella biblioteket: <https://www.interbib.se/default.aspx?id=306778> (last 2019-09-03)
- 13 <https://www.regeringen.se/artiklar/2019/09/satsningar-pa-kultur-demokrati-och-idrott-i-budgeten-2020/>
- 14 https://bibliotek.botkyrka.se/sv/news/fittja-bibliotek-kan-bli-%C3%A5rets-bibliotek-2019?fbclid=IwAR2pPX1z9iY-ESvLziwMqGVf5UY0DDtUwmQISRkacpufCKl3gMm3_yxzEHc
- 15 <https://www.sydsvenskan.se/2019-02-14/kulturprotest-med-4-000-namn-lamnades-till-region-skane-hamtad>
- 16 https://utveckling.skane.se/siteassets/publikationer_dokument/kulturnamnden_verksamhetsplan-och-budget-2019_small.pdf
- 17 <http://www.lansteatrarna.se/uttalande/lansteatrarna-i-sveriges-kommentar-pa-regeringens-kulturbudget-2020/>
- 18 <https://www.svt.se/kultur/var-tredje-lansmuseum-varslar-anstallda-2020>
- 19 <https://www.svt.se/kultur/kulturministern-om-harda-budgetkritiken-det-kommer-fler-budgetar>
- 20 <http://gantrack.com/tpm/2389601986819/?fbclid=IwAR0dELwSbv17H58qWbKaiyWv4sXW9mie7oQgxSwlz0uLPbNaXkNcfcg3SZ840>

CULTURAL POLICY IN DENMARK

Denmark's starting point for intercultural collaboration is not anchored in an overall articulated strategy for increased inclusion in the arts and culture for all citizens. This is instead included in overarching principles as expressed in the UNESCO Convention and European agreements. From a national point of view, it's interesting to see how intercultural has vanished in the formulation of cultural aims on a national level, but plays a vital role in the definition of Danish international cultural exchange:

“Exchange of Arts and culture with foreign countries contribute to Danish Arts and culture, but also in the marketing of Denmark as a nation, promoting the export of Arts and cultural products and creating a dialogue with other countries' cultures”[1]

With this, Denmark clearly shows that cultural exchange is an area of priority for their cultural policy. Above all with international partners, since it is a way to promote the image of Denmark around the world.

The question is so prioritized that the Danish government has gathered an International Culture Panel[2] in order to create a strategy for the internationalization of culture. This strategy clearly reveals the strengths and weaknesses Denmark has in relation to cultural policy and internationalization. The present practice has been criticized for being too exclusive and a support for the selected few, who continuously benefit from a wide supply of funds and formats. It has become increasingly difficult for small and midsize cultural organisations in Denmark to engage in international projects and find matching co-funding within national funding bodies. The result of this practice has led to a quite strong international exchange of high profile acts, performances and exhibitions leading to a relatively diversified cultural offering, but with a clear lack of interdisciplinary and intercultural cooperation.[3]

In order to reach the set goals for internationalization, the Danish government has defined five strategic actions that in a long term shall enhance the cultural supply.[4]:

1. Strengthen the possibility for the individual artist to work internationally

2. Professionalize and enhance the network on the global market
3. Profile Denmark as a nation of culture through collaboration and directed actions
4. Enhance the knowledge of international culture
5. Develop the narrative of Denmark through cultural traditions and art

Danish cultural policy is highly influenced by a division of roles, where the local Municipal level plays a significant role as the main owners or contributors to Danish cultural life. This is anchored in the Municipal Act and stretches back many decades. Today this division is partly being adopted by other Nordic countries as a result of the regionalization of culture politics and funding structures.

In Denmark the political regional structures have no formal mandate. But in recognizing the need for trans-municipal co-operation so-called culture regions have been established to enhance cultural life in supply as well as quality.[5]

There is a widely anchored and deepened collaboration between the Ministry of Culture, the Danish Agency for Arts and Culture and the municipalities. The municipalities have an extended political independence in the culture field, but still have to meet some statutory areas of interest: the protection of the local cultural heritage, for example through local plans for cultural heritage. All Danish municipalities are obliged to offer certain cultural activities such as: Music schools, library services, folk education activities and support for theatre, concerts, museums and other events.

Currently, Denmark is setting up two new Arts foundations: The Jutlandic Arts foundation and a foundation for the Islands. The aim of these foundations is to support and strengthen the development of artist environments, financially sustainable arts practices and entrepreneurship outside the Capital Region. The foundations cover the entire country with the exception of the Capital Region, although the island of Bornholm is covered.[6] The foundations will be administered by boards whose members shall have a wide experience from the fields of arts, culture, entrepreneurship and societal growth.[7]

In a Danish perspective intercultural initiatives that secures a space for dialogue on diversity have predominantly been carried out as part of trans-municipal cooperation. A wide range of cultural institutions and free actors have independently framed intercultural projects

and activities supported by municipal and private foundations. In the major cities and urban settings there is a clear and articulated understanding of the potential in an inclusive intercultural practice. Whereas cultural political discussions and initiatives surrounding cultural diversity and intercultural on a national level is practically nonexistent. Since Trevor Davies launched the report “Cultural Diversity Seen in Relation to the Cultural Agency” in 2007 the outer framework on cultural diversity in Denmark hasn't changed much. The development is primarily at the local level.[8]

In the actual suggestion to the law of finance, where the government annually allocate 100 million DKK to “prioritized cultural actions” as e.g. strengthening “cultural enlightenment, elite culture and the growth potential”, there are no actual suggestions on how support intercultural dialogue and inclusion on a national level. However, there are funds allocated to initiatives, that reflect societal development and trends at large. 72,9 million DKK is allocated to the strengthening children and youths cultural encounters and additional 20 million DKK is earmarked to marginalized youth in social housing areas.[9]

From an overall perspective, most of the governmental funding of arts and culture is locked into institutional support. The free funds for specific areas are relatively limited. In total 504 million DKK over four years.[10] The funds for artistic support are substantial and administered and distributed by the Danish Arts Foundation directly to the artists and arts organisations. The following areas are prioritized over the next years:

FUTURE REFORM ACTIONS IN THE MUSEUM- AND PERFORMANCE FIELD

Between the years 2020-2022, 30 million DKK have been earmarked to a future reform in the museum field, with the purpose of contributing to a more current and transparent division of the financial means in Denmark. Furthermore, 33 million DKK will be devoted to a development pool for the performing arts in 2019-2022, which will be included in the reform.

THE NATIONAL CULTURE BEARING INSTITUTIONS WILL BE STRENGTHENED

Audience Development, preservation and research will be prioritized in most of the national cultural institutions. 89,5 million DKK will be devoted for this between 2019-2022.

CULTURE FOR CHILDREN AND YOUNG PEOPLE - THROUGHOUT THE COUNTRY

The initiative “Know Your Country” will give pupils from the 4th grade the possibility to discover their own country to learn about their common historic and cultural background. 72,9 million DKK is devoted to the initiative.

ARTISTIC EDUCATIONS WILL BE STRENGTHENED

In the future as well as now, Danish actors, directors and film makers shall be on a high, international level. There has been granted authorization to spent 40 million DKK on the national Artist educations in Denmark, so that they can strengthen the next generation of talented, young Danish artists.

ARTS AND CULTURE IN VULNERABLE RESIDENTIAL AREAS

There will be spent 20 million DKK from 2019-2022 in order to anchor better culture and the Arts and make sure that these will fill a bigger role in vulnerable residential areas.

BETTER RESEARCH AND POSSIBILITIES FOR THE DISABLED

63 million DKK is earmarked to strengthen the Danish National Royal Library's collaboration with the universities and provide better options to share knowledge with researchers. Furthermore, the money will go to enhance the possibilities of people with disabilities to enjoy cultural offers. This will be done by supporting Nota, that provides literature for the blind, visually impaired and the dyslexic.

DANISH THEATRES AND ORCHESTRAS WILL BE STRENGTHENED

15 million DKK has been earmarked to the regional orchestras in order to be able to offer citizens from the entire country symphonic music at the highest level. Simultaneously, 12 million DKK will be invested in regional theatres, so they will be able to produce performances of the highest quality - to a wider audience.

However, the Danish cultural sector is at the same time hit by the so-called “reprioritization contributions” from the years 2015-2021. This means that all state administration is being cut 2% annually (among others the National Museum, The National Royal Library, The National Gallery, The Universities). The result this far has been quite a drastic cut in the number of

employees, making most public cultural institutions unable to accelerate and develop new initiatives. Critiques have pointed out the consequences of a total cut of 600 million DKK on the cultural sector as a willingly dismantling of Denmark as a progressive cultural nation and leaving it to the municipalities to cover the loss locally. Additionally the important development pools for libraries and museums have been cut with 33%. The new social democratic government (2019) has shown no intention to reverse the existing practice.

- 1 <https://kum.dk/kulturpolitik/internationalt-kultursamarbejde/om-internationalt-kultursamarbejde/>
- 2 The International Culture Panel consists of the Ministry of Culture, the Ministry of Foreign Affairs and the Ministry of Industry, Business and Financial Affairs, as well as Danish Design Center, Danish Cultural Institute, The Danish Film Institute, The Agency for Culture and Palaces, Danish Arts Foundation, and VisitDenmark: <https://kum.dk/kulturpolitik/internationalt-kultursamarbejde/det-internationale-kulturpanel/>
- 3 https://kum.dk/uploads/tx_templavoila/styrket_internationalisering_dansk_kultu.pdf p. 11
- 4 https://kum.dk/uploads/tx_templavoila/styrket_internationalisering_dansk_kultu.pdf p. 12
- 5 <https://slks.dk/kommuner-plan-arkitektur/lokalplaner-og-kulturarv/lokalplaner-guide/>
- 6 <https://kum.dk/nyheder-og-presse/pressemeddelelser/nyheder/regionale-kunsthofte-paabegynder-arbejdet/1/1/?L=0&cHash=5b8a1c4d8236496fca245754c36f97ae>
- 7 Ibid.
- 8 Niels Righolt, Rapport om interkulturelle erfaringer, projekter og kulturpolitiske initiativer i Norden, NFI – Nordisk Forum for Interkultur, 2009
- 9 https://kum.dk/fileadmin/KUM/Documents/Nyheder%20og%20Presse/Pressemeddelelser/2018/Regeringens_finanslov_-_400_mio._kr._til_kulturen_i_2019-2022.pdf
- 10 https://kum.dk/fileadmin/KUM/Documents/Nyheder%20og%20Presse/Pressemeddelelser/2018/Bilag_1_-_midler_til_nye_kulturinitiativer_paa_finanslovsforslaget_2019.pdf

NORWEGIAN CULTURAL POLICY AND THE CASE FOR DIVERSITY

Norwegian cultural policy aims to contribute to freedom of expression and cultural community, with the overarching goal of a diverse and inclusive cultural sector. The development of Norwegian cultural politics, primarily in the 1960s and 1970s, when the policy papers were first written and the Norwegian Arts Council established, underlined art's important social mandate. The policies stated that a rich and varied cultural sector is vital for a dynamic democracy, which cuts across party politics and other policies. In comparison to many other countries, Norway has consciously included culture in many aspects of the political sphere. The arm's-length-principle is still key in Norwegian cultural politics, and in 2004 a goal of 1% budget allocation to arts and culture by 2014 was agreed upon.

Diversity in Norwegian arts policy

Cultural diversity and inclusion have been increasingly important in the cultural political landscape since the 1990s. A main strategy has been to build cultural institutions and venues for minorities, at the same time as making the current large-scale institutions more inclusive. It is viewed a problem that the whole population is not represented in the arts scene today. The cultural offer is not always seen as relevant for many groups, and this is problematic for the development of the sector and overall democracy in the longer run. Earlier cultural policy and political work touched upon these issues, primarily the following documents:

- 1 [Culture politics Towards 2014](#)
- 2 [Government's international cultural support](#)
- 3 [Culture, Inclusion and Participation](#)

It is also worth mentioning that the intercultural arts scene was examined as part of the [Culture investigation 2014](#), which reviewed policy and practice since 2005 and found that the cultural sector was not representative of the multicultural Norwegian society, despite initiatives like [Mangfoldsåret/ The Year of Diversity in the Arts in 2008](#), and other projects.

The new White Paper on culture, [The Power of Culture: Cultural Policy for the Future](#) deals with diversity in even more detail. The policy

states the overall political direction for arts and culture, it sets a number of priorities and it presents new cultural political goals. As stated already in the introduction: "The cultural sector must be relevant and represent the entire population, and give individuals the freedom and ability to express themselves. Norway must be a country in which all citizens can succeed, regardless of their background. Cultural policy must actively advance this and foster artistic quality and autonomy." (White Paper 48). It is clear from the very beginning that the policy values immigration as a source of new impulses and cultural exchange, which can lead to new thinking, innovation and creativity. As clearly expressed here: "Art and culture can help minorities establish their own public arenas where they can develop their own collective identities. This may also give minorities a chance to be heard in the broader society and communicate with it. The art and cultural expressions of minorities represent voices and experiences that must be included if we are to demonstrate the entire breadth of our artistic and cultural sector." (White Paper 48).

The inclusive mandate of the policy is articulated in many of the key 9 objectives, highlighted hereunder:

- A free and independent cultural sector that
- produces artistic and cultural expressions of the highest quality
 - fosters education and critical reflection
 - protects and disseminates cultural heritage
 - *creates and disseminates a cultural offering that is viewed as relevant, and which represents the population*
 - *is available to everyone and encourages each person to experience and participate in cultural activities*
 - provides meeting places and builds communities
 - transforms itself and shows an ability to transform
 - has an international impact and *fosters intercultural understanding*
 - strengthens the Norwegian language, the Sami languages, the national minority languages, and the Norwegian sign language as fundamental bearers of culture

The chapter "Relevance and representation in cultural life" deals particularly with aspects of inclusion. The chapter starts by stating that a representative and relevant arts scene is needed to ensure freedom of expression for all, and that the arts provide important arenas for integration and community. In cultural

policy, diversity is used to emphasize the need for both artistic diversity and variations in the public/audience. It is important to note that the Ministry of Culture includes a broad definition of diversity (including social and cultural background, gender, different abilities, religion, sexual orientation and age), but there is specific mention of intercultural diversity too.

As mentioned in the chapter, Norway is a culturally diverse society, and according to Statistics Norway every sixth person in Norway are either born in Norway by foreign parents or have immigrated themselves to the country. This reality is not reflected in the publicly financed arts scene today, and it is worrying that many do not feel the cultural offer is relevant to them. In fact, people with backgrounds other than European, American and Australian are clearly under-represented as employees and in leading positions in the arts scene. Other studies show that while people with a multicultural background may partake in cultural activities, this often does not happen at the publicly funded institutions. Representation must improve in all aspects of the arts, and there is a concern there is more talk than practice within this field.

The chapter goes on to state that there is a clear need for more knowledge to improve representation and relevance, in terms of infrastructure and new productions, development of new artistic practice and new groupings outside the institutions, and also how resources can be used to the best of the arts scene and for the audience. Joint arenas and opportunities for participation enable the individual to experience satisfaction, belonging, language development and contribute to the society, and should be encouraged. Collaboration, co-productions and competence building are amongst other ways towards a more inclusive sector, and there are some concrete initiatives to foster a more culturally diverse arts sector.

Priorities and further action towards better "relevance and representation" in the Norwegian cultural sector are formulated at the end of the chapter, and if followed up, give hope of a more diverse future for Norway's cultural scene. The goals focusing specifically on intercultural diversity are:

- Increase representation in all areas, and ensure a more diverse recruitment to artistic professions, through for instance the Trainee Programme at the Norwegian Arts Council.

- Support institutions and actors who do specific work for integration, and that need support to execute initiatives that increase cultural diversity and reach new audiences.
- Target funds and mobilisation of volunteers in the arts to stimulate increased cultural participation.
- Encourage grant recipients to develop their own strategies to increase relevance and representation of their programmes.

ACCESSIBILITY AND DIVERSITY OF CULTURE IN FINLAND

The Ministry of Education and Culture aims to provide linguistic and cultural minorities, persons with disabilities and other special groups with opportunities to participate in culture and express their creativity on an equal basis with the rest of the population.

Arts and culture must be accessible to all. The realisation of equality and

non-discrimination requires often that the special needs of the different minority groups are taken into account when designing services and support forms.

The Access to Art and Culture committee set as a goal in its final report (2014) that the cultural rights of especially the linguistic and cultural minorities and persons with disabilities shall be reinforced.

In the Meaningful in Finland action plan (2016), the Ministry determined measures to be undertaken to enhance multiculturalism, inclusion and equality and to combat hate speech and racism.

Working Group of the Ministry Education and Culture on immigration issues has published three reports "The Educational tracks and integration of immigrants. Problematic areas and proposals for actions" I, II and III (2016-2019). In the cultural sector, special attention was paid to low participation of immigrants in free/leisure time activities. Through open calls organised in 2017 and in 2018 following activities were supported: 1) services in the field of arts and culture, 2) inclusive and creative free time activities in the field of arts and culture, 3) access to the literature in native language in public libraries and taking care that everyone can tell his/her own story in native language.

In the Ministerial Strategy for Cultural Policy (2017) target areas and objectives for the year 2025 are

- Creative work and production - The conditions for artistic and other creative work have improved and the modes of production and distribution have become more diverse;
- Inclusion and participation in culture – Inclusion in arts and culture has increased and the differences in participation between different sectors of population have narrowed;
- Cultural basis and continuity: The cultural basis of culture are strong and viable.

With a view of implementing the targets and objectives laid out in the strategy during the next few years, the government will prepare guidelines on how to take into account diversity in cultural policy including immigrant participation in cultural life and promotion of integration through arts and culture.

In the Strategy 2030 of the Ministry of Education and Culture (2019) all our actions are seen to be influenced by increasing divergence in values and attitudes, thus we promise to create opportunities for a meaningful life for all. We acknowledge that our actions have an impact on equal opportunities for a meaningful life: greater shared responsibility, inclusion, transparency and sense of community. When implementing the strategy, e.g. responsibilities and inclusion in cultural heritage will be monitored.

Accessibility of culture

Cultural supply is accessible when different groups and communities are able to use it and participate in it easily and without obstacles. Accessibility of culture may be improved through removing obstacles for participation. These obstacles may have to do with sensory difficulties, communication, difficulties in understanding, attitudes, physical or economic factors, or shortcomings in the decision-making.

Lack of means may also constitute an obstacle. The project Kulttuuripassi and its follow-up project Kaikukortti, both supported by the Ministry of Education and Culture, aim to improve the possibilities for financially hard-pressed young people, adults and families to participate in the cultural life and to do art as a hobby. These activities are coordinated by the service Culture for all.

The Arts Promotion Centre Finland grants subsidies for the promotion of accessibility

of arts and culture and the promotion of multiculturalism. Celia, the Finnish Library for the Visually Impaired, serves print disabled people and functions under the auspices of the Ministry of Education and Culture.

Promotion of languages and cultures of cultural minorities

There are strong minorities with long traditions in Finland, such as the Swedish-speaking Finns and the Saami people. Other linguistic and cultural minorities include sign language users, the Roma, Old Russians, Tatars, and various immigrant groups. Immigration continues to increase multiculturalism in Finland. The various groups of persons with disabilities, members of different religious communities, sexual minorities, and different age groups also have their own cultural special features.

Of the national cultural minorities, the Saami, as an indigenous people, as well as the Roma and certain other groups have a statutory right to maintain and develop their own language and culture. The Saami have a cultural autonomy, which the Saami Parliament is responsible for.

An action programme to revive the use of Skolt Saami, Inari Saami and Northern Saami was adopted by government resolution in 2014. The programme aims to reinforce early childhood education and care and language nest activities in Saami as well as to develop the instruction of the Saami language. Language planning, recording and research as well as the Saami culture are being promoted within the programme. The objective of the programme is to increase the number of Saami speakers, to promote the provision of services in Saami, and to enhance the respect for the use of the Saami languages.

The Ministry of Education and Culture has also introduced in 2017 a revival programme for the Karelian language to support the preservation and use of the Karelian language and culture by granting subsidies to the non-governmental organisation Karjalan Kielen Seura (Karelian Language Association) for the launch of the programme. The programme has been running for three years.

Subsidies granted by the Ministry are also used to support the publication of newspapers and online publications in Swedish, Saami, Karelian, Romani and the sign language, and to support the production and publication of other materials in Saami and Karelian.

NATIONAL CULTURAL POLICY OF ICELAND

A national cultural policy in Iceland was made for the first time in 2013. The policy does not have an exact intercultural terminology but it underlines though that access to and participation in a flourishing cultural life brings benefit to all. In the introduction of the policy it says: A varied cultural life also contributes to general well-being in society and promotes equality. Participating in cultural activities is conducive to a full life and stimulates positive interaction between different social groups and generations. The chapter about participation also highlights the importance of culture in a social context: Cultural diversity strengthens society and contributes to the quality of life of people in Iceland. Cultural activity encourages social interaction and reduces the risk of the cultural isolation of individuals or groups.

At the end of the first quarter of 2019, 45.670 foreign nationals lived in Iceland, or 12.7% of the total population. In 2012 the number was 8% which shows that immigration to Iceland is not on its way down. 19.660 of Reykjavik's population has a foreign citizenship which makes 15,1 %.¹ There is therefore a need for implementing concrete and formal action plans on a national as well as a local level which a focused policy, strong partnerships and collaboration could promote.

For that reason, it is of great value that the National Cultural Policy from 2013 says that it itself should reflect society and that its different aspects and priorities should evolve in harmony with social changes. With an increasing immigrant population in Iceland it can be expected that the intercultural factor will be strengthened when the policy is renewed 2020.

There are some indications that interest and awareness of the importance of an active cultural life for everyone is growing in all parts of Iceland. The National Museum of Iceland provides guided tours in English and information in several languages and collaborates with the Red Cross on welcoming asylum seekers and immigrants to Icelandic society. The National Art Gallery is a partner in the project "Reaching new audiences in the Nordic countries". The National Cultural Policy of Iceland is to be found here:

→ [Link](#)

Intercultural policy of The Reykjavik Department of Culture and Tourism

As the capital of Iceland, Reykjavik City shall be in the lead when it comes to developmental projects. With an immigrant population of 15,1 %, this should apply within the field of immigration and immigration policy making.

In 2017, an intercultural policy, [Roots and Wings](#) [The Art of Celebrating the Spectrum of Languages and Cultures], was created for the Reykjavik Department of Culture and Tourism. The name Roots and Wings indicates that it is necessary for everyone to tend to their roots and history as well as increasing their experience and quality of life with creative challenges. This is exactly what can be provided through the work of cultural institutions.

The policy is partly based on the experience and emphasis of Reykjavik City Library's intercultural work since 2008 where an ocean of artistic, cultural and linguistic activities has been the basis for successful collaborative projects (see chapter 5 in this publication). An example of this is to be found in the chapter "Vision" in the policy: Reykjavik's cultural institutions should be an accessible gateway to diverse culture where different voices can be heard. A key element of this work is to view interculturalism as something that relates to all residents of the city and to refrain from viewing individuals as representatives of particular nationalities.

In the chapter "Access and grassroots" the objective is:

- To ensure that people have a chance to participate in cultural activities on an equal basis, where different voices are heard and people feel that they are part of, and can influence, society.
- That artists of non-Icelandic background have easy access to participation and information.
- To promote collaboration regardless of fields of knowledge, language and attitudes where art is the common mode of expression.

The action plan for the policy states some examples of initiatives:

- Reykjavik's cultural institutions will form a special intercultural action plan in the spirit of the department's new policy, "Roots and Wings".
- Employees of cultural institutions will be educated about the policy and its implementation.

- The policy should be visible and active in the operation of Reykjavik City's cultural institutions, both for employees and guests.
- The policy and action plan will be introduced to diverse groups in society.
- The cultural diversity of city residents should be visible in the operation of all Reykjavik City's cultural institutions.
- For education, events and other activities, necessary information should be available in the languages of the most populous ethnic groups in Reykjavik.
- All municipal cultural institutions will collaborate with institutions, grassroots associations, organisations, language groups and other entities promoting cultural diversity.

A part from running multiple intercultural projects Reykjavik City Library is now focusing on extended transparency, access and participation in all the library's general programs. This will among other things include increasing the PR in multiple languages when it comes to announcing services and events and develop a more "non-Icelandic-friendly" marking of spaces and sections at the libraries.

Also, the Reykjavik UNESCO City of Literature emphasises intercultural work in its operations in the spirit of the policy. One of the main goals is to "forge connections between local literary fields, peoples, groups and institutions and to encourage their cooperation" and, as stated in the UNESCO Creative Cities Network mission statement, to "improve access to and participation in cultural life as well as the enjoyment of cultural goods and services, notably for marginalized or vulnerable groups and individuals."

Information about the City of Literature's initiatives are made accessible by running a fully bilingual website in Icelandic and English and social media is also run in those two languages.

The content of "Roots and Wings" is to be implemented in the new cultural policy of Reykjavik Department of Culture and Tourism 2020 and is to be found here:

→ [Link](#)

¹ Statistics Iceland, August 2019



Brokering Migrants' Cultural Participation. Photo: Intercult.



Courtesy Multicultural Center MKC. Photo: Courtesy of Intercult.

"Democracy is not just about majority participation, but it is particularly about providing an active space for the minority."

Thomas Hylland Eriksen, *Paradoxes of Cultural Recognition*, Farnham: Ashgate, 2009

07 The Nordic National Contributors and Foundations

SWEDISH ARTS COUNCIL

The Swedish Art Council's works directly under the Ministry of Culture. It aims at contributing to the development and accessibility of culture. Simultaneously, the Council has a political touch through following up on and implementing the government's culture goals. The council provides around 2,3 billion swedish kronor to spread through various projects. The cultural cooperation model receives around 1,2 billion swedish kronor of these.

→ www.kulturradet.se/sv/Omkulturradet/

ARTS COUNCIL NORWAY

The Norwegian Culture Council is driven under the Norwegian Department of Culture. It has to make sure that research and development within culture and Art is applied. At the same time, the council works for accessibility and support to culture, both through audience and culture agents. The Norwegian Culture

Council manages itself a number of different foundations that are oriented towards certain types of artforms. A particularly interesting culture foundation that works to create more cultural connections between Norway and Iceland through intercultural exchange.

→ www.kulturradet.no/omkulturradet

THE NATIONAL ARTS FOUNDATION DENMARK

The Danish Model means that culture is managed at local level, preferably within regions and municipalities. However, there is the National Art Foundation that contributes grants for different culture agents, and in this case largely defines what types of contributions should be given as well as the different budgetary frames. This is also why there is a number of different funds to apply for that are very specific in their execution (there is for example a fund for classical music and another one for modern

music, another one for capacity building and Audience Development within music).

→ www.kunst.dk/

THE ICELANDIC GOVERNMENT

The Icelandic government considers it part of its role to create the conditions for artistic variety, creativity and initiative to flourish. The objective of the state's support of the arts and culture is to afford everyone living in Iceland the opportunity to enjoy arts and culture regardless of their social status, and to ensure favourable working environments for artists. Government involvement in the arts focuses primarily on the operation of state-run artistic institutions and support for professional artists. The state provides working grants to professional artists to ensure that they have the opportunity to devote themselves entirely to their art, free from external concerns, thus ensuring a high standard of artistic creativity in Iceland. Most cultural activities in Iceland

are in the hands of individuals or non-governmental organisations, and are free from external intervention in terms of the content and structure of the work. The Ministry's cultural agreements with local authorities are guided by this principle, aiming to support the foundations of cultural activity throughout Iceland.

<https://en.rannis.is/funding/art-culture>

OTHER

As formerly explained, the Scandinavian model is build on the principle that culture should first and foremost be funded and supported on a local level; ie. regional and municipal. This should mean a possibility to an intercultural exchange between different regions in the Nordics.

NORDIC DONOR FUNDS

The Swedish Council of Culture gathered a number of different funds that can be used as contributors around Europe that are worth looking at:

www.kulturradet.se

The compilation includes Swedish known donors in culture, such as General Heritage Fund, the Swedish Institute and Sida. But there are also some other funds in the Nordic region for intercultural cooperation.

NORDIC CULTURE FUND

The Nordic Culture Fund is a Nordic cooperation body whose task is to support cultureworks between the Nordic countries Denmark, Finland, Iceland, Norway and Sweden as well as the independent areas the Faroe Islands, Greenland and Ålan.

The fund considers a project 'Nordic' if at least three Nordic countries or independent areas participate. Besides from the three countries/ areas, the project can include cooperation with further countries/areas as well, in and outside the Nordics. In some cases they also donate contributions to bilateral projects. The project has to add value within the Nordic region. The fund grants contributions within a broad area of Art and culture, and the business include both professionals and amateurs. Grants can be applied for by individuals, unions/networks, organisations, as well as private and public institutions. Fonden beviljar bidrag inom ett brett konst och kulturområde och verksamheten omfattar både

professionella och amatörer. Bidrag kan sökas av enskilda personer, The fund donates about 5 million Danish Kroner annually.

www.nordiskkulturfond.org

NORDIC MINISTER COUNCIL

The Nordic Minister Council has since 2007 launched three new programmes in which one can apply for support; The Mobility and Residency Programme; The Nordic Computergame Programme; and a Programme for Art and Culture Cooperation.

CULTURE CONTACT NORTH

Culture Contact North is Nordic Minister Council's new contact office for the nordic culture cooperation. The institution is to be found in Sveaborg in Helsingfors since 2007 and are responsible for administration of the programmes.

www.kulturkontakt.org

BILATERAL FUNDS

THE CULTURE FUND FOR SWEDEN AND FINLAND

The fund has as its aim to promote friendship and culture connections between both countries and people through using return on capital funds as a contribution to the support for work and initiative that promotes the knowledge and networking between the two people's culture and societal life.

www.kulturfonden.net

THE FUND FOR DANISH_SWEDISH COOPERATION

The fund contributes to the understanding between Denmark and Sweden on culture and other areas. Support is given to for example work- and study residencies in Denmark and Sweden for those who work with increasing the interest for Danish work and culture in Sweden and vice versa.

www.dansksvenskfond.dk

THE SWEDISH-DANISH CULTURE FUND

The fund's aim is to promote Swedish-Danish cultural cooperation. The board of the fund annually appoints receivers of a significant culture award, that cannot be applied for.

www.norden.se/danmark.asp

THE SWEDISH-NORWEGIAN COOPERATION FUND

This fund aims to promote Swedish-Norwegian cooperation and works for mutual benefits and information on Swedish and Norwegian culture and social conditions.

www.norden.se/norge.asp

THE SWEDISH-ICELANDIC COOPERATION FUND

The fund was established in 1995 through the governments in Sweden and Iceland. The fund's aim is to promote Swedish-Icelandic cooperation, mutual culture exchange as well as information on Swedish and Icelandic culture and social conditions.

www.norden.se/island.asp

LETTERSTEDTSKA UNION

The union promotes communities between the five Nordic countries within industry, science and art.

www.letterstedtska.org

THE NORWEGIAN-ICELANDIC CULTURE COOPERATION

The cooperation is an initiative to increase the Artistic exchange between Iceland and Norway.

www.kulturradet.no

To know more about the different bilateral funds, read Nanna Stefania Hermanssons research on the different culture funds and unions:

www.diva-portal.org/smash/get/diva2:700824/FULLTEXT01.pdf



Nordic Forum for Interculture in Drammen; Kaja Jorem, Niels Righolt, Kristin Vilhjamsdóttir, Iwona Preis, Hilde Maisey and PM of Place for Culture Silje Eikemo Sande

About Nordic Forum for Interculture (NFI): The Nordic Forum for Interculture (NFI) is a transnational network of Nordic resource centers, which works to promote cultural diversity while confronting the challenges that accompany the multicultural society and intercultural dialogue in a globalized reality. The Nordic Forum for Interculture creates opportunities to gather experiences and knowledge in a broader Nordic context, and thus to provide opportunities for anchoring and developing cultural diversity politically and institutionally in a local, national and international context.

For further information CONTACT:

- Iwona Preiss
- Hilde Maisey
- Martina Marti
- Kaja Jorem
- Kristín R. Vilhjálmsdóttir
- Niels Righolt