



## **CULTURAL POLICIES AND IMMIGRATION: EXPERIENCES AND REFLECTIONS**

International Seminar  
Barcelona, 21 and 22 November 2006

Final Report, January 2007

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## 1. Introduction

On the 21st and 22nd of November 2006, the international seminar “Cultural Policies and Immigration: Experiences and Reflections” took place at the Antoni Tàpies Foundation in Barcelona. The seminar was presented as part of a project initiated in 2006 by the Department of Culture of the Government of Catalonia and the Interarts Foundation in order to both observe international trends and practices in the area of cultural policy and management in relation to immigration and to analyse the needs in this area within Catalonia.

The central goal of the seminar was to promote reflection on the challenges, needs, and possible approaches towards immigration from the perspective of cultural policies and cultural management in Catalonia and Spain, based on the presentation of a wide range of experiences already to be found throughout Europe.

The premise which served as a starting point was the belief that cultural action needs to combine the principles of equality and diversity. Alongside guarantees for equal access to culture, opportunities to participate, to freely express diversity and to develop new identities of all kinds need to be offered. Also the arrival of new flows of transnational immigration brings a new degree of complexity to pre-existing questions in the area of cultural management and policies, such as the use of public space, the definition of aesthetic canons, social responsibility in cultural management or audience development.

On the other hand, the seminar aimed to contextualise these actions within the broader framework of policies and agents. In agreement with the transversal approach to policymaking, cultural policies should be placed within the set of programmes which deal with immigration and link them to goals such as integration, social cohesion, or the freedom of expression. As far as agents are concerned, the multiplicity of factors that are influential in this area make the role of the private sector and associations essential, in addition to that of the public sector.

Therefore, throughout the successive sessions, a variety of reflections and initiatives were presented which treated the subject from a more strategic level to ways of working in the daily management of cultural institutions and cultural life. As a way of conclusion and taking into account the needs of adapting international experiences to the practices and models in place in Catalonia, the last session of the programme consisted in a debate addressed towards the identification of needs and the elaboration of proposals for the local context, based on ideas collected previously, and with the desire to provide continuity for the work being done in this area.

The publication of this final report aims to contribute to this continuation of reflections. This document consists of a summary of the principal conclusions of the seminar, as well as the more specific summaries of the six thematic round tables which took place.

The seminar “Cultural Policies and Immigration: Experiences and Reflections” was an initiative of the Interarts Foundation, with the support of the Department of Culture and the Secretariat for Immigration of the Government of Catalonia as well as the General Directorate for Cultural Cooperation and Communication of the Spanish Ministry of Culture. Further collaboration was provided by the Provincial Government (Diputació) of Barcelona and the Spanish Ministry for Employment and Social Affairs.

## 2. Main Conclusions

Based on the activities which were presented and analysed in the area of cultural policy and management related to the migratory processes, a series of observations were presented which served to inspire new initiatives in the area of cultural policy. Specifically, the seminar led to the following statements:

1. To begin with, it is necessary to remember that access and participation in cultural life are fundamental human rights, which at the same time carry obligations, as much for the administration as for the population as a whole. The construction of citizenship includes cultural aspects and requires the sharing of determined values, such as respect for the freedom of expression.
2. In addition to the diversity which is a result of immigration as well as the existing reality in Catalonia, reflection on diversity should incorporate other dimensions such as gender, age, and (dis)ability.
3. Immigration has a clear impact on the way in which the surrounding environment is perceived, and it raises conflicting feelings. It is necessary to recognise the complexity and the inevitability of the processes of learning and adaptation which derive from it.
4. Reflection upon diversity should be integrated transversally into the entire set of cultural policies, instead of being limited to specific programmes.
5. Efforts in the cultural field should be coordinated with social, educational, and economic activities. Cultural action cannot answer all the needs generated by the process of integration. The work can be furthered by the development of local partnerships in which members of different fields collaborate.
6. At the same time, there are particular, specific contributions that the cultural sector can make, such as those which are related to creativity, the positive recognition of diversity and the development of emotions.
7. Forms of creation and cultural practice which are truly intercultural should be favoured and promoted. Rather than concentrating resources on the expression of differences, the convergence between diverse forms and new forms which emerge should be sought instead.
8. Reflection on cultural policy and immigration should not be limited to the actions by the public administration. It is essential to incorporate initiatives designed and managed by civil society.
9. For those policies which will be made effective in this area, it is necessary to keep the longer term in mind and incorporate all phases of the cultural cycle: training and education, creation, production, programming, distribution. An intercultural reflection should take place in each of these areas.
10. It is especially important to offer opportunities for training and professional recycling for cultural professionals, strengthening the notion of "intercultural competency". Likewise, training for professionals in other areas in relation to immigration should recognise the role of the cultural sector.
11. A public space for cultural interaction has to be guaranteed. This requires rethinking some traditional cultural spaces, in order to facilitate active participation.
12. In light of the observation that significant initiatives exist in the cultural sector in Catalonia which actively take up the question of immigration as an area of work and reflection, the analysis and exchange of experiences in this area should be encouraged.
13. Most of these reflections and measures which are taken are relevant for the entire population, and can benefit various sectors other than only those related purely to immigration.

Attention to immigration has to be given within the framework of the pre-eminence of the universality of services, compensated in a transitory way with specific mechanisms.

### 3. Session Summaries

#### Inaugural Session

The inaugural session included presentations by Gemma Sendra, the Secretary General of the Department of Culture of the Government of Catalonia; Montserrat Solé i Aubia, Head of the Area of Programming, Training, and Territorial Coordination at the Secretariat for Immigration at the Department of Welfare and Families of the Government of Catalonia; Fernando Gómez Riesco, the General Deputy Director for International Cultural Cooperation at the Spanish Ministry of Culture; and Rosa Maria Carrasco, the President of the Interarts Foundation.

During her presentation, **Gemma Sendra** emphasised that in the last 20 years cultural policies have tended more to preserve certain cultural forms than promote diversity, and declared the will of the government to favour intercultural creation, translated already into specific support programmes for this area. On the other hand, she mentioned work done by the Department of Culture together with Interarts in the area of cultural policies and immigration.

For his part, **Fernando Gómez Riesco** presented various priorities of the Ministry of Culture close to the topics of the seminar, such as the ratification of the UNESCO Convention on the Diversity of Cultural Expressions, the promotion of intercultural dialogue, the training of cultural professionals and the contribution of culture towards development. Cultural diversity, new values and the contribution of intercultural dialogue are a few of the positive effects of immigration.

**Montserrat Solé i Aubia** pointed out that in the area of immigration, just as in society in general, culture becomes a topic of interest when other basic needs are already fulfilled, hence, the juncture of culture and immigration becomes more important in the current context. The interdepartmental work in the area of immigration of the Government of Catalonia goes back to 1992 and covers various activities in the cultural field.

Finally, **Rosa Maria Carrasco** underlined the need to approach the seminar topics within their contemporary context. Presenting the work of the Interarts Foundation in this area, she highlighted the need to take cultural factors into account within various political areas and emphasized the possibility of learning from the experiences gained in other countries.

#### Round Table "Immigration and New Approaches to Diversity and Cultural Citizenship"

This session included presentations by Odile Chenal, Deputy Director of the European Cultural Foundation, and Joe Friggieri, Director of the Department of Philosophy of the University of Malta. Miguel Pajaras, Doctor in Social Anthropology and Head of Immigration at the Centre of Trade Union Studies and Research (CERES) at Comissions Obreres de Catalunya. The debate emphasised integration within the reflections on immigration in the wider approaches towards diversity, social cohesion, and citizenship.

**Miguel Pajares** introduced the session making reference to the traditional models of multiculturalism and assimilationism, which with time have tended to converge, especially since the September 11 attacks in 2001 and other related events. The observation of cases on an international scale, and especially the background debates on topics such as common values or

models for cohabitation, also show that integration is a multi-dimensional process and requires measures which are at the same time social, political, and cultural.

In her presentation, **Odile Chenal** highlighted the timeliness of the debate and presented the work of the European Cultural Foundation. In the last 20 years, the relation between immigration and culture has become a pan-European topic: the political arena is paying increasing attention to cultural factors, and expects that artists play a role as social agents. The notion of “cultural citizenship” is ambivalent: it can serve to mask inequalities which have a social character, but at the same time recognises the cultural aspects of citizenship.

Currently in Europe, a contrast has been perceived between political frameworks on the national or state level and cultural reference points which have a global reach: in front of multiple identities, European citizenship cannot be managed on the national level. Intercultural policies are needed which address the entire population and also treat aspects of intergenerationalism. Also diversity policies are needed which are coordinated with policies for development and economic growth and which favour contact with the countries of origin of the immigrant groups as well as the creation of intra-European networks. Cultural institutions have been able to play an important role. Cultural policies related to immigration are certainly complex processes, and cannot be kept at a superficial discourse.

**Joe Friggieri** began by commenting on the current emphasis on border controls, rather than on the integration of immigration. The experience of Malta, a small country that in the last few years has received a relatively high proportion of new immigrants and has felt the impact on its social fabric and on the political debate, served as a common thread throughout his presentation. Various social and cultural organisations in Malta have used artistic creation as a tool to raise awareness about migratory processes and to give a voice to the newly arrived inhabitants. Although each integration process is produced at the local level and has its own context, some common traits can also be observed: a combination of measures is needed which include access to the labour market, social security, civic citizenship, and political participation. An open dialogue is also necessary, which covers the whole of the population and which confronts prejudices and fears. Cultural and artistic action can play an important role in the creation of mutual trust, which is basic for ensuring integration with regard to the processes of immigration.

In the subsequent debate the following ideas came forward:

- ▶ A reflection upon the whole of society is necessary, and measures which offer creative opportunities to all people are also needed; actually this was already a key question before the arrival of immigration.
- ▶ Cultural policies should contribute to the awareness of the existing diversity, keeping in mind and coordinating with other policies.
- ▶ Immigration has to be integrated into cultural policy, more than seeing these two concepts as autonomous elements.
- ▶ Generally we tend to want to preserve cultures and present other cultures without favouring interaction.
- ▶ It is necessary to recognise the existing diversity between immigrant populations, focusing more on them as people and defining them less according to their cultural origin.
- ▶ “High Culture” and culture of Western origin can also bring interesting reflections on the subject of cultural diversity.

These were the main conclusions of the session:

- ▶ Need to give an adequate importance to cultural factors, recognising their effect, but without exaggerating their importance, nor hiding social inequalities and situations of discrimination.
- ▶ Recognition of the diversity which exists within the immigrant collectives. Inclusive cultural policies aimed at the whole of the society, which underline the idea of integration and a feeling of belonging to a common society are advised. Every integration policy has to look

for common elements and respect the corresponding identities, always taking into account that these are multiple, but that feelings of belonging are not incompatible.

- Migrations take place, but meanwhile immigrants do not completely abandon their origins and additionally keep close contact thanks to technological advances, contact which before was impossible to maintain, thence the notion of transnationality.

### **Round Table "Transversality: Culture and Immigration Policies"**

This session included presentations by Claude Rouot, Head of Interministerial Programmes "Cities and Cultures" at the Research and Technology Mission at the Delegation for Development and International Affairs at the French Ministry of Culture and Communication; Ulla Harting, Head of the Unit for Cultural Integration at the State Chancellery of the Government of Nordrhein-Westphalia, Germany; and Jordi Pardo, Secretary General, Department of Home Affairs of the Government of Catalonia and cultural manager. Jordi Sánchez, the Director of the Jaume Bofill Foundation, served as the moderator of the session. The round table sought to analyse the relation between cultural policies and the set of public interventions in the area of immigration and the goals which inspire them, such as security, education, and social inclusion, as well as the contribution of culture in these goals and the coordination mechanisms between departments and different levels of government.

In his introduction, **Jordi Sánchez** noted that it is necessary to stop talking about transversality as a sum of independent actions which are linked afterwards, and adopt perspectives which act out of the globality of life in society.

**Claude Rouot** introduced the principal lines of the French cultural policies which relate to diversity. While France wants to support the process of the UNESCO Convention on the Diversity of Cultural Expressions, it has to be admitted that the direction that the state has followed until now has been paradoxical in this area. The processes of family reunification have brought with them the radicalisation of postures as far as the treatment of diversity is concerned, a fact that becomes worse when, like in the French case, other factors of social distress are added such as the increase in unemployment.

Aid and assistance for immigrants (apart from the work of the Funds for Action and Support for Integration and the Fight against Discrimination, FASILD) have been very meagre, a fact that can be attributed in part to the refusal of the French government to use concepts like "difference". In a society which is based on the concept of equality, emphasising the difference of a collective is to go against its principles, but at the same time this can end up generating inequalities, by not offering specific attention towards a group at risk of being excluded. Policies are not directed so much towards the immigrant as towards towns and neighbourhoods in a general way. Even so, interculturality is one of the horizons that define the direction to be taken in the future.

For her part, **Ulla Harting** established the importance that the concept of "cultural integration" bestows. In light of increasing immigration and collectives which are developing separately and in parallel, the lack of interest and communication tends to create stereotypes. For this reason, it is necessary to gain spaces for interrelation which are not left marked by these stereotypical definitions. Harting noted the difficulty in coming into contact with immigrants due to the implied problems of communication and the weight of respective histories. Among the formulas that make it easier to work with immigrants are the work with youth and children and the development of shared cultural products, based on an intercultural exchange, and in which the participants are creators as well as audiences. The Land of Nordrhein-Westphalia has developed several projects of this kind, in areas such as world music.

Other important strategies include working with networks between different cities regarding the development of strategic plans and the realisation of studies on interculturality on the part of the State Office of Statistics and Data Processing, in order to provide politicians with knowledge on

the *how many's* and the *how's* and therefore cover the lack of knowledge on immigration and diversity. It is necessary to rethink, for example, the networks of communication which are necessary to effectively reach people and a paradigm change is also necessary, one which makes it possible for behaving in such a way that new arrivals feel welcome.

Finally, **Jordi Pardo** stressed the complexity of the subject: immigration has become, especially since the attacks in 2001, more and more a question of security, but at the same time it has to be considered a universal right. If policy comes from the management of ideas, it is necessary to reinforce the ideas before starting to make policies. It is necessary to continue an ideological project that brings new tools to Europe and defends the values on which it is built. Transversality has to know how to overcome bureaucracy and ensure the conceptual and ideological complicity of its components.

Pardo made a list of key points, among which was replacing the notion of tolerance by respect, by combining rights and obligations, and elaborating a Charter for European Citizenship that guarantees peaceful cohabitation, based on the notion of republican secularism. A second key element is a true policy of international cooperation, that is not a charity project but one aimed at real development and the creation of networks, with a strategic role for culture and education but which also knows how to overcome clientelism. In the third place, the importance of an urban policy that, like the 19<sup>th</sup> century model of Barcelona's Cerdà Plan, encourages the avoidance of ghettos. In the last place, it is necessary to choose between a cosmopolitan Europe and not being able to build anything. Innovation is a key point and it gives spaces for difference: it is necessary to incorporate difference through recognition.

In the subsequent debate the following ideas came forward:

- ▶ Making reference to the French case: difference is not the same as inequality. We have to learn to respect difference.
- ▶ Ghettos exist in the same schools and between different schools in the same city. Shared educational projects are necessary.
- ▶ The work of FUSIC in the area of artistic creation which aims at social cohesion in the public space was presented. This work seeks to contribute to a new collective imaginary that is based on the contributions of the entire population which shares a territory.

The main conclusions from this session can be divided into two blocks. Regarding general ideas, the following points emerged:

- ▶ It is apparent that there is a difficulty in approaching immigration, due to its invisible dimension: the background that it carries with it. When this is not taken into account, stereotypes are generated which determine later actions.
- ▶ Tendency that transversality is more a word than reality, a concept which is repeated often but very seldom practiced.
- ▶ Necessary recognition of the other and visualisation of the other through its history and not through models of integration that make a clean slate of the past.
- ▶ Another important action is to not confuse the concept of equality with uniformity, nor inequality with diversity.
- ▶ Necessity to put the importance of cultural factors into perspective, putting more emphasis on the surrounding social environment and structural aspects that make up the social structure.

Secondly, the following are some of the concrete proposals:

- ▶ Offer opportunities so that artistic expressions which are derived from the migratory process are made manifest.
- ▶ Encourage or promote linguistic policies that prevent language from becoming a wall which blocks the ability to understand.
- ▶ Incorporate the reflection on diversity in multiple political departments, especially culture and education, as well as all areas which concern public space.



- ▶ Promote or develop specific cultural programmes that aim to reinforce the consolidation and dialogue of identities, instead of excluding them.
- ▶ Recognise the importance of cultural projects with a double dimension, with a real access for the entire population to the big events but also the small ones, under the idea that the problem is surely more social than related to identity and making it possible so that reflection on diversity is the protagonist.

### **Round Table "Equality: Access and Participation in Cultural Life"**

This session included presentations by Venu Dhupa, Head of the Creative Innovation Unit at the South Bank Centre in London; Delphine Soulié, Project Manager at the Cultures du Coeur association (coordination for the Provence-Alps-Côte d'Azur) in Marseilles; and Juanjo Arranz, Director of Programmes at the Consortium of Libraries of Barcelona. The session was moderated by Jorge Bernárdez, President of the Association of Cultural Management Professionals of Catalonia (APGCC). The round table served to present experiences oriented towards basic services, all dealing with notions such as cultural rights, equality of opportunities, and communications policies of cultural institutions.

**Jorge Bernárdez** introduced the structure and objectives of the session, and presented several instruments of international and Catalan legislation that establish the standards of the right to access and participation in cultural life.

In her presentation, **Venu Dhupa** referred to the current trends in immigration in the United Kingdom, reflected on the response to immigration by the cultural and creative sectors and presented two case studies on cross-ethnic cultural activities. She started by stating that whilst the government needs skilled people from abroad, a large portion of the white population thinks that there is too much immigration. The reality shows that in the whole economy, including the arts sector, ethnic minorities have little access to decision-making positions, and that severe inequalities remain. The two case studies that she presented, Eclipse (born as a reaction to an ethnic hate-crime and with the intention to provide coherent services to people regardless of their ethnic background) and Advance (a broad development initiative with an objective to build a nation-wide network) are both important learning experiences on leadership and building confidence of people belonging to minority groups as well as addressing empowerment. She emphasized that culture and art can raise awareness, contribute to psychological development and programme intervention but above all have an impact on people's capacity of empowerment.

**Delphine Soulié** presented the experience of Cultures du Coeur, an organisation that works together with several social institutions as their partners in order to make culture more accessible (for example through free entrances to cultural institutions) to those parts of the population (immigrants, people with psychological problems etc.) that generally are not granted easy access to culture. In agreement with the philosophy of her institution, access to culture can mean a step further towards a positive personal change. She explained how social workers need to be trained in access to art and culture activities as they are many times the professionals that carry out these activities regarding the less favoured parts of the population. She stressed that people at large should have an access to culture and be able to be nurtured and learn about culture and the arts. As Pierre Bourdieu indicated, access to culture cannot be promoted only through policies of supply and promotion. The concept of "cultural mediation" contributes the necessary tools in order to guarantee the participation of publics which traditionally are far from cultural institutions. She called for more inclusive art policies in which people are not treated merely as spectators but active citizens with opinions that can have an impact in art and cultural trends.

In his presentation, **Juanjo Arranz** reflected on the role of public libraries as sources of information and knowledge. He referred to the 1998 Barcelona Plan of Libraries that established the objective to renovate and enlarge library structures and to build new models of libraries,

closer and more accessible to the local population and more modern. Libraries are one kind of community centre and fortunately in Barcelona the immigrant population has also found their place in using them. Among the specific problems which libraries face, one is the lack of resources and, in the case of immigrants, the lack of a specific kind of resources that include reading programmes and books in specific languages to be incorporated into catalogues. The role of librarians as mediators between the users and the documents, and the role of libraries as centres of social cohesion, diversity and access to information and new technologies should be recognised.

These were the main conclusions of the session:

- ▶ The policies which can guarantee that the immigrant population participates in cultural life follow the same principles as those for the rest of the population. In both cases, it is necessary to regularly update strategies, just as society is also changing.
- ▶ Importance that diversity also reaches management, the governing bodies, production of cultural events, centres, etc. It is necessary to give a voice to the population so that it participates and has an impact on the development of projects. In the United Kingdom, although 14% of the population comes from a variety of origins, there is little representation in management positions within the organisations. In any case, more than representation quotas, professional profiles should be taken further into consideration.
- ▶ Cultural policies should be two-directional, the receiving or host society has to show its interest.
- ▶ Access to culture is not only guaranteed through reduced prices or separate facilities: the key is in the integration of opportunities for diversity in the standard cultural services and resources (mainstreaming).
- ▶ Importance to pay attention to habits, not only those of the immigrants but also the local population. The idea to emphasise the experience of the artistic reception as well as people's interests and needs was stressed.
- ▶ It is not only necessary to guarantee access to performing arts or heritage, but also the broader field of culture should be embraced when we speak about culture, which includes, for example, media and communication. Additionally, it is necessary to work at the grass roots level, from the civic centres and associations, covering the range from the small services till the big artistic events or activities.
- ▶ Minority artistic expressions do not automatically ensure quality; progress and openness towards new influences are also necessary for minority arts.

### **Round Table "Visualisation of Diversity"**

This session included presentations by Piali Ray, Director of Sampad, Birmingham; Khaled Chouket, Director of the Arab Film Festival in Rotterdam; and Tomas Bokstad, Producer at Intercult, Stockholm. The session was moderated by Margarida Troguet Taull, Director of the Municipal Theatre L'Escorxador in Lleida, Catalonia. Through successive presentations of cases, the round table served to show ways to make visible diverse forms and cultural expressions which are shared in a common territory, one of the most basic demands that cultural policies linked to immigration should address. Different approaches were observed, ranging from measures which place different forms side by side to those which favour exchange, hybridisation and the appearance of new forms of expression.

**Margarida Troguet** introduced the session, making reference to the importance of the expression of diversity through art and culture and highlighting the importance of education and training for the recognition of diverse artistic languages.

First, **Piali Ray** presented the work of Sampad, an organisation which appeared in 1990 in order to promote artistic forms with a South Asian background developed in the United Kingdom. The context in which the organisation appeared was characterised by scarce

recognition for the work of Asian artists and the lack of a common structure; it was very different from now: in the intervening period, Birmingham has experienced a much greater recognition of artists representing ethnic minorities and has asserted itself as a diverse city. Cultural pluralism is an irreversible fact, but at the same time it is important to understand which factors can divide a population. Sampad currently works to promote an identity which is distinctly British-Asian and also to make their work socially and economically relevant for their context. In this sense, among the organisation's main lines of action are the development of the art form (intercultural creation, etc.), training and professional development, work with young people (training, promotion of young creators, etc.), artistic competitions, community work, action in the field of healthcare and the development of partnerships with other institutions (for example mainstream institutions like the City of Birmingham Symphony Orchestra or the Symphony Hall in the same city, collaboration in the area of audience development, marketing, programming, etc.).

**Khaled Chouket** started by highlighting the timeliness of dealing with the topic of the seminar and presented the Rotterdam Arab Film Festival, born in 2001 in the context of the condition of the city as European Cultural Capital. In a city with a very high rate of immigration, of which the Arabic and Muslim population represents about 50% of the total immigrant population, there are many cultural and social associations which deal with immigrant communities, but few which are directed or managed by the immigrants themselves. The festival contributes to the cultural life and the identity of Rotterdam, as well as representing an image of the Arab communities. In this way it also stimulates cultural interest in the other, promotes intercultural dialogue, and favours cultural participation. In light of ambivalent images of the Arab World received by European populations (symbolised on the one hand by films like *Paradise Now*, and on the other by the personality of the murderer of the filmmaker Theo van Gogh), the festival chooses to underline the positive image of diversity. The phrase "If you do not give people the opportunity to be busy with good things, they could be busy with bad things" was suggested as a guide for offering opportunities to immigrants to participate in cultural life.

For his part, **Tomas Bokstad** presented the origins and the activities of Intercult, an organisation born in 1992 in a context marked by the Gulf War and the Balkan wars and their effect on cultural diversity in Sweden. In a country which is considered open and has historically known how to integrate foreign populations, such as those which came from Finland, ethnicity is not an important factor of segregation in Swedish cities. However, despite that there is no general political strategy regarding cultural diversity, since the end of the 90s the Swedish authorities have developed various initiatives in this area, from the Forum of World Cultures from 1998 to 2000 to the Year of Cultural Diversity 2006, including also Stockholm as Cultural Capital in 1998 or the establishment of 8 regional multicultural consultants since 2003. Among the problems that have been detected have been scarce continuity, the lack of knowledge transfer and the absence of adequate spaces for intercultural work. The project *New Plays, New Worlds*, from Intercult, promotes new playwrights from ethnic minorities and accompanies them in the process of elaborating their plays which afterwards will be presented at the National Theatre. Needs such as work opportunities; the continuity of initiatives, knowledge and skills; empowerment (daring to give power to the other) and the establishment of intercultural meeting points that go beyond the traditional cultural spaces emerged during this project.

These were the main conclusions of the session:

- ▶ Projects without continuity that remain as an isolated event are not very interesting.
- ▶ Rather than talking about "one" and the "other" as separate collectives, it is necessary to favour an active citizenship, with a perspective of complicity.
- ▶ The visualisation of an artistic product is as important as the search for artistic excellence. It is necessary to promote knowledge, education, and training.
- ▶ It is necessary to meet a new challenge, to overcome the slogan of ignorance that says "This is not for me", and for this the management of cultural policies is necessary, but also the increase in creation and training. It is necessary to rethink a good part of the traditional ways of doing things, at the level of infrastructure, training, and working methods.
- ▶ Importance of considering diversity as an added value, obstinacy and passion are other necessary factors.

- ▶ It is necessary to consider cultural pluralism as a natural fact in contemporary society, but for this the policies that make reference to it have to be addressed transversally to all institutions, resources and publics, not only to minority sectors.
- ▶ Importance of partnerships, between various kinds of organisations.
- ▶ Importance of continuity and work over the long term.

### **Round Table "Heritage and Memory: New Reflections"**

This session included presentations by Renée Kistemaker, historian and consultant in museum research and development at the Amsterdam Historic Museum, Jette Sandahl, former Director at the World Cultures Museum in Gothenburg, and Imma Boj, Director of the Museum of the History of Immigration in Catalonia in Sant Adrià de Besòs. The session was moderated by Josep Fornés i Garcia, Director of Programmes at the Ethnology Museum of Barcelona. The table served to present initiatives from various European countries in which contemporary heritage is reconsidered through greater recognition of the role of immigration and international interactions. Through these new museums, exhibitions, and archives it is possible to generate a multiplier effect on the interpretation of contemporary culture.

**Josep Fornés** began the session by emphasising the obligation, in the framework of a plural reality, of reorienting the discourses and becoming familiar with European experiences in the area of cultural heritage.

**Renée E. Kistemaker** presented the project *Collecting and Presenting Cultural Heritage of the "New" Dutch*, an interdisciplinary and intercultural initiative which she worked on between 2001 and 2004 and which sought to collect, identify and present the cultural heritage of the ethnic minorities present in the Netherlands. The initiative, promoted by the government as well as some grassroots organisations, aimed to contribute to equality, framed by the welfare policies. On the basis of an initial collection of cases, 50 projects emerged in which 1.5 million euros were eventually spent. The result has been the establishment of a new contact with immigrants with a different perspective towards heritage, attracting a new public, pointing out the importance of the cultural heritage of immigrants, etc. Among the difficulties were highlighted the volume of work that the process generated, the lack of resources, conflicts with certain organisations, the lack of technical experience, and the occasional difficulties of working with intercultural teams. In conclusion, it was shown the importance of: professional exchanges, the work over the long term, budgetary provision and the need to create a knowledge centre in this area, to promote more people with an immigrant background in positions of responsibility and to take up these processes as a topic of interest throughout the organisation.

**Jette Sandahl** presented her experience during 5 years in charge of the World Cultures Museum. In the Scandinavian countries, the principles of access for everyone to culture have been a clear and explicit goal. Despite the lack of existing cultural policies, in the 90s the new Museum model was conceived, which was unanimously welcomed. The Museum has a declaration of principles and important values, similar to those declared by UNESCO on cultural diversity and understanding them as an evolution. The desire was to accentuate spaces where cultures are found and superimposed. Among the key factors for success of the institution are the credibility given by the communities to which the museum's activities are addressed; the work in cooperation with associations and individuals on the local, national and international scale; the design of education programmes; and the combination of scientific and subjective knowledge, in order to reach the objective of rooting the activities in their surrounding and to be able to make the population feel itself identified with the Museum. Around the world, minorities are making the voices of their culture heard in order to achieve integration in a plural society. This means taking a complex path, which is contradictory and questioning and full of difficult and painful processes.

For her part, **Imma Boj** began by highlighting two ideas which come together in the goals of the Museum of the History of Immigration in Catalonia: the territorial location of the space, in a

metropolitan municipality that in a century multiplied its number of inhabitants by 10, and the attention to the historic situation in Spain and Catalonia throughout the 20th century. Instead of observing the people that arrive, the Museum wants to focus on “who we are” and “how we are”, identifying shared elements within immigration and which have bearing on the configuration of cultures in the space which they come to share as well as the notion of citizenship. The space dedicated to the permanent exhibition seeks to consider the transition of the role of immigrant to the role of citizen, while the temporary exhibition gives room to talk about the communities of origin based on differences. The Museum, which receives the support of various public institutions, also enjoys the participation of the town of Sant Adrià. It is necessary to point out the involvement of a public which is not commonly found in museums, which in this case, see that there is not only an open door for them but they also see themselves become a part of the museum.

In the subsequent debate the following ideas came forward:

- ▶ The possible effect of the result of the legislative elections in the Netherlands (which took place the same day as the debate) on the project of identification of ethnic minority heritage.
- ▶ Values are different and we should not talk about tolerance, but respect.
- ▶ Importance of fieldwork.

These were the main conclusions of the session:

- ▶ Need to redefine the concepts of museums and heritage.
- ▶ It is necessary to develop new mechanisms of proximity that encourage participation, understood as a fact of sharing the design of projects from a grass roots base throughout the development process.
- ▶ This has been accompanied by emotions and feelings, which are directly related to identities.
- ▶ We are dealing with a complex and painful process which is only possible to overcome through education.
- ▶ As managers, it is necessary to abandon certain privileges and focus the museum on society and not the society on the museum.
- ▶ A compromise is required on the part of professionals to reflect upon the concept of equality, which means taking the diversity of realities into account and acting with skill and sensitivity.

### **Round Table "Training and Professional Development"**

This session included presentations by Hermann Voesgen, Director of Studies of Cultural Management at the University of Applied Sciences in Potsdam and President of the European Network of Cultural Administration Training Centres (ENCATC); Robert Boonzajer Flaes, founder of the Atana programme in the Netherlands; and Sonia Pottecher, Head of Communications of the EQUAL project “Madrid between Two Shores”. The session was moderated by Lluís Bonet, Director of Postgraduate Studies in Cultural Management at the University of Barcelona. The session aimed to deal with the implications of the incorporation of immigration as a topic of interest within cultural policies which deal with training and professional development. Experiences which were presented were oriented on the one hand toward the incorporation of professionals with a minority background into the cultural sector, and on the other the increase in the recognition of diversity in practices in the sector, through the updating of training programmes.

**Lluís Bonet** opened the session underlining the importance of educational and training processes, addressed as much towards cultural operators as those directed towards a general public, when favouring new processes of cultural diversity.

**Hermann Voesgen** began by asking what cultural management consists of, and answered with two possible approaches: the Anglo-Saxon tendency towards management of the arts, in which the arts are interpreted as an independent system, with its intrinsic values and which stimulates the reflection and the opening up of people, and the other of cultural management more properly stated, derived from the idea of emancipation, that seeks to give disadvantaged groups aesthetic instruments for equality. In more practical terms, immigration has three principal impacts in the cultural field: on skills, meaning and employment. Regarding skills, it is necessary to go deeper in the internationalisation of the educational programmes in what could be called “global art”, an art which is understood around the world. Regarding training, cultural differences must have an influence on our training. This has to be translated into an emphasis on access, that guarantees the representation of all groups and not only thematically but also in the ways of presenting the product. Cultural institutions have to become receptacles for social change. Hiring demands attention towards individualised profiles, without positive discrimination nor quotas, but recognising the importance of having people from different worlds, with the capacity to develop themselves in English and other areas.

In his presentation **Robert Boonzajer Flaes** stressed that, in a context in which culture becomes increasingly an economic sector, the people who decide the distribution of the subsidies in the Netherlands mainly fit a common profile: men over 55. From this could be deduced that the current system is incapable of incorporating new ways of acting and that, what is more, tends to relegate many actions of social work, believing that they do not belong to a Cultural department. The Atana organisation aims to enter the different systems of co-optation of the cultural organisational boards, public or private. The organisation identifies people with an ethnic minority background with an adequate education in order to take up posts within cultural organisations, making the adaptation easier for them within the new configuration of society. The individuals involved in the Atana programmes are necessarily people with an explicit desire to have a relevant position on a social scale, who are members of society and know that society well. Atana gives fair training to this sector of the population, putting them in contact with institutions that are in need of this kind of people. It should be understood that the Netherlands, like the rest of Europe, has changed forever, and institutions have to reflect social change. Atana works as an intermediary, which at that the same time is made up of a network of “friends”.

For her part, **Sonia Pottecher** presented the project “Madrid between Two Shores”, an initiative financed by the European Union programme EQUAL. Keeping in mind that among some of the observations of the main obstacles in raising awareness of the autochthonous population towards immigration is the lack of communication, the project incorporates a bulletin on where news items are published about the situation of immigrants in Madrid. Right now, they have created a website structured around two main topics “Knowing” and “Acting”, the same topics which inspired the rest of the activities. Hence, they have created an incubator for artists, a pilot project of 25 artists focused on training and the interrelation between the different participants, offering them information about subsidies, seeking to create something similar to a cluster. There is also a catalogue of artists, which serves as a marketing tool for the work and makes it easier to come into contact with promoters and gallery owners and as well as the creation of a network of the artists themselves. In addition to empowering the artists in the professional field, it is necessary to encourage interaction with the host culture, in order to avoid outdated folkloric expressions. Spaces for dialogue have to be created in order to transfer experiences of our society and new means to receive them. In addition, a joint intervention by the cultural and social affairs of the government is necessary.

In the subsequent debate the following ideas came forward:

- ▶ Creation by the recently arrived population should be encouraged; the emphasis should be here, and not on a paternalistic vision based on the attraction of immigrants through marketing techniques towards the autochthonous cultural supply.
- ▶ Importance of interpersonal relations.
- ▶ Capacity of the newly arrived population to work in a dynamic way and to find solutions and resources to carry forward their own initiatives.

- ▶ Do we have to make use of positive discrimination and to keep treating immigrants like immigrants? Or is it better for cultural institutions to mainly use criteria of preparation and artistic quality.
- ▶ Importance of developing relations also with local agents like artistic curators, banks, etc.
- ▶ Need to contextualise the international models presented: the governing committees or the boards in the Dutch context are not comparable to those in Catalonia, although it might be possible to learn from some aspects.

These were the main conclusions of the session:

- ▶ Education has traditionally been one of the key strategies for social inclusion, but it can be done in different ways, whether it is done through academicism, through socialisation, or through breaking and innovating.
- ▶ A fundamental question is to whom the training is addressed: there is a space that is for those in charge of cultural management (training in diversity in this area is complex, but there are few people with a multicultural career in this area, and precisely for the management it is necessary to know the surrounding context), the artists (easier, because the basic training is the same regardless of the surrounding, even if the immigrant artists do not know how to move in the system) and society (it is necessary to avoid simplification at the time of presenting diversity and raising awareness in this area).
- ▶ Empowerment is a necessary condition, but it is not enough. Training is not the only instrument. It is necessary to transform the collective perception regarding the positive effects of diversity: greater equality and more competitiveness. We have to work on the technical aspects, but also the attitudes and values, always understanding the particular logic of the cultural sector, which is also the ability to express emotions, to show passion, etc.
- ▶ This process of convincing others of the benefits of diversity has to imply as much the immigrants as the host society, with their respective inherited heritages. It is necessary to gain spaces for encounter for the two sectors, to make both participate and to achieve greater complicity, which at the present time is needed.
- ▶ Despite differences in context, Catalonia should learn from the experiences of other countries, to avoid crisis situations like those which have appeared in other places, although there are some years to do it. Through training, transmission to others of the concerns that are generated by the reflection on culture and immigration has to be possible, because if the only thing we do is to be sensitive, we will not get very far.

### **Round Table with Conclusions**

The final session served to debate the proposals for new approaches towards immigration from the Catalan cultural sector, based on aspects like integration with other policies, the needs for training in the sector, the experiences which have already been successful, or the lines for continuity or change.

Therefore, the table included the participation of the moderators from the previous sessions, who presented the principal points and conclusions of each session. The ideas presented by each one have been included, as conclusions, in the summaries of each of the respective sessions.

The table was moderated by Mercedes Giovinazzo, Director of the Interarts Foundation, who also read the document with the 13 points which appear as the conclusions to the seminar.<sup>1</sup> Afterwards the floor was open to comments from the public. Finally all the institutions which contributed to the hosting of the event were thanked for their support, as well as the speakers and moderators and the public for having attended.

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<sup>1</sup> See Section 2. Main conclusions, in this report.

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