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An Inclusive Cultural Sector in the Nordics



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(Photo front page: Dancer and coreographer Alexander Montgomery-Anderson at the Nordic Dialogues conference. Photo: Noah Williams)



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An Inclusive Cultural Sector in the Nordics

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Project description

In the period 2017–2019, Arts Council Norway led the project An Inclusive Cultural Sector in the Nordics (originally The role of the cultural and voluntary sectors in integration and inclusion). This project was one of Norway's main focus areas for the Norwegian presidency of the Nordic Council of Ministers in 2017.

The project is underpinned by Proposition to the Storting 1 S (2016–2017), the application “The role of the cultural and voluntary sectors in integration and inclusion” which the Norwegian Ministry of Culture sent to the Nordic Council of Ministers, as well as in the policy programme for Norway's presidency of the Nordic Council of Ministers. The Norwegian Ministry of Culture has been in charge of project execution, and the project was funded by the Nordic Council of Ministers and the Norwegian Ministry of Culture.

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How to establish an inclusive cultural life?

Kristin Danielsen, Executive Director of Arts Council Norway

Diversity in voices, artistic ideas and methods is a prerequisite for our democracy. Art and culture must be open to all. In order to achieve this, we must utilise all the talents and resources of our entire population.

Since 2017, Arts Council Norway has led the project An Inclusive Cultural Sector in the Nordics. This project has focused on the role of cultural and voluntary sectors in inclusion and integration, and has sought to contribute to greater diversity among the voices heard. In order to achieve this, we have worked hard to identify various methods and opportunities to make cultural life more relevant and accessible. Identifying the structural barriers standing in the way of inclusion, and finding ways to break these barriers down, has also been a key component of this effort.

The most important lesson we take away from this project is that if diversity is to be achieved, we must develop long-term strategies and build competence over time in order to effect structural change. That is why Arts Council Norway has applied for, and has been assigned by the Ministry of Culture, the role of diversity coordinator for the Norwegian cultural sector, starting in 2020. In this new role, we will contribute expertise and provide incentives to ensure Norwegian cultural life is inclusive, relevant and representative of the country's population. In this context, we will apply the

lessons learned from An Inclusive Cultural Sector in the Nordics and the knowledge gathered in this report.

This project has provided new and valuable insight into the Nordic cultural sector, and we have gained access to a wider community of experts. The project has paved the way for new meeting grounds, where experiences from the entire Nordic region have been, and continue to be, shared. One key finding is that perspectives of diversity are poorly integrated in art management, art institutions and the very field of art itself, and that diversity has been dependent on individual projects and measures in lieu of any deeper change to structures and systems. We recognize we still have a long way to go in terms of achieving satisfactory representation in administration, management and governance. At the same time, we also acknowledge a lack of knowledge about actual diversity, both on stage and in the audience, because we need better methods for measuring representation and relevance. We need to learn more about developments in a more long-term perspective.

Internationally, diversity is increasingly being recognized and supported as a central factor in cultural policy. We can learn from countries like the UK, Canada and Ireland, which have considerable experience of developing diversity as an integral part of cultural policy and the core activities of their

cultural institutions. It is inspiring to observe this shift from project-based, short-term initiatives promoting diversity, to more strategic, long-term thinking.

One of the most important things we did as part of this project, was talk to multicultural artists who personally experience these challenges every day, instead of talking about them. Critical Friends, a network of artists with a multicultural background, has been especially useful in providing us with a better understanding of what prevents many artists from participating. In the anthology *Actualise Utopia*, published as part of this project, editor Ninos Josef emphasizes the importance of promoting and prioritizing marginalized perspectives. He points out that visible minorities still face systematic barriers in the arts and culture sector.

We find that artists who are subject to racism and discrimination based on who they are or what they look like, are at greater risk when they voice their opinions in public. Artists describe underlying structures and selection mechanisms, both conscious and subconscious, that leave some artists on the outside looking in. And in our polarized public debate, many have identified harassment and hate speech as a considerable burden. With this in

mind, it is concerning to hear that many are reluctant to speak up about racism, because they are afraid of how it will affect their careers. The #me-too campaign revealed how difficult it can be for women in the cultural sector to speak up about harassment and abuse of power. There are strong indications that these same structures make it difficult to speak up about racism and discrimination. We need to learn more about this situation to better protect artists' freedom of expression and ensure that the artistic freedom we so value here in Norway is available to all.

How can we make use of the capabilities of the people who are currently underrepresented in Norwegian cultural life? Throughout *An Inclusive Cultural Sector in the Nordics*, we have sought to shift the conversation on diversity from accessibility to involvement. At its core, diversity in the cultural sector is a question of being willing and able to change and innovate. This carries with it the realization that diversity is not a problem to be solved, but a resource. We carry this realization with us into 2020 and our role as the diversity coordinator for the Norwegian arts and culture sector.

Summary

This report summarizes activities and lessons learned from the project An Inclusive Cultural Sector in the Nordics. The project set out to examine how the cultural sector can achieve true inclusion and increased participation among individuals with a multicultural background, refugees and immigrants.

Norway, Sweden, Denmark, Iceland, Finland, Åland and the Faroe Islands were represented in the project's working group. In addition, Greenland was represented in the network Critical Friends. Meetings and seminars were held in all countries and autonomous areas, except Greenland.

The project had a high level of activity, with activities in every Nordic country. Six networks were established, and funding was awarded for two Nordic network meetings. More than 70 institutions and organizations have participated in the project's networks, and more than 35 artists have contributed to the project's activities. 32 applicants were awarded travel grants to visit other Nordic countries to promote the sharing of experiences. The

project has also produced one anthology, two mapping reports and eight other publications.

An Inclusive Cultural Sector in the Nordics has worked with inclusion on three levels: in public management, in institutions and among artists.

Participation and interest in this topic have been considerable. The final conference Nordic Dialogues was attended by more than 400 people from all over the Nordics.

The report also shows how the project sought to increase involvement and strengthen the existing competence in the target group through the network Critical Friends.

The report emphasizes how the different networks approached the topic and presents a selection of these networks' recommendations. Project experiences show that more knowledge, new tools and better methods for inclusion are needed going forward.

Project goals, strategic choices and desired effect

Goals

Main goals for the project:

- The project shall provide cultural institutions with new knowledge, tools and methods in their efforts to
- include new groups.
- The project shall work to give more young, multicultural voices a chance to be heard.
- The project shall explore the role culture and voluntarism play in inclusion in local communities.
- The project shall promote artists and cultural performers with multicultural capital.¹
- The project shall highlight structural barriers impeding inclusion in cultural life and
- explore how these can be dismantled.
- The project shall look into how multicultural capabilities can be applied in cultural life.

No amendments were made to objectives or target groups during the project period.

Project structure

The project has been comprised of autonomous networks and activities, with coordinators who have reported on activities and the attainment of objectives.

- The project has established six Nordic networks, which have created meeting places

where knowledge has been shared and developed.

- These networks have prepared recommendations for both institutions and public authorities on how to proceed.
- Discussions and seminars have been held on these topics in all of the Nordic countries.
- Arts Council Norway has applied for, and been assigned, a strategic role as diversity coordinator in Norway's cultural sector. This new role recognizes that diversity is a complex and challenging area, and that a strategic approach and long-term initiatives are needed. Project-based activities alone are not sufficient.
- Dialogue and participation have been fundamental principles for the work of this project, which has helped bring forth voices from visible minorities in the Nordic region.
- Feedback from participating administrative institutions shows that dialogue with individuals from the target groups is valuable and a good starting point for a knowledge-based approach to the development of cultural policies for diversity and inclusion.
- Participants from the network Critical Friends have been included in national councils and committees for arts and culture.
- The project An Inclusive Cultural Sector in the Nordics has had a broad impact in the arts throughout the Nordic region.

The project's mission read:

The project will focus on art and cultural activities as arenas and meeting places for inclusion and integration.

In marching bands, museums, libraries, theatres and across the entire range of art and cultural activities there is tremendous involvement and much good work is being done. Our hope is that this project can help shift the conversation from being about accessibility to addressing involvement.

How can we make use of the capabilities new arrivals, many of whom worked as artists and cultural workers in their home countries, bring with them, and how can our art and cultural sector invite them to join their ranks so that they can share their knowledge and skills?¹

The project's mission was tied to exploring how the cultural and voluntary sectors can promote inclusion and integration of the target groups — refugees, immigrants and new inhabitants of the north. The project was limited to the cultural sector and did not, therefore, include areas such as sports, outdoor recreation and health. The project aimed to consider professional and voluntary cultural life as a whole, and worked across these sectors. The project's mission and structure were designed with this cross-sectoral approach in mind.

Based on the project description, three focus areas were identified:

- Inclusive and diverse cultural structures, emphasizing how the capabilities of target groups are expressed
- Inclusive and diverse institutions, emphasizing how culture can serve as a meeting place and shared arena

- Inclusive and diverse local communities, emphasizing involvement

As the project went on, these three focus areas came to overlap to some degree. The project's focus shifted from evaluating progress and results to highlighting the lived experiences of the networks established as part of the project. The reason for this is that the main purpose of these networks' activities was to establish processes of reflection among their participants, to enable them to develop a wider understanding of how they can play a role in increasing inclusion and diversity. As a result, network reports primarily consist of reflection and knowledge-building.

One of these networks, KIL — a network of schools for culture, music and performing arts, initiated research related to its activities. The R&D department of the Norwegian Council for Schools of Music and Performing Arts established KIL-forsk in connection with the creation of this network. KIL-forsk is a group of 33 researchers from all over the Nordic region which has monitored the network and will contribute to an anthology that will be published by the Norwegian Council for Schools of Music and Performing Arts in 2020.

The project has had activities at three levels:

- Administrative: The facilitation and development of a framework for diversity has been discussed in the project's working group.
- Institutional: A network of institutions working with diversity has been created.
- Artist perspectives.

Activities at each level have covered all three focus areas.

The knowledge developed by the project has not been the subject of research or analysis, except for

¹ Sectoral programme for culture, the Norwegian Presidency of the Nordic Council of Ministers

the activities of KIL, which have been monitored by KIL-forsk. The knowledge is experience-based and derives from the reflections of participants within their given mandate and the objectives they themselves set.

The project has highlighted already existing knowledge, primarily through its competence networks, where the Nordic Forum for Interculture (NFI) performed a review of cultural policy in the Nordic region, as well as best practices from its own institutions. Critical Friends highlighted its own experiences and knowledge.

Nordic working group

The project included a Nordic working group, comprising

- Silje Eikemo Sande, project manager, Arts Council Norway (Norway)
- Aesha Ullah, responsible for the final conference, Arts Council Norway (Norway)
- Eva-Maria Hakola, Art Promotion Centre Finland (Finland)
- Áslaug Dóra Eyjólfsdóttir, Ministry of Education, Science and Culture (Iceland)
- Simon Strömberg, Swedish Arts Council (Sweden)
- Inger Frydendahl, Agency for Culture and Palaces (Denmark)
- Annika Dahlblom, Museum Director, Dept. of Culture (Åland)
- Armgarð Weihe, Ministry of Culture (Faroe Islands)
- Mika Lyberth, Ministry of Education, Culture, Church and Foreign Affairs, observer (Greenland)

Åland, Iceland and the Faroe Islands sent representatives from their ministries of culture. Finland, Norway, Sweden and Denmark sent representatives from their arts councils.

The working group has met 2–3 times a year and has focused primarily on

- project updates and progress
- status updates from the countries and relevant events
- discussions on the project's focus areas

In terms of time, the group's work has been divided in two:

In the initial part of the project period, autumn 2017 and spring 2018, the work focused largely on discussions of how project activities would be designed.

The aim of the project was for each of the countries to incorporate their initiatives into the project, thus making the work relevant for all participating countries. The project group discussed it and decided that network activities would be the mainstay of all project activities. The group also agreed that it was important for each sector to be allowed to create networks on their own terms. The working group focused on designing the project and creating networks.

In addition to networks, the working group decided that the project should help to secure national support for the topic by holding seminars in each country. To this end, the working group decided to award travel grants, thus making the project a low-threshold entry point to the topic for participants from all over the Nordic region.

Eventually, the working group also became a place for discussions about the framework for inclusion in Nordic cultural policies. Sharing experiences of how the interests of the target group are protected at a structural level became a key focus for the working group, as representatives of the administrative level of Nordic cultural policy.

Nordic foundations

The Nordic working group contributed to building a foundation for the project in all countries and autonomous areas. During the project period, the working group held meetings in Iceland, Sweden, Denmark, the Faroe Islands, and Norway.

Meetings were often organized in connection with relevant events, which the project did not itself host but took part in. In Iceland, a meeting was held in connection with the conference Roots and Wings — “a Nordic conference on creative collaboration across linguistic and cultural boundaries”.² The project helped fund the conference and gave a presentation of the project on Day 1. This was a chance for project participants to learn more about the work being done in Iceland, while also having the opportunity to present the project to a wider audience.

The project used Nordic meeting places as a starting point to engage in conversations on the project's themes. In 2018, the project organized a seminar on local communities and inclusion at the conference Folk och Kultur in Sweden.³ Projects from Iceland, Finland, Norway and Sweden came to share experiences on the topic of inclusive local communities. The project also co-hosted the Swedish Agency for Cultural Policy Analysis' presentation of the report “Vem får vara med” (Who gets to take part) in January 2018, where the project organized a panel discussion. Two of the participants invited to join the panel later became part of the Critical Friends network.

The project, represented by members of the Critical Friends network, also participated in the Atlantica Debate in Åland in 2019. They initiated dialogue on inclusive practices and presented the

project film *Already here*.⁴ This film was developed for a seminar on diversity and quality during Norway's Arendalsuka in 2018.

At the meeting in Copenhagen, the project group received an introduction to the ongoing work on inclusion in libraries, and was also able to talk to the Danish Agency for Culture and Palaces about their initiative involving art in vulnerable residential areas.

In the Faroe Islands, the project group was able to meet with both the cultural administration and main actors in the field of integration. The working group was given a presentation of the current situation, challenges and opportunities in the Faroe Islands.

In Finland, we had the opportunity to meet Culture for All, the Ministry of Culture and Cupore, among others. The working group was given an introduction to Finnish cultural policy, and the project was presented at a Nordic conference: Culture as a tool in inclusion and social work.

A key part of the project was the dialogue initiated with participating institutions. In 2019, the decision was made to hold mini-seminars at the working group's institutions. It was also decided that these meetings would be designed in accordance with the institution's wishes and needs. In this way, the project was able to share experiences and be part of discussions on inclusion in the manner that felt most relevant of the institution in question. One lesson learned is that the need for policy development, conversations on the concept of quality and dialogue with the target groups is shared among the Nordic countries.

² <https://www.conferize.com/rootsandwings/home>

³ <https://folkochkultur.se/>

⁴ <https://www.youtube.com/watch?v=JMAz2KzLZE8>

Conversations on concepts

The connection between the various national contexts in the Nordics and how concepts are applied has been an ongoing topic of conversation in the project, and in the working group. In the brief from the Nordic Council of Ministers, the target group was limited to “individuals with a refugee and immigrant background and new inhabitants of the north”. The project has discussed both who this group is, and how it must be interpreted in the various Nordic contexts.

The main challenges have been the following:

- The terms refugee and immigrant are applied differently in the different Nordic countries. This has a statistical implication for the project. In some Nordic countries, the term immigrant includes more generations than in other countries.
- These terms are not commonly used in cultural policies, as cultural policy documents tend to use other terms to describe this group. More on this later in the report.
- The target group itself wanted to use different terms.

The working group decided to use English as its working language. The working group therefore had to relate to how the target group was described in a national cultural policy context, while at the same time relating to the English-language terms. In English, the target group is included in the overarching term *diversity*. At the same time, this term is subdivided into *disability*, *gender*, and *black* and *ethnic minorities*, which are used in strategies and statistics.

By using the term *diversity*, we can draw a parallel to the term *mangfold* in a Nordic cultural policy context. *Mangfold/diversity* has long been an area

of focus in the Nordic region, particularly as it is understood in the UNESCO declaration:

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.

Nevertheless, we recognize a certain shift in the use of the term in the Nordic region and, not least, the emergence of new terms to describe inclusion and culture.

Diversity as a political goal

The working group had several conversations on the application of terms, and the group agreed that the Nordic countries have inclusion and diversity as objectives in their cultural policies in different ways. One of the project's networks, the Nordic Forum for Interculture, prepared an overview of terms used to describe diversity and inclusion in the Nordic countries:⁵

- In Sweden, they focused on *democratic involvement* and the overall goal that society be characterized by *creativity*, *diversity* and *artistic quality*.
- In Denmark, there is no national policy on diversity. Instead, Denmark complies with international conventions, such as the UNESCO Convention on Diversity of Cultural Expression.
- Norway focused on *cultural diversity* in its cultural policy in the early 2000s, but now applies a wider definition of diversity and the objective *relevance, representation and involvement*.
- In Finland, the preferred terms are *accessibility* and *non-discrimination of linguistic and cultural*

⁵ NFI, In Search for True Inclusion and Practice, 2019.

minorities, in addition to a cross-sectoral focus on cultural collaboration with other sectors.

- In Iceland, diversity in cultural policy is formulated as *accessibility* and *participation for all*.

Linnéa Lindsköld's article "Vem får vara med"⁶ (Who gets to take part), on the development of the term diversity in Swedish cultural policy, indicates that the term has shifted, from "diversity as in ethnic diversity (from 1995)" to "diversity as an umbrella term (from 2006)". This same development can also be observed in Norwegian cultural policy, in the shift from *cultural diversity* in the early 2000s, to the report *The Power of Culture* from 2018, which applies a wider interpretation of the term diversity. At the same time, Norwegian policies also include the term *det flerkulturelle feltet* (the multicultural field).

Changes in how we understand the term diversity have given rise to some uncertainty about how to interpret and apply the term:

*The state and regional cultural institutions currently find that it is unclear which "diversity perspective(s)" they are expected to integrate into their activities. This uncertainty derives from the fact that, in recent years, the term "diversity" has been ascribed multiple overlapping and competing meanings.*⁷

When considering the wording used to describe diversity in Nordic cultural policies, one must also take into account that the motivations for these policies in the Nordic region are also changing. The Nordic countries have spent decades pursuing cultural policy objectives relating to democratization, inclusion and diversity, but the general consensus is that these objectives have not been attained.

The Swedish Agency for Cultural Policy Analysis, KulturAnalys, points out that the cultural sector has been asked to deliver on ever more lofty objectives, diversity included, but that financial constraints and insufficient coordination with other sectors have made this impossible.⁸

This change in how the term diversity is applied also relates to a reformulation of culture's role in society. Several Nordic and other countries, including those in the EU, are working on the connection between social sustainability and culture. Social sustainability is one of the three pillars of the UN's sustainable development goals — the other two are economic and environmental. The Nordic Council of Ministers recently formulated its new vision: The Nordic region will become the most sustainable and integrated region in the world, with this objective: *A socially sustainable Nordic Region — together, we will promote an inclusive, equal and interconnected region with shared values and strengthened cultural exchange and welfare.*

In Finland, the role of culture in the health and education sectors has been tied to social sustainability:

*The impact of culture on the promotion of well-being and health is recognized at the political, administrative and structural level. Social inclusion is a major route to community health, as is the reduction of hopelessness and stigma — all of which can be targeted through community arts and engaging people in cultural activities.*⁹

This cross-sectoral work, as well as the cultural sector's contributions to other sectors, was the motivation for the EU establishing the OMC group on culture and social cohesion, which prepared the report *From social inclusion to social cohesion*.

⁶ https://kulturanalysnorden.se/wp-content/uploads/2017/12/antologi_vem-far-vara-med_webb-2.pdf

⁷ Myndigheten för Kulturanalys, *Vilken Mangfald?* 2017.

⁸ NFI, *In Search for True Inclusion and Practice*, 2019. Page 5.

⁹ <https://valtioneuvosto.fi/en/implementation-of-the-government-programme>

This report is aimed at *policy makers and cultural institutions at local, national, regional and EU levels responsible for the planning and implementation of cultural, economic, employment, justice, security, social, health, well-being, education, urban and regional development, and cohesion policies. It strongly advocates a cross-sectoral approach between cultural institutions and policy makers in these other sectors to promote social inclusion and cohesion.*¹⁰

The Swedish Arts Council was already working to anchor its diversity-related activities in the sustainable development goals, Agenda 2030, and defined its contribution as follows: “The Arts Council works to promote artistic development, increased participation and accessibility.”

Throughout the project period, one of our priorities has been to highlight the connection, or lack thereof, between political objectives, institutional initiatives and target group needs.

Within the working group, conversation therefore focused on how to operationalize the terms used, and which terms give the institutions leeway. Another issue we discussed, was how to interpret the connection between the target group and their expressed needs in light of these broad objectives.

In order to gain a better understanding of these connections, the working group had to engage in a dialogue with the target group and with various institutions. That is why the establishment of and later collaboration with the network Critical Friends is so important. For the working group, this represented an opportunity to identify challenges and needs in the target group, as a basis for the development of diversity guidelines. At the same time, networks of institutions were established to address questions related to how diversity as a concept was interpreted, and what room institutions have to boost diversity.

¹⁰ OMC, From social inclusion to social cohesion, 2019. Summary.

Networks, meeting places and travel grants

Networks and meeting places are this project's main deliverables, and the majority of activities have been related to these.

Network organization¹¹

The working group initiated six networks and two meeting places. The intention was for each network to be linked to one of the project's overarching objectives, and to share and exchange experiences according to the project description across the Nordic region. The networks would use their own position and social mission as a starting point to develop ideas for how to work with diversity. The project established two different kinds of networks: competence networks and education networks. The competence networks comprised stakeholders who were identified as experts in the field of diversity and inclusion:

- Critical Friends: artists with a multicultural background
- Forum for Interculture: competence centres with knowledge of processes and measures promoting diversity at an institutional level

Both of these networks had unique expertise with regard to inclusion and diversity, and they were asked to collect this knowledge and share it with the other networks established.

In addition, the working group initiated four education networks:

- a network for schools of music and performing arts for children (KIL)
- a network for Nordic art museums
- a library network
- a network for Nordic artists with multicultural backgrounds

The institutions that participated in these education networks, wanted to do more and improve in matters concerning inclusion and diversity, to build their competence and to exchange experiences with other Nordic institutions. Each network would define its own goals for the activities it undertook, based on the project's general objectives. In addition, the education networks would gain new knowledge by interacting with the competence networks. This manifested in various ways in the various networks.

The KIL and art museum networks received process guidance from NFI and input from Critical Friends through participation in network meetings. Both KIL and the museum network indicate that the process guidance they received was both useful and relevant. They gained insights in diversity and intercultural issues and learned more about process guidance. This combination made it possible for them to develop a course of action tailored to the institutions' needs. Process guides focused

¹¹ All network reports are appended.

on the connection between general project objectives and the individual logic of their respective fields. KIL and the museum network worked in small groups. Approx. 20 individuals were part of KIL, and the museum network comprised six individuals. Both networks emphasized stability among participants, and participants also committed to working between network meetings.

The library network was an open network, where invitations to each meeting were circulated widely. Participants would sign up each time, and the network meetings were independent meeting places. The meetings were organized as mini-seminars, and feedback from participants indicates that these meetings both provided inspiration and built competence. The library network invited NFI and Critical Friends to two of its meetings.

The network for artists with a multicultural background was initiated by the Council of Danish Artists. The aim was to invite artists to discuss the barriers they encountered, impeding their involvement in arts organizations. The project was linked to the inclusive and diverse cultural structures focus area. In this network, the artists themselves drew up recommendations for both institutions and policy makers. The Council of Danish Artists consulted with Critical Friends and NFI in the initial phase of this project.

Education networks

Below is a review of the four education networks and their activities and results.

Network for schools of music and performing arts for children (KIL)

- Project focus area: inclusive and diverse local communities

- Coordinator: KIL, Norwegian Council for Schools of Music and Performing Arts
- Process guide and adviser: Danish Centre for Arts and Interculture (CKI), Denmark
- Participants:
 - Norway: Larvik Culture School, Ringerike Culture School, Malvik Culture School, Tromsø Culture School
 - Denmark: Tønder Culture School, Brøndby School of Music, Aarhus School of Music
 - Sweden: Simrishamn Culture School, Vara Culture School, Hallstahammar Culture School
- 6 meetings over a period of 2 years
- Working language: Scandinavian languages

Objective

Schools of music and performing arts in the Nordic region must increase their knowledge of and insights into how refugees and asylum seekers, as well as individuals with an immigrant background, can be included in the music and performing arts initiatives taking place at various levels in participating municipalities. Schools of music and performing arts must contribute to qualified practice and increased competence and follow-through among instructors, principals and other involved parties — both as individuals and collectively — to work with refugees/asylum seekers and minority groups. Furthermore, it is a shared goal for Nordic organizations in KIL to help schools of music and performing arts focus on methods and tools to include new groups that currently do not take part in culture school activities.

Municipal measures

Many different measures have been initiated — and completed — in individual municipalities to develop culture schools as an inclusive force in the

local community. These measures have been shared and discussed in KIL meetings.

Collective measures

- Meetings for KIL municipalities, focusing on processes to build knowledge and share experiences for inclusion initiatives in their respective communities
- Parallel KIL-forsk meetings and writing processes, where researchers and other academic resources also contributed knowledge and build knowledge through research and publication
- Dedicated web page at kulturskoleradet.no
- Anthology from KIL-forsk due in 2020

Results

Participants report that the sharing of experiences inspired deeper reflection, new ideas and different approaches, something that will have long-term effects in the field. Several municipalities have started collaborations that go beyond the KIL framework.

A “culture school manifesto” has been prepared as a concrete final result from these process activities. This report summarizes the process's conclusions and forms a strong foundation for further work, both in KIL municipalities and the three participating countries' organizations for schools of music and performing arts.

Network of art museums

- Project focus area: inclusive and diverse local communities
- Coordinator and process advisor: TrAP (Trans-cultural Arts Production), represented by Michelle Tisdell
- Participants:

Norway: National Museum, Oslo Museum — Intercultural Museum

Sweden: Moderna Museet Stockholm

Denmark: National Gallery of Denmark

Iceland: National Gallery of Iceland / Listasafn Íslands

Åland: Åland Art Museum

- 4 meetings over a period of 2 years
- Working language: English

Network objectives

- Sharing knowledge, tools and methods for increased inclusion
- Developing practical knowledge to reach new audiences for Nordic art museums
- Releasing the artistic potential created when new audience groups are encountered
- Serving as an interlinking network for art museums interested in developing knowledge and methods to reach more diverse audience groups

Results

This network represented an opportunity for art museums to reflect on and discuss diversity and inclusion, with a particular focus on how this work relates to power relationships and structures in society in general and in museums in particular.

The network has acquired new insights into how institutions use methods to boost diversity and inclusion in their programming and organizational development as institutions.

All museums have acquired new knowledge, which has been applied in the institutions through the establishment of tailored projects that are still ongoing.

Library network

- Focus area: inclusive and diverse local communities
- Coordinator and adviser: Royal Danish Library, Copenhagen
- Participants: open invitation to the entire Nordic library sector
- The network met twice a year.
- 5 meetings were held in Bergen, Reykjavik, Stockholm, Copenhagen and Helsinki.
- The network had 117 members as at 16/12/2019.

8 members have withdrawn from the network since its establishment in 2017.

A total of 150 participants attended the 5 meetings.

The network sought to undertake activities that encouraged participants to share knowledge, competence and experiences from local inclusion initiatives. Critical Friends and NFI gave presentations and participated in workshops.

The purpose of this network has been to share experiences and best practices across the Nordic region about language cafés and similar initiatives in public libraries. In order to optimize this cross-Nordic exchange, meetings were organized as mini-seminars with experience-sharing sessions attended by representatives from all countries.

Network results

The most important lessons learned in this network have related to methods. According to participants¹², they have become more conscious of prioritizing user involvement and initiatives meeting local community needs. The primary focus has been on the exchange of experiences related to

how best to recruit volunteers based on reciprocity. The network also used active listening as an approach. This yielded insight into new ways of doing things and of inviting feedback on one's own issues.

Network for Nordic artists with multicultural backgrounds

- Project focus area: inclusive and diverse cultural structures
- Coordinator and advisor: Council of Danish Artists
- Participants: 21 artists from the entire Nordic region

This development project had three objectives, defined by the network itself:

- Establishing a network and expanding the Nordic network connections of each individual artist.
- Preparing recommendations at an institutional level
- Preparing recommendations for funding structures.

Results

17 artists with different backgrounds were selected to participate in the network. The network organized two workshops, one in Denmark and one in Iceland. During these network events, artists had the opportunity to share experiences and build their Nordic arts networks. Participants also developed shared understandings of the barriers artists with multicultural backgrounds face, and prepared recommendations for dismantling these barriers.

One such set of recommendations was handed out at the Nordic Dialogues conference. Four network

¹² From the library network's report.

participants also sat on panels at this conference, presenting their perspectives during the panel discussions.

Several participants have expressed an interest in continuing network meetings and want to establish a Nordic meeting place for artists with multicultural backgrounds.

Organizational lessons learned from the education networks

Nordic collaboration

All of the networks reported that the Nordic dimension to these activities is both useful and relevant. The library network wrote that the Nordic dimension:

forges new professional relationships to supplement national relationships, where only certain individual employees in each library focus on these issues.

For the museum network, the Nordic dimension has provided insights into both commonalities and differences that affect museum activities:

It builds competence to understand more about the commonalities and differences. We can learn from each other's work while reflecting on our respective national contexts and institutional practices.

Continued network activity

One of the principles of network activity was that participants would have to assess how the knowledge they acquired as participants in the project could be applied in their respective institutions. The library network mapped how their participants have applied this knowledge:

Evaluations indicate that participants are inspired by the network to develop services for the target group. All respondents in the evaluation report that they return home with new inspiration, and 50% have applied what they learned in their own projects.¹³

The library network also reported that they plan to continue the Nordic meetings, as there has been considerable interest from participants. The coordinator is looking into how this can be organized and how much to charge in attendance fees. The network also reports that this work requires some coordination.

The museum network also plans to continue their format:

Yes, we would like to continue the network and format, and possibly add a new theme/focus each year. Clear and focused goals and management are important.

They, too, point out the need for coordination. The benefits have been significant, and each museum is now at the stage of implementing projects within their respective organizations.

The continuation of the network has been a theme since it began. Museum professionals practicing diversity work need supportive allies, which the network has provided through meetings and ongoing communication among participants and facilitators.

Through the network's activities, the museums have built a professional community promoting reflection and insight, which is a useful reference to have in the implementation of projects.

Schools of music and performing arts also plan to continue the network:

¹³ From the library network's report.

Lessons learned in terms of organization and methods will be applied in new projects that, in essence, may be “cut from the same cloth”, allowing other Nordic culture schools to also benefit from the work of recognizing their role as an inclusive force in the local community.

The culture schools plan to apply for funding for new KIL networks, giving other Nordic municipalities the opportunity to develop their culture schools in accordance with the KIL philosophy. At the same time, individual schools from the project's first round are following up by initiating their own projects and activities.

The participants from the Council of Danish Artists also expressed a desire to continue. The artists saw the Nordic meeting place as an opportunity to build their networks and forge new artistic alliances across borders and communities. The Council of Danish Artists network emphasizes that artistic work has a key international dimension, and that cross-border collaboration is a central element for artists.

Recommendations from education networks

As a starting point, networks were asked to define their own challenges for their respective areas. The institutions would be part of a network exploring which role they could assume to promote diversity and inclusion, customized to each institution's character, artistic vision and role in society.

What the education networks had in common was access to a reflection space for a period of two years, where the institutions met to work on issues related to diversity and inclusion. The networks

took different approaches, but focused on some of the same questions:

- What role do the institutions see themselves playing in a more diverse society?
- How do the institutions interpret diversity work?
- How can we facilitate broader inclusion?

Management support

As a result of its project, KIL concluded that culture school leaders needed to be represented. All schools represented in KIL were represented either by their principals or by the directors of the cultural sector in the municipality they represented.

This was a salient point in this work — one the museum network also pointed out: all work related to inclusion and diversity must have management support:

In order to create strategies that serve the needs of individual institutions, museum leaders and professionals need to build diversity and inclusion skills and competence in order to fortify their institutions¹⁴

In KIL, this allowed the group to work on visions and strategies for implementation, because the decision-makers were present. KIL prepared a manifesto that each leader wanted to implement in their respective fields.

The museum network pointed out that their position in the museums could impede their chance of implementing these lessons within the network.

As the head of the Åland Islands Art Museum, art curator Susanne Procopé Ilmonen was a unique network participant because of her leadership position. Her participation in the network illustrated the importance of diversity

¹⁴ From the museum network report.

and inclusion competence and awareness at the highest level of art museums.

Inclusion and diversity work is often considered a fringe activity, relegated to short-term projects, but the networks emphasize that if this work is to have any chance of achieving the goals and objectives for the field, it needs to have support at the highest level of the institution.

Our experience is that the higher in the institutional hierarchy the responsibility for diversity and inclusion rests, the more ambitious the efforts become. In order to incentivize, prioritize, and place this form of innovation at a leadership level, political leaders that funds our institutions must meet the challenge, fund the work, and communicate bold expectations.

Societal role

One key piece of feedback from the museum network and KIL was that diversity and inclusion work functioned as a gateway to a discussion of the institutions' role in society:

The conversations focused on the relevance of museums, their need for change from within, and their capacity as agents of change in society¹⁵

The cultural school manifesto also reflects the fact that KIL highlighted diversity and inclusion by examining its own role in society:

Culture schools are key contributors to a holistic process in which children are formed as people, acquire knowledge, develop a sense of belonging, and find their own voice in the communities of which they are a part¹⁶

For the networks, diversity and inclusion work is a transformative process, whose purpose is to forge

a role for themselves in a new era for established institutions with long-standing traditions. This work takes a long-term approach and involves a clearly defined role for institutions, both in their local communities and in the development of society. In this way, the work on diversity and inclusion that cultural institutions carry out is also a contribution to the work on fostering a comprehensive approach to social sustainability. In this context, culture schools acknowledge this link by explicitly expressing a desire to be part of the work taking place in other sectors:

For there to be increased collaboration between culture schools and other municipal entities, relevant organizations, professional communities and stakeholders, and for this to accurately reflect society as a whole.

The museum network argues that museums assume a certain role in society as a result of their diversity and inclusion work:

Diversity and inclusion add value and competence to cultural institutions such as art museums and can make them more socially responsible and relevant to more people.

At their core, libraries are local institutions that play a central role in inclusion:

The majority of libraries in the Nordic region have special services for refugees and immigrants, and surveys show that immigrants and their descendants find that the library gives them access to knowledge about society and helps them in their education, among other things. However, the network emphasized the important point that libraries are public spaces that enjoy high credibility in the target group. Library network participants emphasize that the most important lesson learned has been

¹⁵ From the museum network report.

¹⁶ KIL, Kulturskolemanifest, 2019.

the approach to this type of work, with even greater awareness of prioritizing local user involvement and only introducing initiatives that meet expressed needs in the local community.

Critical practice

In order to establish themselves as relevant social agents of diversity and inclusion, cultural institutions are requesting a critical practice and a shift in the understanding of diversity work.

Diversity and inclusion work has largely been performed by institutions in response to an expressed political desire, but this desire has often come in waves, or its content or expectations have varied.

Ongoing changes in political contexts, government budgets, and institutional funding directly affect “diversity work” and create an unstable/unpredictable environment for this work.¹⁷

Several of the networks have requested a professional approach and a professional community in their diversity and inclusion efforts, and network activities have met this need.

Both KIL and the museum network found the work taking place at network meetings — inviting conversation and a deeper understanding — to build competence and also to contribute to a new understanding of the field. From having their gaze directed outward, the networks turned their gaze inward and started working on recognizing their respective institutions’ role in work related to diversity and inclusion:

It is crucial to promote and understand “diversity work” as a beneficial strategy for the museum. The main purpose cannot be to “em-

power” target groups for audience development. The work benefits museums and society at-large¹⁸

Feedback from the artists in the Council of Danish Artists further emphasize this point. They want their knowledge, competence and experience to be recognized and utilized as a resource. By working on inclusion from a perspective of charity or virtuousness, one risks undermining real competence and inadvertently reinforcing power structures in society and in the arts:

Viewing diversity and inclusion goals as part of a noble work can have unforeseen consequences, such as perpetuating structural power.

The analytical practice that must be adopted for diversity and inclusion work, entails analysing one’s own practices and structures and how these are manifested. The networks point out that this analytical practice has generated new perspectives, both in terms of which measures are needed and how competence and resources should be assessed.

Professional gatherings

In addition to the true networks, the project also funded two initiatives with the same structure as the networks, but which only met once during the project period. These, too, were initiated by the working group:

Culture Card

- Project focus area: inclusive and diverse cultural institutions.
- The network meeting for culture cards was organized by Culture for All, Finland.

¹⁷ From the museum network report.

¹⁸ From the museum network report.

- Objective: Organize a Nordic network meeting focusing on the issue of social and financial access to cultural services for low-income individuals, as well as for asylum seekers and migrants.

The initiative for a Nordic network meeting came in response to the Finnish programme for the presidency in 2016, which focused on inclusion and involvement in culture.

Six participants from Norway, Finland and Sweden were invited to a network meeting in Oslo in 2018 to share experiences with culture card schemes. There are various culture card schemes in the Nordic region, and the group wanted to share knowledge of their structures, needs and solutions.

The network meeting offered the opportunity to listen, but also to identify a need for continued collaboration. Network participants have since initiated direct collaboration and are exploring the possibilities of continuing to work together on a Nordic level.

Art colleges

- Project focus area: inclusive and diverse cultural institutions.
- Coordinators: Ottar Gjerde and Peter Ekstrøm, together with project manager Ragnar Johansen.
- Objective: Clarifying the foundation for Norwegian, Swedish and Danish art colleges to take part in a future main project on “art education, identity and diversity”.

The project arranged for eight art colleges from Sweden, Norway and Denmark to meet for a joint exploratory meeting in Gothenburg in late 2019. Art colleges want more diversity in their recruitment and to be relevant for a larger pool of potential applicants. The network meeting in Gothenburg

was part of a process to clarify how a Nordic project could be structured and which topics such a project would address. The project made resources available and participated with presentations from NFI, Critical Friends and project management. The participating art colleges wanted to use this meeting to identify which problems to focus on and how to proceed. The network meeting for art colleges established a basis for reflection, which the colleges may use in their initiatives going forward.

Competence networks

The project established two competence networks: Critical Friends and Nordic Forum for Inter-culture (NFI).

Critical Friends

In this project, An Inclusive Cultural Sector in the Nordics, it was important for the working group to highlight the artist's perspective, both in order to achieve the objective of shifting the conversation from accessibility to involvement, but also to answer the following questions: Do we know enough about the barriers the target group faces to be able to implement relevant and effective strategies? What are good strategies? What can we learn from those who navigate this field?

As previously described, answers to these questions were sought by implementing three measures: obtaining an overview of existing knowledge (NFI), initiating processes within institutions, and utilizing the artists' own competence and experiences.

Establishing the group

In establishing the group, a central principle was involvement at all stages of the work. In this context, a consultant with considerable expertise in the field and a broad network of contacts in all of the Nordic countries was hired to assist in identifying focus areas and finding qualified individuals to be part of the Critical Friends committee. This meant that the process of establishing Critical Friends took almost a year.

In these conversations, diversity competence was understood as varied and multi-faceted competence. Professionalism in the person's artistic work was identified as another basic condition. That is why participants in Critical Friends were professionally trained artists, some from non-western art institutions. This was to ensure a good understanding of professionalism in non-western expressions of art.

Then, knowledge of diversity was defined as five-fold:

- experience of representing diversity, not least ethnic diversity, where the experience was gained from representing groups with a broad and varied ethnic background
- ability to navigate the Nordic arts sector and to address these experiences in a professional manner in the public discourse
- experience of more than one subject discipline, as well as the intersection between art in and outside the western canon
- having performed/been featured in established Nordic institutions, as well as non-conventional alternative spaces where the target group has stronger representation
- understanding of the structures this project would be addressing, i.e. cultural institutions and administrative or political bodies

The criteria included experience of representation within a broad understanding of diversity. Committee members would have professional expertise in critical disciplines, such as gender perspectives, critical race, intersectionality and LGBTIQ+. They would be established artists within their respective disciplines, preferably several disciplines, who had been successful in securing funding and working with institutions, the independent arts field and marginalized groups, as well as across Nordic borders. The group would include representatives from all of the Nordic countries. The work of identifying potential candidates who fit all of these criteria was carried out in close collaboration with the consultant and representatives from the working group.

Group members:

- Head of group: Thomas Talawa Prestø, founder and artistic director of Tabanka Dance Ensemble, choreographer, graphic designer, spoken word and performance artist, Norway
- Åland: Nayab Ikram, visual artist and photographer
- Faroe Islands: Nadia Abraham, musical artist, singer, dancer, filmmaker, founder and creative director of Faroe Islands' International Minority Film Festival (FIMFF)
- Greenland: Alexander Montgomery-Andersen, freelance dancer and performing artist, artistic director, studio owner and producer, AXL productions
- Sweden: Ninos Josef, ballet dancer, actor, editor
- Denmark: Julianne Doko, dancer (African contemporary), choreographer and teacher (maternity leave). Vice member Denmark: Jeanette Ehlers, visual artist / performance artist
- Finland: Kemê Pellicer, visual artist, poet, performance artist and project coordinator at Globe Art Point

- Norway: Sandra Muinga, visual artist / performance artist
- Iceland: Nermine El Ansari, visual artist

In this work, it became clear that mapping individuals and competences required certain critical skills: the ability to navigate minority artist communities and an understanding of the logic of the cultural sector. This entails being able to navigate what sociologist Pierre Bourdieu characterized as two different social spheres, each with its own capital-building structures.

In this project, we have repeatedly observed the need for this particular skill set. Robert Putnam refers to it as bridge-building competence, and it is considered invaluable in work involving inclusion and integration. It may be closely related to intercultural competence, but in our view, experience-based competence is a key component. This is also because there are a number of mechanisms in play that will only be triggered when the individuals involved have multicultural backgrounds. It is a matter not only of belonging to the various communities, but of having navigated the field from that perspective, and having succeeded in finding ways to define oneself, one's art and one's competence within the cultural sector. Putnam argues that confidence in one's own identity often is a good starting point for building trust within these communities. Critical Friends represents this bridge-building competence within the project.

Critical Friends was supposed to work on its own terms, highlighting commonalities and differences between the different Nordic countries for artists with multicultural backgrounds. They would liaise with the working groups and the other networks, and participate in meeting places organized by the project. In addition, the group also did important work leading up to the final conference, where they and NFI shared responsibility for the programme. The group drew up recommendations, pointing out

the road ahead, both at a Nordic level and for work carried out at institution level.

Safe space

Among the first feedback given to the project by Critical Friends, was that they wanted to establish a safe space to discuss various problems artists face. The group indicated that the topics they wanted to discuss, and the experiences they wanted to share, tended to be difficult topics to front in the public discourse, and they needed a safe space where they could have an honest discussion. In their experience, and this was reflected in the project's main experiences as well, raising questions concerning diversity often led to retaliation, even from leaders in the institutional field. It is clear that this is a subject that cannot be raised without risking one's career. Critical Friends pointed out that there is a cost to participating in the public discourse for people with a non-western appearance, and especially if one talks about one's own experiences with discrimination and racism. All members had at various times experienced hate and harassment based on who they were and what they looked like, whenever they spoke out.

According to Critical Friends, establishing a safe space where participants could speak freely, represented an opportunity to strengthen the conversation. The project would give them the space to define their own work. This allowed Critical Friends to become a space where artists could vent their frustrations and share experiences when they struggled to be heard elsewhere.

Critical Friends also addressed the complexity associated with diversity work and took the time to find the wording they wanted to use. In their final document, the group wanted to use the term BIPOC — black/indigenous/people of colour — as the preferred term for describing their own backgrounds.

Diversity in art and cultural policy

A common thread that has emerged is the need for a critical voice against the structural discrimination within the Nordic arts and culture field, its unfair allocation of power and resources, as well as its homogenisation of white and western-based canons.¹⁹

Critical Friends highlighted challenges, but also solutions, both for the development of framework conditions for public administration and policy and for the public discourse on art.

At an administrative level, the desire to build a sustainable cultural sector was the starting point for the discourse on diversity and inclusion. The group recommended initiatives in the cultural sector be considered from a life-cycle perspective, where early recruitment to the cultural sector and funding for professional artists are connected. This aspect is repeated in many of Critical Friends' recommendations, where the group points out that initiatives are needed for education, training, recruitment and funding at the same time.

Critical Friends wanted work on inclusion and diversity to take place in local communities, with the option of lifting cultural practices over into the professional field. Their recommendation is that this local connection be established by making use of the competence of multicultural artists when measures are being developed and implemented.

Critical Friends wanted the arts to discuss what art is, how quality is assessed, and by whom, and whether the institutions that serve as gatekeepers to the field are aware of the structures they represent. How is it decided which types of art to present, which plays to put on, or which film directors

to choose? Are institutions updated on non-western expressions, and do they recognize innovation in non-conventional expressions of art?

Artists indicate that cultural policy, within its scope of application, could be better at recognizing connections and general patterns in the development of talent and opportunities for involvement from an early age.

Critical Friends points to the need for a system to identify discrimination and racism at every level of the cultural sector. How should we take care of visible minority artists if they experience it?

Actualise Utopia

The anthology *Actualise Utopia* was an initiative from the Critical Friends group. The book was edited by Ninos Josef and Kemê Pellicer. It includes ten texts by Nordic BIPOC artists. The anthology's starting point is an artistic life cycle, from childhood to professional artists. The texts reflect on the barriers to equal participation in the cultural scene.

The anthology discusses the significance of the fact that early encounters with art and culture, right from childhood, are based on western expressions, and that the uneven distribution of so-called cultural capital prevents equal participation in arts and culture:

If the cultural cycle is imbued with a colonial view of what is accepted as cultural capital from its very beginning, we have planted the seed for an exclusionary Nordic cultural sector.²⁰

From this starting point, we follow a developmental axis, where access to arts and cultural education is distributed in accordance with increasing cultural

¹⁹ Critical Friends: *Recommendations*, 2019.

²⁰ Josef & Pellicer, *Actualise Utopia*, 2019.

capital based on western traditions, the editors argue. A lack of representation in art and culture, and later in board rooms and positions of power, reflects how access to the development of talent is skewed from an early age.

The anthology points out that access to subsidized educational pathways and “naturalized” cultural capital is a privilege we must discuss and acknowledge.

This anthology does not ask you to give up your seat; including us does not exclude you. But it challenges you to examine your own privileges. It is necessary to guarantee the availability of and access to art for the entire society to be heard and seen.

Swedish diversity network All of Us included Actualise Utopia on their list of the top 12 initiatives in 2019 that contributed to structural change and promoted new voices not previously heard.²¹

Lessons learned from Critical Friends

Work with and by Critical Friends has brought several perspectives on diversity work to the forefront. Critical Friends has been involved in the conference, as well as the networks to varying degrees, but has also served as a bridge-builder with the various institutions that were part of the Nordic working group. Several of the Nordic countries expressed an interest in establishing similar initiatives within their own institutions based on this approach.

Generally, the work undertaken by Critical Friends indicates that the cultural sector must succeed in developing a framework based on equality and redistribution of resources, but also that the cultural

sector must succeed in de-homogenizing its own understanding of art.

One of the lessons learned from this work is that a prerequisite for success is that collaboration with the target group must be based on an understanding of competence. The diversity perspective is not anecdotal. The cultural sector's tendency to use a single individual as a representative for the target group in their diversity work may be counter-productive. It may be easier to reject a single individual's personal and unique experiences. At the same time, the responsibility of highlighting perspectives on behalf of many may appear both unreasonable and burdensome, and this responsibility cannot be put on any one individual. By maintaining a varied and broad selection of perspectives based on professional knowledge of art and diversity, as in Critical Friends, it was possible to work on highlighting differences while simultaneously also recognizing the more structural commonalities of the problems at hand.

Critical Friends was an initiative that did not naturally lend itself to any given structure, which made some of the work somewhat challenging. The work of defining how to understand the competence of the group, and of identifying which individuals possessed the desired competence, meant that the group was not established quite as early as we would have preferred. This also meant that some of the other networks had already started their work, and the Critical Friends perspective did not become a fully integrated part of their discourse. Some of the structures were developed over the course of the project period, and it took some time before collaborations were formalized. To a certain extent, establishing a Critical Friends group must be done a little bit at a time, as the intention is for

²¹ https://www.resume.se/alla-nyheter/opinion/all-of-us-nyarskarameller-de-bastamangafaldsinitiativen-2019/?utm_campaign=Resume_191229_Username&utm_medium=email&utm_source=Eloqua&utm_trackId=7357fd61136e4003b2d7e34bc59972de&utm_campaign=0ad0863a1d614b26b8d33d166837f0d6&utm_source=30681&utm_medium=1&utm_campaign=22217

https://www.resume.se/alla-nyheter/opinion/all-of-us-nyarskarameller-de-bastamangafaldsinitiativen-2019/?utm_campaign=Resume_191229_Username&utm_medium=email&utm_source=Eloqua&utm_trackId=7357fd61136e4003b2d7e34bc59972de&utm_campaign=0ad0863a1d614b26b8d33d166837f0d6&utm_source=30681&utm_medium=1&utm_campaign=22217

the group itself to have the opportunity to shape its own content and structure. Experiences indicate, however, that this work ought to be carried out within a limited time frame at the beginning of the project, and that the establishment, active and concluding phases be clearly defined.

As for the goal of introducing new voices, Critical Friends appears to have had some effect. Critical Friends sought to highlight the connection between quality and diversity, and this has been an ongoing discussion throughout the entire project period. The quality perspective has been illuminated in new ways, and Critical Friends has provided new insights into the link between quality, innovation and diversity that may benefit the entire cultural sector.

The concept of diversity itself has also been discussed. Critical Friends addressed the connections between a specific perspective and an intersectional perspective. The Swedish Agency for Cultural Policy Analysis found that the concept of diversity is somewhat unmanageable for the institutions in this sector, and Critical Friends agrees. The different stakeholders in the cultural sector have a difficult time distinguishing between specific individual barriers and structural barriers. The group argues that it may be difficult to get approval for working on specific perspectives in a multicultural context, because the discussion always demands justification for why not all diversity perspectives are included.

One indication of the broad recognition earned by the work of the Critical Friends group, is that some of the group's artists were invited into the cultural sector's inner circles of power at the end of the project period. Jeannette Ehlers became chair of the Danish Arts Foundation's Committee for Visual Arts and thus also a member of the board of the

Danish Arts Foundation. During the project period, Ninos Josef gained a seat on the Swedish Arts Grants Committee. This highlights the prominent role artists who have been part of Critical Friends play in their countries and respective fields.

One of the key dimensions of Critical Friends, and perhaps the most important going forward, is the trust-building dimension. By working with Critical Friends, the project and institutions in the Nordic working group have gained access to a network that up to now has gone largely unrepresented at conferences and similar arenas. By identifying individuals with bridge-building competences, the project broadened Arts Council Norway's field of impact and brought relevance to an entirely new user group who suddenly felt represented. This was reflected in the feedback we received after the Nordic Dialogues conference. This feedback is addressed later in the report. One key dimension in all future diversity work must be to ensure that the target group feels their perspectives are taken into account.

The best way to improve the institutional organization in ethnic diversity and interculture is by hiring BIPOC field practitioners for consultancy.²²

As a result, perspectives and experiences from minority communities found an outlet, a point of entry to the institutional field. At the same time, the institutional field gained access to perspectives that had not previously, at least not to the same degree, been available to them.

Nordic Forum for Interculture

The Nordic Forum for Interculture (NFI) was one of the two competence networks initiated by the project. NFI was a continuation of an existing structure

²² Critical Friends: Recommendations, 2019.

with a Nordic foundation and performing Nordic-wide assignments. The institutions in this network were

- Intercult (Stockholm, Sweden)
- TrAP (Oslo, Norway)
- Interkultur (Drammen, Norway)
- Danish Centre for Arts and Interculture (CKI) (Copenhagen, Denmark)
- Reykjavik City Library/ Borgarbokasafn (Iceland) – included in the network from 2018
- Culture for All (Helsinki, Finland) – included in 2019

NFI has previously assisted the Nordic Council of Ministers in the development of strategies for an intercultural Nordic region. It was the project's intent to work with this network to ensure continuity and preserve any knowledge already gained. As indicated by the name, the term *interculture* is used to refer to the network's work and competence. Several of the participating institutions include this term in their names. Interculture is also how the Nordic Council of Ministers defines a key objective in its cultural strategy for 2013–2020: The Intercultural Nordic Region.²³

This intention also underpinned NFI's three-part mission: connecting Nordic experiences. The network shall

- collect and compile existing data from the field of interculture and cultural life in the Nordic region, identify existing reports and collect them in a series of recommendations
- establish a task force of experts in the field, who can assist the other networks in process facilitation, concept clarification, case and project development and the development of methods and models for converting experiences and ideas into concrete action

- advise Nordic institutions and organizations

NFI has prepared three documents for this project:

- *Plads i Kulturen*, NFI report, October 2018
- *In Search for True Inclusion and Practice*, NFI report, November 2019
- *A more inclusive cultural sector in the Nordics*, NFI recommendations, December 2019

These documents provide an overview of the political framework for diversity in the Nordic countries, as well as an overview of best practices in the field of diversity. NFI has looked at the connection between these political constraints for work on diversity and actual institutional practices.

Competence in the network was distributed between working with diversity at an institutional level and experience with developing tools, process guidelines and recommendations at a political level. It was the project's intention that this network would contribute professional and process guidance to the other networks, which was implemented differently for the different networks. The museum network and KIL were both assigned a permanent process guide from NFI, from TrAP and CKI respectively, whereas the other networks took the opportunity to consult with NFI at various stages of the process. NFI maintained dialogue with the Council of Danish Artists and with the library network as consultants, in a similar approach to that of Critical Friends.

The Nordic Forum for Interculture participated in seminars in all Nordic countries, scheduled by the working group and held in 2019. These seminars were prepared in collaboration with the institutions hosting them, and it was a considerable advantage that NFI could both provide competence on national initiatives in this field, while also being able to maintain a Nordic perspective. Generally speaking,

²³ Strategy for Nordic Cultural Co-operation 2013–2020.

one key takeaway from this project is that national and Nordic competence should be able to work together to boost the impact of efforts relating to inclusion and diversity.

Lessons learned from the Nordic Forum for Inter-culture

- Nordic collaboration connects different initiatives for diversity and inclusion. This is particularly true for institutions, which may use the Nordic umbrella to establish collaboration across the Nordic region.
- At an institutional level, there is considerable interest in working with diversity, but a lack of skills and knowledge.
- NFI points out that project-based initiatives, whether at the political, institutional or local level, are not sufficient to achieve the goal of increased diversity. Long-term stable commitment and action is required.

NFI furthermore points out that only strategic, long-term and knowledge-based initiatives can help us achieve new objectives on diversity in culture. Professionals whose practice involves diversity/inclusion need a knowledge network where they can share experiences and competences to better understand what their work is about and what it requires of them.

NFI has collected and shared knowledge on work involving diversity and inclusion in the Nordic region during the project period. Feedback from participants in the education networks indicate that they want structured and knowledge-based pathways for sharing their knowledge on diversity work. At the same time, the networks request Nordic collaboration on inclusion, to gain access to best practices and knowledge sharing across political objectives.

Collaboration between the Nordic working group, NFI and Critical Friends

Throughout the project period, efforts were made to lift the discourse and knowledge production out from NFI and Critical Friends and into the working group and associated institutions. Two types of activities were initiated to facilitate this transfer:

- collaboration between Critical Friends and the working group on competence transfer and the elaboration of shared understandings of the challenges facing the target group
- a series of seminars in all Nordic countries and autonomous areas, at which NFI and CF participated

It was decided that the Nordic working group would be part of the working seminars with Critical Friends. The working group agreed that this perspective was the most sought-after in work on diversity, and the one that was most lacking. Being able to listen to the personal experiences of the artists themselves provided the knowledge the group sought to acquire. Critical Friends was interested in establishing dialogue with key players in the cultural sector to highlight their perspectives.

Three meetings were held between Critical Friends and the Nordic working group. After the first meeting, the parties agreed to consult a process leader to structure their discussions. This decision was made while taking into account the project's resources, as the planning and execution of dialogue meetings was relatively time-consuming. At the same time, project management wanted this process to be done well, and recognized that it required a special kind of competence.

Fairooz Tamimi was brought in as a process leader. She conducted two dialogue meetings between

the group and Critical Friends. The meetings were characterized by enthusiasm, and all those involved found them to be both productive and informative. The premise for these discussions was to draw up some recommendations for the cultural sector as well as for the Nordic level for how to work with diversity and inclusion going forward.

This dialogue work was valuable in itself, as it generated new perspectives. At the same time, both groups found that when the perspectives of the artists and the administration meet, they were working from different logics and scopes to act. One clear frustration was that this dialogue work was not binding for the participants. The recommendations developed are not binding for any of the parties in the collaboration. The takeaway is that when working with dialogue and involvement, the work should lead to the implementation of measures or future projects. At the same time, the working group found that the perspectives held up by Critical Friends were important enough to present to their respective national institutions, and several institutions are now looking into how this knowledge can be embedded in national initiatives.

Travel grants

A travel grant scheme using project funds was established to promote new collaborations between those seeking to include new groups in their institutions and associations. The intention was also for grant recipients to have the opportunity to explore the inclusive role of culture in local communities, and to elevate artists and cultural practitioners with multicultural backgrounds. The travel grants were a way to strengthen Nordic collaboration and the exchange of knowledge across disciplines and national borders. Artists, cultural practitioners, organizations and institutions could apply for grants for

up to two individuals, covering travel and accommodation for up to five days to another Nordic country or autonomous area.

The grant scheme had a rolling application deadline from 1 August 2018 to 15 June 2019. A total of NOK 600,000 was allocated to the scheme. The scheme received a total of 38 applications, of which 34 were granted and 4 were rejected. The majority of applicants came from Norway and Iceland. Information about travel grants and application forms was available from the Arts Council Norway website and social media.

The NextDor project was one of the applications granted. This project explores decolonization through artistic practice. The project is a collaboration between artists from Greenland, Norway, Finland and Denmark, and culminated in a performance exploring colonial history in a Nordic context.

Cirkus Sibylla is another project awarded a grant. Cirkus Sibylla is a circus performance school in Norway that makes visits to asylum reception centres. The project travelled to Finland to share their experiences from a storytelling project on conflict resolution between children from different cultures.

The response from grant recipients, through reports and e-mails, indicates that the travel grants were well received and deemed useful for their activities, and that a similar scheme should be continued. If a decision to continue the scheme is made, organizers should take the time to define the type of artistic content this type of scheme should support, and how lessons learned and results could be applied in the work going forward.

Several of the grant recipients participated in the final conference on 2–3 December 2019, some contributed as panel participants and some with artistic segments.

International collaboration

In addition to facilitating for the transfer of knowledge between Nordic countries, the project also sought to reinforce international collaboration and knowledge. One of the observations made during this project is that knowledge of problems facing visible minorities in the cultural sector is often supported by knowledge developed outside the Nordic region. This is especially true of descriptions of experiences with how barriers to inclusion are described in a more structural context. Critical Friends pointed out that in the Nordic region, few people have mapped the group's experiences and assessed them academically and analytically.

In the Nordic region, dialogue with the target group itself has been largely ignored until recently. This is reflected both in the project's objective of shifting the perspective from accessibility to involvement, and in the feedback received from Critical Friends. Dialogue with Arts Council England revealed that this was a starting point for their own efforts to establish two initiatives: Creative People and Places, and the focus on diversity.

In November 2018, the working group went on a field trip to England and met with both Director of Diversity Abid Hussein and Creative People and Places programme coordinator, Phil Cave. The takeaway from this trip was implemented in the

project in several ways, both at the final conference in December 2019 and in the work to root project findings in knowledge.

Two lessons from the UK were especially relevant:

- Creative People and Places' efforts to anchor an understanding of art and culture in local community practices
- Arts Council England's strategic work on diversity and its internal organizational approach, with a separate director of diversity

Local communities and talent development

Creative People and Places (CPP) was initiated in 2013 as a research project to explore how a greater share of the population could get involved in arts and culture.

Creative People and Places is about more people choosing, creating and taking part in brilliant art experiences in the places where they live.²⁴

The project was based on a survey of the kind of resources available locally and the opportunity to promote the development of these resources through greater involvement in art and culture. The

²⁴ <https://www.creativepeopleplaces.org.uk/>

connection between local community work and diversity is fundamental to CPP, but it is also a conclusion in the report *The role of public arts and cultural institutions in the promotion of cultural diversity and intercultural dialogue*.

This challenge [cultural diversity] is also a major opportunity to seek out and embrace the wealth of talent brought by new individuals and communities, and to allow hybridisation and innovation in artistic creation²⁵

CPP is based on local resources, but also focuses on maintaining a high level of quality. CPP contextualizes how work in the professional and volunteer fields can be linked together through diversity and inclusion.

CPP was studied by researchers, who found that local community work not only had an impact in the local community, but also affected perceptions of quality:

The researchers also found CPP is changing perceptions of the arts and that participants are benefiting from greater empowerment, confidence and an increased sense of belonging in their communities, which has led to a greater sense of community cohesion in some areas. ... Assessing the “aspiration for excellence” in CPP projects, the researchers conclude that “excellence in art and community engagement is now understood by many to be linked” and that CPP has been influential in promoting this understanding in the wider arts sector.²⁶

CPP's work was transferred to a Swedish context and implemented in the three-year project *Kreativa Platser*, which shared its experiences with An Inclusive Cultural Sector in the Nordics:

*Through the national initiative Kreativa platser in the period 2016–2019, the Swedish Arts Council supported local cultural projects based on local residents' interests and needs. This project focused in particular on areas with socioeconomic problems and limited involvement in publicly funded cultural life. Central to this initiative was the motivation to inspire more people to choose, create and participate in culture, as well as the goal of having the project contribute to increased involvement and access to cultural activities. In total, approx. SEK 100 million has been allocated to 30 different projects. In connection with the preparation of this contribution, the Swedish Arts Council came into contact with Arts Council England's strategic development programme *Creative People and Places*. Their success is, among other things, linked to their work on action learning. This method is based on a continuous exchange of experiences and transfer of knowledge, where successes and effective methods, as well as challenges and “worst practices” are shared. This is something the Swedish Arts Council has taken into account. We recognize the considerable success of our work on Kreativa Platser. We have also learned a lot from the things that were less successful. A multi-faceted lesson, in other words. The lessons we learned from our work on Kreativa Platser is a central starting point for our ongoing strategic work on promoting broader involvement and increased diversity. This is about the importance of equal opportunity to practice and take part in culture as a human right and about the role of culture in societal development in a broad*

²⁵ http://ec.europa.eu/assets/eac/culture/library/reports/201405-omc-diversity-dialogue_en.pdf

²⁶ <https://www.artspromotional.co.uk/news/researchers-sing-praises-creative-people-and-places>

sense. The project will be completed in the spring of 2020.²⁷

Lessons learned

Creative People and Places and Kreativa Platser work with local communities in a way that is supported by Critical Friends, that is by enhancing local resources. Critical Friends wrote:

BIPOC²⁸ art practitioners are given the power and resources to build knowledge and practice, using their expertise and firsthand experience as the most valuable resource in outreach policies.²⁹

Experiences indicate a multitude of opportunities for collaboration between local communities, agents of diversity and professional arts and culture. In a cross-sectoral perspective, the connection between local community development and arts and culture is important at all levels of administration. The OMC group's report includes recommendations for the political level on the link between local community development and culture. For Critical Friends, this is important from a target group perspective, and in the education networks, relationships with the local communities where the network participants operate have been the main focus at an institutional level.

Museums can and should pursue programs that build relationships with new audiences as well as create content and programs with more relevance to the interests and concerns of desired audiences and local communities.³⁰

Organization of international diversity work

When the Nordic working group went on their field trip to the UK in late 2018, they also directed their attention to the strategies and organization of Arts Council England's initiative on diversity. Arts Council England has a long history of working with diversity. Their strategic work on diversity is based on financial, political and creative considerations, because they recognized the need to approach this subject from several angles. At the same time, their main priority was to anchor the understanding of diversity in the cultural sector's perception of itself. This work is called "the Creative Case for Diversity".

Abid Hussein explains:

The Creative Case for Diversity was launched in 2011 as a catalyst to reframe an increasingly stagnant and unproductive approach to policy and practice which too often centred almost exclusively on the legal imperative for Equality and Diversity.³¹

Through Creative Case, they could redefine the argument of why institutions should strive to be inclusive, based on creativity and innovation. In line with findings from England, feedback from our networks indicates that participants increasingly want to see diversity as a part of the sector's core activity, instead of as part of a political agenda imposed on the cultural sector from without. At the same time, networks were less focused on the legislative basis for diversity work, whereas Critical Friends was more insistent on the need for it.

Arts Council England has sought to explain and develop an understanding of the connection between

²⁷ <https://www.kulturradet.se/i-fokus/kreativa-platser/>

²⁸ Black / indigenous / people of color.

²⁹ Critical Friends: Recommendations, 2019.

³⁰ From the museum network report.

³¹ <https://www.kulturradet.no/inkluderer/vis/-/abid-hussein-will-attend-nordic-dialogues-in-oslo>

diversity and the intrinsic value of art. It is critical that these two elements work together to prepare the ground for the development of sound diversity strategies in the cultural sector.

Far from diluting quality, diversity increases innovation and excellence creating compelling new work and narratives that amplifies the voice and presence of communities that for too long have been missing, ignored or underrepresented across arts and culture.³²

Arts Council England finds that when the cultural sector itself is to work to increase representation and diversity, developing an understanding of the connection between quality, art and diversity is at the very core of this work.

Acknowledgement of exclusionary structures

In seeking to learn from the experiences of international initiatives, the work on motivations and incentives for diversity has been a primary focus. In England, they emphasize both the connection between the arts' own perceptions of itself and diversity, as well as how the work on diversity is rooted in a wider historical understanding of society.

Diversity is a field that intersects with the cultural sector in many contexts, by virtue of its desire to compensate for historical injustice. In several of the Nordic countries, this entails acknowledging the persecution of the Sami peoples or other national minorities. The State of Norway has officially acknowledged historical injustices that excluded this group from full involvement and that shredded cultural identities. As an extension of this acknowl-

edgement, various schemes have been implemented in an effort to compensate for the imbalance.

Internationally, diversity work has been motivated by an acknowledgement that certain groups have had limited opportunity to participate in cultural life on an equal footing with the rest of the population.

The Council recognizes that systems of power and systemic discrimination have created unequal conditions – including financial resource distribution – that prevent many Canadians from fulfilling their cultural capacity and be meaningfully engaged in the arts.³³

Here, Canada Council for the Arts uses concepts of power and systems to describe how exclusion is created, thus focusing its attention on the country's own systems with the goal of achieving equal involvement.

In the Irish strategy Arts Council Equality, Human Rights & Diversity Policy & Strategy, the Arts Council of Ireland acknowledges a historical pattern of exclusion and mentions the specific groups that have been marginalized:

We are deeply aware that, within the arts in Ireland, many inequities still exist and that there is a substantial number of people who continue to experience barriers to engaging with and participating in the arts because of their socio-economic background, their ethnicity or religion, their sexual orientation or gender identity, their family status, their age, their membership of the Traveller Community, or through lack of accommodation of a disability.³⁴

³² <https://www.kulturradet.no/inkluderings/vis/-/abid-hussein-will-attend-nordic-dialogues-in-oslo>

³³ <https://canadacouncil.ca/commitments/equity>

³⁴ <http://www.artscouncil.ie/uploaded-Files/EHRD%20Policy%20English%20version%20Final.pdf>

This strategy achieves two things: It acknowledges that certain structures have had an exclusionary effect, and it identifies the groups that have suffered the consequences of this structural exclusion.

The acknowledgement of structures impeding equal involvement became a topic of discussion at

the project's final conference, where the multicultural segment expressed experiencing a lack of acknowledgement in the Nordic region of the structural exclusion they have suffered and still suffer today.

Final conference as an arena for dissemination

I find it challenging to express my experience of the conference without using big and pretentious words. I went to the conference, because never in my life have, I attended a cultural arts conference in the Nordics where multiculturalism was the topic and a large part of BIPOC were in the room. Where panels were more representative, where cultural workers and artists of color, class and candor were speaking truths to power.³⁵

Presentation of network activities

Nordic Dialogues, the final project conference, was held in Oslo on 2–4 December 2019. The conference attracted considerable attention, and feedback from participants indicates that it hit a nerve for many of those present. The goal for the conference was to create an arena for the dissemination of project activities, experiences and reflections. The conference sought to highlight the results of network activities, artists' perspectives and international experiences, especially those related to the collaboration with Arts Council England. All project networks were given the opportunity to present their work at the conference in the form of a publication. All of the networks deemed this both

relevant and important, and so the conference received six publications for presentation at the conference.

Publications presented at the conference

Six publications and one programme magazine were prepared. Four of these publications were printed and made available to participants at the conference venue. All the publications were made available in digital format on the Arts Council Norway website³⁶.

- A more inclusive cultural sector in the Nordics. A guide to diversity work. Produced by NFI.
- In Search of True Inclusion and Practice. An overview of texts, projects and methods for diversity in the Nordic cultural sector. Produced by NFI.
- *Actualise Utopia*. An anthology of texts by ten Nordic contributors. Edited by Ninos Josen and Kemê Pellicer. Produced by Critical Friends.
- *Critical Friends: Recommendations*. A number of recommendations to ensure an inclusive Nordic cultural sector. Produced by Critical Friends.
- *Kulturskolemanifest [Culture School Manifesto]*. A manifesto for a more inclusive cultural sector in Nordic municipalities. Produced by the

³⁵ All quotes in this chapter are taken from anonymous feedback provided by conference participants.

³⁶ kulturradet.no/inkludering/vis/-/publikasjoner-til-nordic-dialogues.

network of schools of music and performing arts.

- *6 Recommendations*. Produced by the artists who participated in the network established by the Council of Danish Artists.

Organization

As in the project overall, we wanted the conference to generate a sense of ownership and relevance in the project's participants. That is why we established a working group, comprising representatives from the competence networks NFI and Critical Friends. Their role was to highlight experiences from institutions and artists, respectively. Their perspectives would help paint a complete picture of challenges and opportunities for the sector in its work on inclusion.

During the project period, the group worked on concretizing shared results and priorities. The working group agreed that the topics addressed during the project period could be summarized as follows:

- local communities and local inclusion practices
- power and leadership

The project sought to elevate both the institutional perspective and the artists' perspective, and it was important that both be presented at the conference.

One challenge in the organization of the conference was to highlight the project's specific target group, while maintaining a broader perspective on diversity in the framework conditions for institutional activities. It was important that the conference showcase the problems specific to the target group, as these had strongly contributed to the shift in discourse during the project period, something that was also reflected in the feedback we received:

To have Critical Friends there was instrumental to switch the dialogue from the periphery of the problems to the core of them.

The intention was for the Critical Friends perspective on how it feels to be a visible minority to be the main focus of the conference. Having Critical Friends decide the programme and present its perspectives also meant that the conference drew a diverse audience. Critical Friends walked the extra mile to extend broad invitations to its networks, and to establish inclusion as a principle among the audience as well.

Methods and tools

The conference also included sessions where participants had the opportunity to discuss tools and methods for inclusion. The Nordic Forum for Inter-culture (NFI) established a lab, where participants could come to share impressions, discuss experiences and exchange knowledge. On stage, NFI curated panel discussions related to outreach, programme work and audience development. The intention was for the conference itself to serve as an arena for dialogue. Even its name, Nordic Dialogues, hinted at this intention. Dialogue and reflection have been widely applied as tools in this project. This intention was well received by those present, but at the same time, several people requested an even more clearly defined direction for the work on inclusion going forward.

Abid Hussein, Director of Diversity for Arts Council England, was invited to present their diversity initiatives. The feedback we received indicates that his practical approach was both useful and appreciated by conference participants.

Execution

The uncomfortable conversation

One conversation that has come up repeatedly over the course of this project is how uncomfortable it can be to discuss the structures affecting visible minorities and how it feels to experience racism and discrimination in the cultural sector.

Critical Friends was asked to emphasize this perspective at the conference, and the group did so by facilitating three panel discussions, each covering different areas where such barriers are encountered: discussions of quality and diversity, the design of policy and framework conditions for inclusion, and inclusion as a condition of a sustainable cultural sector. Critical Friends also presented its anthology *Actualise Utopia*, on the experiences of being a visible minority in the Nordic cultural sector. In addition, Critical Friends also invited American professor Gladys M. Francis to speak on normative whiteness and privilege.

The working group for the conference was aware that conversations involving racism, whiteness and privilege had the potential to generate conflict, and therefore chose to facilitate for “the uncomfortable conversation”. This was highlighted by Camara Lundestad Joof and her performance lecture entitled “Embracing the uncomfortable conversation”. The uncomfortable conversation points two ways. First, it points out that visible minorities may find it uncomfortable to speak openly about their own experiences with racism and discrimination, and thereby highlight that such structures and actions exist. At the same time, it points to the discomfort a majority audience may feel when they hear about these experiences. Visible minorities often have to

testify to such experiences alone, and stand in the conversation alone:

As a racialized person working in the public sector, I have been to seminars repeatedly discussing/listening to discussion on diversity and cultural inclusion. Most of the time I am the only racialized person in the space if not accompanied by maybe one or two others. This conference was different. And it is not only about how it looks or subjectively felt, which are also very tangible, but there is a functional difference as well.³⁷

Critical Friends wanted the conference to make visible the diversity of such experiences. For conference participants who do not have the experience of being a visible minority, the discomfort was related to discussion of the significance of skin colour. Feedback from participants indicates it was surprising and even painful to hear these things. In addition, some experienced being told that addressing distinctions based on skin colour brought the “wrong focus”, as this discussion might create distinctions rather than being inclusive:

Inclusion is not about separating skin colors or anything else superficial that seemingly make us different from each other. Actual inclusion is about everyone being accepted as they are and finding relevance in shared experiences. This did not happen in the Nordic Dialogues.

Perspectives from the uncomfortable conversation were brought up by Gladys M. Francis on Day 2. One of the conference’s most commented moments was when she brought all of the visible minorities in the room up on stage. Her intention was to showcase their competence and diversity. The feedback we received in response to this move was divided. Many felt seen and heard and

³⁷ All quotes in this chapter are taken from anonymous feedback provided by conference participants.

acknowledged, others felt that this move created a barrier between us and them.

For those people in society who are always amongst themselves, it is difficult to describe what it feels like to suddenly not be a singular entity in a room, what impact it has on someone to have ones experiences mirrored, analyzed and intellectually and creatively grappled with in a room filled with dynamism and power.

Feedback from participants

This was all very surprising for me to hear but again, I'm from a younger generation and I am part of the majority so it was really important for me to hear these things and become more aware of the pain and struggles that people in minorities have to face daily.

Feedback from the conference has made it clear that knowledge of the experiences visible minorities have in relation to racism and discrimination, must be structured. In so doing, we can begin to talk about structural and institutional problems, rather than the personal experiences of individuals.

Individualizing the experience of exclusion based on being part of a visible minority is, from what the project has observed, a pitfall for the work on inclusion. The individualization of the field may stand in the way of goal achievement, even at an institutional level. Feedback from participants include

observations like “I’m not racist”, “I don’t know anyone who doesn’t experience racism”, and “White people experience racism too”. This anecdotal and individual approach to inclusion stands in the way of addressing structural problems. It is critical for the field that we find a way to elevate diversity to a higher level, thereby lifting the burden of every visible minority having to bear witness and preventing each institutional leader from feeling labelled. This could free individuals from minority communities from the personal burden placed on them.

Central to this is the acknowledgement of the sense of discomfort generated by not being absolved from the exclusionary and discriminatory structures that continue to work in the favour of the majority. Institutional leaders must go deep into the structures they manage and ask themselves: Who benefits from these structures, and which perspectives are applied in the institution’s decision-making?

As an extension of this work, it is relevant to ask how inclusion work is to be interpreted. If structures are deemed exclusionary, how can we achieve inclusion from within these structures?

What remains after the conference is for the cultural sector to relate to and facilitate a critical discussion of cultural and power structures. How we engage in this discussion will affect whether the cultural sector will contribute to polarization or lead to a deeper understanding of what diversity work entails.

Experiences and future policy development

Findings and lessons learned

The project An Inclusive Cultural Sector in the Nordics has explored how culture and voluntarism can promote inclusion in three levels:

- administrative level
- institutional level
- artist level

The project has produced several recommendations from its networks, which are appended here.

The three different levels approach this issue differently, but they all affect each other. A review of the parallel perceptions of and motivations for diversity at different levels is needed in order to implement relevant measures. One general lesson learned from this project is therefore that administrators, cultural institutions and grant managers should address their respective internal structures and evaluate how diversity is reflected in their organizations, as well as how relevant stakeholders are included in the planning, evaluation and processing of strategies and measures.

Administrative level

- The members of the working group have worked on the exchange of experiences at an administrative level. The discussion that took place at the administrative level yielded the following lessons:

- Representatives from the administrative level have focused on accessing knowledge and competence. We recognize the need to build professional competence on inclusion and diversity in Nordic public administration. Diversity work is about building competence on inclusion and equality/equal access in society. It is about acquiring knowledge and changing positions, thus reinforcing inclusion and dismantling structural barriers to involvement.
- The Nordics are characterized by different perceptions and interpretations of diversity and inclusion, and their historical role in this work. Working at a Nordic level, however, represents a liberating escape from national expectations, especially political expectations, and offers the opportunity to take risks and try out new methods.
- Political discourse has defined the understanding of what diversity work entails, and this discourse has been marked by ideological perspectives and varying interest over time. Detaching from the political discourse and establishing diversity as a field and specific competence is the goal.
- Across the Nordic region, the focus on socially sustainable societies is ramping up, and inclusion and diversity play a central role in this work. Inclusion work contributes to a sustainable society characterized by equal opportunities for cultural involvement. Diversity work has often

been project-based or short-term, but a strategic and long-term approach should be taken to promote relevant contributions to sustainable societal structures and reinforce the basic principles of our democracy.

- Failing to take diversity work seriously may have serious consequences in the form of segregation, exclusion, social differences, rejection, inequality, polarization and unrest. This should be reflected as a central acknowledgement, both in the development of policy and in institutional work.

Institutional level

The project initiated 6 education networks and 2 competence networks. Their recommendations are available as separate productions. This is a summary of the lessons learned from the networks' activities:

- Inclusion work must be anchored in diversity competence, and competence must be seen in context of long-term institutional development strategies. Diversity competence is a knowledge-based field. It focuses on how one can promote and apply various social and cultural competences as resources in a sustainable manner.
- Diversity work, strategies and competence can help contribute to the continued development of institutions, e.g. by strengthening the institution's relevance for society and target groups.
- There is considerable interest in a professional community for diversity work, particularly in terms of understanding concepts and working on strategies and how to embed the concept in the organization. Institutions see Nordic collaborations as an opportunity to access both tools and professional networks.
- Diversity work is the core of initiatives to build broad legitimacy for the arts and cultural sector,

and it is also connected to the redefining of the role of culture and institutions in a socially and culturally complex society.

- Diversity work must never be the responsibility of any single individual within an organization. Today, diversity work is too often lonely work in cultural institutions, and this impedes the attainment of the objectives that have been set. This work should be anchored in entire organizations and vested in larger communities. Diversity work should be a core activity for any organization, through dedicated leadership and inclusion in strategies. Diversity work has too often been project-based, in short-term initiatives with varying competence involved. Projects should have the opportunity to put down lasting roots, and acquired competences should be integrated into the institution. Institutions should also prepare plans and goals for how to involve the entire organization in this work, and define areas of responsibility for every segment of the organization.

Artists' level

- For artists, the Nordics are already a relevant field of engagement, as organizations in the cultural sector already take a cross-sectoral approach in designing artistic activities. For the artists in Critical Friends, the Nordic region represented an opportunity to find new communities and allies in a situation that can often feel lonely and shut off.
- Inclusion is needed at all stages of diversity work. This is especially true in the initial stage of projects and initiatives, which is when frameworks of understanding are created, and these are critical to how diversity work is perceived.
- Intentions of helping or empowering individuals or groups have proved to be counter-productive when it comes to understanding challenges

and opportunities associated with the implementation of effective strategies. Hierarchical revision, criticism of power and reinterpretation of competence and cultural capital have proven effective.

Project recommendations

- Knowledge-building through networks and competence programmes at the administrative and institutional levels should be strengthened.
- Politically, diversity work should be based on the recognition of the right to a cultural life and equal opportunities for cultural expression. There should be a clear vision of continuous identification of barriers to involvement, and these should be addressed by grants, projects and objectives.
- Cross-sectoral diversity work, emphasizing education, health and childhood and youth services, should be facilitated. Diversity work must be made a priority throughout childhood and adolescence, and this work should focus on the link between opportunities for early involvement and later opportunities to pursue professional training in the arts and cultural sector.
- Grant schemes in the cultural sector should fund diversity initiatives based on whether the institution has set long-term goals, recognizes relevant competence and attains objectives, rather than adopting project-based grant funding.
- Cultural and social processes in the arts and cultural sector should be surveyed to determine how they may constitute barriers to expression for artists and cultural practitioners who experience discrimination and racism. There are strong indications that the same structures observed in experiences with harassment and abuse of power in a gender perspective, also apply to those subjected to racism and discrimination.
- Initiatives developed in collaboration by the professional and volunteer sectors should be prioritized and elevated. The prioritization of local communities and early support for creative development are critical factors. Local resources and artists with diversity competence should be involved in this work. Experiences from England and Sweden emphasize the importance of local ownership and the development of cultural resources on the local group's own terms. Such perspectives may lead to arts and cultural institutions being perceived as more relevant, which strengthens their relationship with these groups.
- Specific measures should target artists developing oeuvres in non-western genres or non-traditional formats and initiatives.
- Representation and competence are critical building blocks in a diverse cultural life cycle, which is why we recommend promoting the development of diverse cultural leadership.
- Diversity competence should be taken into account in hiring processes and recruitment to positions in the cultural sector.
- In the same way as with gender equality, diversity should be assessment criterion in the recruitment of candidates for boards, committees and councils.
- Institutions should critically evaluate their understanding of their own perceptions of art, quality and autonomy.
- In England, Ireland and Canada, structural, historical exclusion is at the core of diversity work. Recognition of colonial and Euro-centric structures, Western dominance in the perception of art, and skin colour as a marker for differentness should be taken into account in the development of strategies and measures, even in the Nordic region.

Need for knowledge

- TA stronger focus on knowledge, analysis and statistics is needed in order to build an understanding of how artists experience their situation, how representation can be documented and how knowledge on methods and strategies develop.
- We need to know more about power structures in the relationship between various vulnerable groups in the cultural sector, and understand the social and cultural processes that impede or facilitate for advancement in the cultural sector.
- We should review opportunities and arenas for expression, so that we can identify the barriers to equal participation in the public discourse.
- Knowledge of how methods of dialogue can be applied in inclusion work should be developed.

Diversity, freedom of expression and the law

Legislation and protected expression

We need to explore how each of the Nordic countries can promote legislation that protects vulnerable groups. This is particularly relevant in terms of protecting artists from visible minorities and the dialogue generated by their experiences with racism and discrimination.

Freedom of expression

The right to freedom of expression is enshrined in Article 19 of the Universal Declaration of Human Rights. This project has received plenty of feed-

back on how difficult it is for someone from a visible minority to express themselves without being harassed. On 29 January 2020, the Norwegian Supreme Court rendered a judgment on hate speech, in which it concluded:

[M]any will stay away from the public debate in fear of such reactions. Their freedom of expression is in practice restricted.³⁸

The reactions to artistic and cultural expressions that many artists participating in this project claim to have experienced demand that the cultural sector explore how it can protect vulnerable minorities.

Cultural policy is freedom of speech policy. At the individual level, culture is a channel and arena for the individual's need for expression, development, belonging and identity. At the societal level, culture is an arena for criticism and discussion that builds communities, civilises people and allows development.³⁹

Norway has legislation relating to equality and a prohibition on discrimination (Equality and Anti-Discrimination Act). In terms of gender equality, this act is quite well-known in the cultural sector, but we should assess how the cultural sector addresses discrimination not based on gender, and see how the provisions of this act are enforced.

Conventions and international agreements

We may need to look more closely at how the Nordic countries work to achieve the goals for diversity and inclusion set out in certain international conventions and agreements:

- Convention on the Protection and Promotion of the Diversity of Cultural Expressions 2005.

³⁸ <https://www.domstol.no/globalassets/upload/hret/decisions-in-english-translation/hr-2020-184-a.pdf>

³⁹ Norwegian Ministry of Culture, *The Power of Culture*, Report no. 8 to the Storting, 2018–2019. Page 17.

- The Convention for the Safeguarding of the Intangible Cultural Heritage (2003).
- Agenda 2030: In late 2015, UN member states adopted 17 goals for sustainable development for the years leading up to 2030. The sustainable development goals included in Agenda

2030 view environmental, economic and social development as closely linked.

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BILAG 1

Aktiviteter i prosjektet

2017:

28.mars: Kulturens rolle i migrasjonens tidsalder:Lanseringskonferanse for det nordiske prosjektet Kulturen og frivillighetens rolle i integrering og inkludering.

2. juni: første møte i arbeidsgruppen på Voksenåsen i Oslo

1. november 2017: Fylkeskulturkonferanse Oppland, Lillehammer

1. - 2. november: Oslo Inkluderende kulturliv i Norden arrangerer en sesjon på NPU konferansen i samarbeid med Arts Council England og Kulturrådet Sverige om deres satsinger Creative People and Places.

16. – 17. november EUs konferanse om inkludering: Shared identities in diverse communities: the role of culture, media and civil societies, Tallinn Inkluderende kulturliv i Norden deltar i panel på en internasjonal konferanse om integrering i Estland. Informasjon.

11. desember 2017 Nordisk konferanse: kultur som redskap i inklusjon og sosialt arbeid, Hanaholmen - kulturcentrum för Sverige och Finland, Esbo Inkluderende kulturliv i Norden skal holde innlegg på den nordiske konferansen om kultur og inkludering.

2018:

29. januar: Kulturpolitisk dag Stockholm i samarbeid med KulturAnalys Norden: Hvem for vara med?

7. februar: Sesjon på Folk og kultur I Esildtuna I Sverige: Inkluderende kulturskoler

9. februar: Nasjonalmuseets formidlingsseminar. Silje holde innlegg om nordiske perspektiver på inkluderende kulturliv

6. mars: Inkluderende kulturliv i Norden deltar i panel om inkludering og kultur på Voksenåsen.

22. mars: møte i den nordiske arbeidsgruppen i Stockholm

19.-20. mars i Stockholm, Sverige. Dette møtet ble lagt i kombinasjon med de nordiske kulturskoledagene.

5.-6. april: Norsk kulturskoleråd, Norges Musikkhøyskole og KS årlig lederkonferanse for kulturfeltet i

Norge. Silje holder innlegg om inkluderende kulturliv.

24.-25. mai: Inkluderende kulturliv presenterer prosjektet på konferanse Roots and Wings på Island

13.august: Prosjektet avholder Nordisk seminar om kvalitet og mangfold på Arendalsuka

30. august: Prosjektet presenteres for Arts Council Irland, Dublin.

4.september: Prosjektet presenteres for studenter på OsloMet

12.september: Prosjektet møter Kulturretaten for å dele erfaringer

19.september: Prosjektet holder innledning på Integreringskonferansen, Oslo

25.september: Prosjektet presenteres for rådet.

25.september: Prosjektet presenteres for samarbeidskomiteen for kulturprogrammet i Litauen, Oslo

26.-28.september: Nordiske arbeidsgruppen har møte med Critical Friends i København

17.-19. oktober: Prosjektet deltar på IFACCA-møte om mangfold i kulturledelse og møter Arts Council England i Birmingham for å utveksle erfaringer og kunnskap.

2. november 2018. Prosjektet holder innlegg på seminaret for fagkunstskoler: kvaliteter og utfordringer i kunstutdanning

20.november: Prosjektet deltar på den nordiske integreringskonferansen i København

27.-28.november: Critical Friends møtes i Stockholm, på det Svenske Kulturrådet

3.-4.desember: Den Nordiske arbeidsgruppen møtes i Oslo

2019

28. Januar: «Bør vi avkolonialisere kulturlivet», frokostseminar i samarbeid med Nationaltheatret

8.februar 2019: Prosjektet har ansvar for et fagseminar om inkluderende lokalsamfunn ved Folk och Kultur i Eskilstuna

27.-28.mars: Arbeidsgruppemøte på Færøyene

9.april: Lansering av Håndboken i Mangfold – av Interkultur. Prosjektet har bidratt med tekst og tips

2.mai: møte med Catrine Bangum, leder av satsingen på integrering i NMR om videreføring av nettverksaktiviteter

7.mai: Mangfold i Litteratur, seminar i samarbeid med Forleggerforeningen. Prosjektleder er innleder og konferansier

10. mai: København: Miniseminar Slots- og kulturstyrelsen

21.mai: Seminar i Bodø: kan vi tjene penger på mangfold. Prosjektleder er debattleder for dagen

23.mai: Møte med aktører innen Kreativt Europa. Prosjektleder innleder og har samtale.

28-29.mai Arbeidsgruppemøte med Critical Friends

11.juni: Atlantica debatt, Åland. To Critical Friends deltar og har ansvar for seminaret

12.juni: prosjektet deltar på innspillsmøte for ny kulturstrategi i Nordisk ministerråd, i København

13.juni København: Prosjektet presenterer for embetsmannskomiteen

8.august: presentasjon for Kulturministeriet på Åland

13.august: Seminar for lærere på bachelorutdanningen for skuespillere på teaterhøgskolen

20.august: deltakelse i referansegruppe for kulturskoler og inkludering

Uke 9-14.september: Island: Møte i den nordiske arbeidsgruppen, møte nettverk for Dansk kunstnerråd og Critical Friends.

20.september: moderator på Globuskonferansen, Drammen

24.september: Frokostmøte Nationaltheatret: hva er mangfoldig ledelse?

30.september: presentasjon av prosjektet for kulturministeriet på Færøyene

17. Oktober: delta på NPU konferansen om lokale møteplasser.

21.oktober: Miniseminar prosjektet for kulturministeriet på Island

6. November: Miniseminar for TAIKE, Finland

8.november: miniseminar prosjektet for Svensk Kulturråd, svensk kulturministeriet

2.-4.desember: avslutningskonferanse

BILAG 2



PROGRAM Study trip to Hull and London

November 22nd . – 24th

Thursday November 23rd

9:00: Meeting with Hull2017 manager Louise Yeates: The development of Hull into UK city of culture 2017 at The Octagon Conference Centre

11:00 – 13:00: Meeting with CPP directors and Lunch with CPP. A talk about their programs and learnings, moderated by Amanda Smethurst

13:25: Train from Hull

16:28: Arrive Kings cross – Subway to Covent Garden

17:00: Arrive Strand Palace Hotel: <https://www.strandpalacehotel.co.uk>

Afternoon Tea at the Hotel and a talk about diversity and the arts in UK with

Lecturer and PhD student at Canterbury Christ Church and founder and director of AkomaAsa Performing Arts Academy **Akosua Boakye**

Associate Lecturer and Researcher at De Montefort University, Leicester **Funmi Adewole**

19:00: Walk to Lyceum

19:30: Lion King.

22:15: Optional: LATE night dinner at The Ivy Market Grill <https://theivymarketgrill.com/>

Friday November 24th

08:30 – 09:30: Group meeting, discussion “working in networks”

10:00 – 11:00 Tate Exchange, Anna Cutler - Director of Learning

11:00: Walk from Tate to SouthBank

11:30: Tour of South Bank with Scarlett Brunell

12:00: Lunch at Skylon: <http://www.skylon-restaurant.co.uk/>

13:00: Notting Hill Carnival Kemi Sobers, Trustee Director, London Notting Hill Carnival Enterprise Trust [LNHCET]

14:15: Meeting with Director of Audience and Engagement Phil Cave and Director of Diversity Abid Hussain (onSkype): The Role of Arts Council England

15:15: Reflections,

15:30: Walk back to Tate for exhibition (optional)

Background/preparations

Hull 2017: UK City of Culture.

Hull was announced the winner of UK City of Culture 2017 in 2013. The award is given every four years to a city that demonstrates the belief in the transformational power of culture.

To deliver on this promise, Hull City Council set up Hull UK City of Culture 2017 as an independent company and charitable trust. The team are now working hard to deliver 365 days of transformative cultural activity in 2017.

<https://www.hull2017.co.uk/>

Creative People and Places

CPP is about more people choosing, creating and taking part in brilliant art experiences in the place where they live. Funded by Arts Council England, there are 21 independent projects based in areas where there are fewer opportunities to get involved with the arts.

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

This page focusses on some of the stories from each Place, based around people who have taken part in the programme: <http://www.creativepeopleplaces.org.uk/people-places-portraits>

Creative People and Places have commissioned a lot of research, all of which is available here: <http://www.creativepeopleplaces.org.uk/our-learning>

There are some pieces that we'd specifically highlight, as they are great summaries of the work to date, and the learning which will also help with some of the questions people are interested in:

<http://www.creativepeopleplaces.org.uk/our-learning/faster-slower-slower-faster>

<http://www.creativepeopleplaces.org.uk/our-learning/power>

<http://www.creativepeopleplaces.org.uk/our-learning/shared-decision-making-toolkit>

Lecturer and PhD student at Canterbury Christ Church Akosua Boakye

Akosua Boakye a lecturer and PhD student at Canterbury Christ Church University investigating Ghanaian dance culture. A recipient of the ADAD trailblazer fellowship Akosua is a freelance dance practitioner working in education and community settings.

Saturday Academy and Summer School.

Founded by Akosua Boakye in 2012 APAA works with industry professionals to provide access to mainstream performing arts opportunities in Western and African Diaspora performing arts and dance. Using an amalgamation of the former APAA engages children and young people (7-16yrs) and creates pathways within the community. Activities include developing skills in drumming/percussion music making, dancing, acting, singing, musical theatre, performances arts and crafts. APAA works to provide a path that enables children and young people from all social and cultural backgrounds to build greater confidence in themselves and what they do.

Her roles include Children's Casting Coordinator for Disney's West End musical *The Lion King*, founder and director of AkomaAsa Performing Arts Academy which, amalgamates Western and African diasporic performing arts for children and young people aged 7–16.

Associate Lecturer and Researcher Funmi Adewole

Funmi Adewole lectures at De Montfort University, Leicester, England where she recently completed her PhD. Her thesis looks at the cultural politics and work of black dance practitioners in Britain between 1985 and 2005. She holds an M.A in Postcolonial Studies and a Professional Graduate Certificate in Education. She is the co-editor of *Voicing Black dance: the British Experience 1930s-1990s* (2007) and has published a number of academic articles and book chapters. She began her career in Nigeria as a media practitioner and turned to performance on relocating to Britain in the mid-1990s. Her touring credits include performances with Horse and Bamboo Mask and Puppetry Company, Adzido Pan-African Dance Ensemble, and the Chomondeleys. For over twenty years she has worked as an advocate, consultant and speaker with dance organisations and festivals in Europe, Africa, Canada and America. In the artistic field, she continues to perform as a storyteller and work a dramaturge with dance and theatre artists involved in cross-disciplinary and intercultural performance.

Lion King at the Lyceum Theatre

Now entering its 17th year of booking, Disney's *The Lion King* has been in residence at the [Lyceum Theatre](#) since premiering in 1999. A musical adaptation of the hit 1994 Disney film, *The Lion King* was the highest grossing Broadway show of all time, repeatedly smashing box office records for fifteen years.

Tate and Tate Exchange

<http://www.tate.org.uk/visit/tate-modern/tate-exchange>

Tate Exchange is an experiment. A space for everyone to collaborate, test ideas and discover new perspectives on life, through art. Whether you are an observer, commentator, researcher, creator, hacker, tweeter or just curious, join artists and organisations to explore the issues of our time. Drop in for a talk, join the conversation, enjoy a chance encounter and learn something new.

Tate Exchange Associates

Tate Exchange has over 50 UK Associates from across the country. These include charities to universities, healthcare trusts to community radio stations working within and beyond the arts. In our first year we have founding Associates at Tate Modern and at Tate Liverpool who are working closely with one another and with Tate to respond to the theme of "exchange". Their participatory programme of workshops, activities and debates takes place throughout spring 2017 and will be available to view from the end of November.

Anna Cutler – Director of Learning at Tate

Anna Cutler is Director of Learning at [Tate](#). Over 30 years Anna has worked across national and international cultural and educational settings. Her interest in learning has been at the core of all she has undertaken and it is the purpose, exploration and improvement of learning projects and programmes within cultural practice that she continues to test and trial.

SouthBank Centre

Southbank Centre is a world-famous, multi-venue arts centre in London, with a dynamic year-round festivals programme and an inclusive ethos.

Southbank Centre is the UK's largest arts centre, founded with the Festival of Britain in 1951. It's a place where people experience world-class art and culture that stimulates, inspires, educates and amazes.

Notting Hill Carnival

The **Notting Hill Carnival** is an annual event that has taken place in [London](#) since 1966 on the streets of [Notting Hill](#), in the [Royal Borough of Kensington and Chelsea](#), each August over two days (the August [bank holiday](#) Monday and the preceding Sunday). It is led by members of the [British West Indian](#) community, and attracts around one million people annually, making it one of the world's largest street festivals, and a significant event in [Black British](#) culture. In 2006, the UK public voted it onto the list of icons of England.

Arts Council England

is the major funder and development agency for arts and culture in England, distributing Grant in Aid and lottery funds. Its mission is *Great Art and Culture for Everyone*.

Phil Cave – Director of Audience and Engagement

His role is to provide leadership across the organisation in relation to *public engagement*, holding a national and international overview of engagement across culture and contributing to our broader programme of strategy and policy development, particularly as it relates to [Achieving Great Art and Culture for Everyone](#). A national role, with a key presence in our London, Birmingham and Manchester offices.

Abid Hussain – Director of Diversity

Hussain is responsible for leading the organisation's work on equality and the Creative Case for Diversity. He has over a decade of experience working in the arts and cultural sector with a particular interest in leadership, talent development, and philanthropic giving.

Oppsummering av studietur til England:

Onsdag: Møte med Arts Council England:

Abid Hussain, Director of Diversity, Theatre Director: Tarek Iskander. Samt National Team for Diversity.

Hva snakket vi om: Arts Council har 12 mill.pund til rådighet for arbeidet med mangfold (diversity). De har fire tildelingsordninger:

- ELEVATE Fund: tildeling til organisasjoner som jobber målrettet med å øke mangfoldet i egen organisasjon.
- CHANGEMAKERS: tilskudd til ansettelser av mennesker med flerkulturell bakgrunn og kulturkompetanse. 20 ledere ansatt gjennom ordningen
- UNLIMITED: for kunstnere med funksjonshemninger.
- SUSTAIN THEATRE: skal styrke organisasjoner som er leder av mennesker med mangfoldig bakgrunn. Et norsk eksempel: Nordic Black

Arts Council England jobber både sentralt og regionalt. I regionene er det ansatt en person som har ansvar for mangfold (diversity). Denne personen er medlem av det nasjonale teamet for mangfold. De møtes en gang i måneden og jobber med felles utfordringer og diskuterer muligheter. Det ble understreket fra flere at alternative utdanningsløp for utøvere av "ikke tradisjonelle" og eller andre tradisjoner var viktig.

Der det var noe liknende aspirantordning var det viktig at dette kom sammen med midler som aspiranten styrte over og som de kunne bruke på programmering og eller kulturforandring på institusjonen. De så på aspiranten som noen som tilføyet og ga kulturendring, fremfor noen som bare skulle få kompetanse.

Hele arbeidet i Arts Council er fundert på «The Creative Case for Diversity». En antakelse om at å jobbe med mangfold øker kvalitet i kunsten. Det lages forskning og statistikk på området som Arts Council England initierer og finansierer.

http://www.artscouncil.org.uk/sites/default/files/download-file/Equality_diversity_creativecase_2015_16_web_0.pdf

Torsdag: Hull, England

Møte med Hull2017 manager Louise Yeates og Amanda Smethurst, peerlearning coordinator for Creative People and Places, samt alle regionale ledere av prosjektene Creative People and Places.

Hva lærte vi?

Hull 2017 og Creative People and Places er prosjekter som tar for seg kultur i lokalsamfunnet. Hull var Englands kulturby i 2017 og jobbet med at alle skulle delta og føle seg hjemme i byen. At kulturen ikke skulle "gå over hodet" på lokalbefolkningen.

Creative People and Places er Arts Council Englands satsing på publikumsutvikling og involvering. Det finansieres nasjonalt, men er lokale prosjekter hvor lokalsamfunnets behov skal være utgangspunkt for utvikling av tiltak. Profesjonelle kunstnere er involvert i prosessen, men lokalbefolkningen er deltakere og pådrivere. Prosjektet er et forskningsprosjekt og er godt dokumentert, blant annet med resultatene: større forståelse for kulturen, mer deltakelse, økt involvering og økt følelse av tilhørighet og inkludering. Prosjektet har også hatt effekter på forståelsen av kvalitetsbegrepet – Arts Council England operer nå med kvalitet i prosess blant annet, ikke bare i produkt. Prosjektet har fått en avlegger i Sverige, Kreativa Platser, et prosjekt som skal gå over tre år og er koordinert fra

Kulturrådet Sverige. Det er et politisk initiert prosjekt, som fokuserer på utsatte sosiale områder i hele Sverige.

Torsdag kveld: London

Funmi Adewole

Akosua Boakye

Hva lærte vi?

Denne sesjonen tok utgangspunkt i arbeidet med å kvalifisere spesielt dansere fra det flerkulturelle feltet. Her snakket funmi om arbeidet med å opprette utdannelser for nye ikke-vestlige former for dans, samt viktigheten av nye diskurser for dansefeltet. Akosua har tatt utfordringen ut i praksis. Det manglet rett og slett dansetalent i London med utradisjonell dansebakgrunn, så da flere danseforestillinger skulle besettes manglet for eksempel kompetanse på afrikansk dans og representasjon av mennesker med flerkulturell bakgrunn. Hun opprettet derfor et eget institutt, som blant annet leverer talent til Lion King og andre forestillinger på musikalscenen i London.

Fokus på å bygge opp lokalt talent. Det holder ikke å hente inn kunst fra utlandet. Det må være fokus på å bygge opp lokale utøvere. Både etnisk mangfold innen det etablerte men også å benytte seg av de sjangre som personer kommer med. Større produksjoner som Motown, Løvenes Konge osv har måttet sette opp egne talentutviklingsprogram fordi de lokale melaninrike utøverne har blitt så oversett at det ikke fantes talent nok til å fylle produksjonene. Liknende utfordringer har man blant annet sett på Book of Mormon i hele skandinavia.

Denne sesjonen ble av deltakerne på studieturen ansett som den beste og viktigste, da det ble presentert helt konkrete eksempler på arbeid med å løfte det flerkulturelle feltet, samt forskning på hva det kan gjøre med mennesker å ikke få definere sin egen identitet gjennom kultur – her dans.

Fredag: London

Møte med Anna Cutler, Director of Learning at TATE

Hva lærte vi?

Anna Cutler har vært pådriver for et tiltak kaldt TATE Exchange, hvor målsettingen er å skape et konkret rom for nye forståelser av kunst. Tate har inngått et samarbeid med over 50 «Associate partners» bestående av lokale organisasjoner og foreninger, som får ta over museumsrommet og skape kunst, diskutere kunst og si sin mening. Prosjektet har pågått i nesten 10 år (fra tanken oppsto) og har nå begynt å sive in i hele organisasjonen. Museet opplever at de får en større innsikt i «vanlige menneskers» forståelse av kunst og hva de er opptatt av, noe som igjen gir gjenklang i hvordan museet utformer sine aktiviteter. Prosjektet har hatt resonans også i Norge og Nasjonalmuseet ønsker å bygge et eget publikumsprosjekt basert på Tate Exchange.

Møte med Notting Hill Carnival

Notting Hill Carnival er det eldste karnevalet i London. Det er en møteplass for lokalmiljøet og en mulighet for å representere «seg selv», gjennom kostymer og uttrykk. Karnevalet ser på det reelle kulturmøtet, hvor enkeltdeltakeren kan være en del av et ønsket uttrykk og ikke være trykket inn i et format. Noe av det viktigste med karnevalet er at det har et nedenfra-og –opp-perspektiv, det ble initiert av den karibiske befolkningen som kom til England på 60 og 70-tallet. Dette er et tiltak som krysser linjen profesjonell-amatør.

Møte med Arts Council

Abid Hussein, Director of Diversity, og Phil Cave, Directors Engagement and Audience Development.

Hva lærte vi?

Oppsummering med Arts Council. Snakket om hvordan Creative People and Places ble til. At skillet mellom dem som hadde tilgang til kultur og de som ikke hadde det var stort. Ønsket om både å forske på hvordan engasjere flere, men også gi reelle muligheter for alle til å delta i kultur.

Tilbakemelding fra deltakerne

Deltakerne var representantene i den nordiske arbeidsgruppen: fra Island, Sverige, Danmark, Finland, Åland og Norge.

Tilbakemeldingene er at det er store forskjeller på hvor langt det enkelte land har kommet i sitt arbeid med inkludering, og derfor forskjellig hva de fikk ut av turen. Alle var interessert i arbeidet gjort i Arts Council England, hvilke strukturer som var på plass. Sverige har beveget seg mest mot en slik modell, hvor Kulturrådet får oppgaver som går på å utvikle prosjekter som Kreativa Platser og ta ansvar for mangfold i kulturlivet. De fleste synes også at snakken med Funmi og Akosua ga mest stoff til ettertanke og ga mulighet for å forstå bakgrunnen for hvorfor det å tenke mangfold i kulturlivet er viktig.

Workshops Recommendations

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Workshop 2

Summary of Workshop Recommendations

Workshop 2 theme was 'From Recommendation to Implementation' and the results were three proposals for initiatives that will translate the recommendations of Workshop 1 into projects, suggesting the main elements of how to realize the recommendations. The three proposals were documented by the three groups, using a project charter template. The three charters will be sent as attachments with this report.

The main recommendations were:

1. The 'Diversity Body' Group proposed creating the 'Nordic Critical Friends Group': a method and a support system within the Nordic arts and culture sector, aiming at developing a more diverse and sustainable society, as well as national Critical Friends groups in each country feeding into the Nordic group. The 'Nordic Critical Friends Group' will set the vision of inclusion and equal participation and will develop concrete measures for that.
2. The 'Access to Public (Libraries & Museums)' Group proposed to have diverse representation of artists with non-Nordic background in strategic and decision making level of the Nordic libraries and museums, aiming to boost both accessibility and

participation. The suggested representation is to be proportionate to the population of each country. The Museums and libraries are to provide intercultural capacity building training/education for their strategic level staff. This competence is to be offered by persons with intercultural background.

3. The 'Public Institutions (Cultural & Music Schools)' group proposed the 'Nordic Cultural Leadership Program'; a mandatory education that provides tools to understanding the roots of structural problems. The suggested program consists of several phases; self evaluation, commitment and agreement, leadership course (sharing experience, learning and resilience) and establishing a body of expertise.

Workshop 1

Recommendations

Recommendation 1

- **Redefine and broaden what is considered cultural capital in order to generate a continuous flow of diverse perspectives within all levels of the cultural cycle.**
- **This would include validating a broader specter of professional training, traditional training systems, autodidact approaches, apprenticeships and foreign institutionalized education.**
- **Exemplified by a method is implementing post-colonial perspectives in art and culture programs and to acknowledge that art education systems are not universal.**

Recommendation 2

- **Redefine Clear goals within policy documents, regulations and guidelines for all institutions and organizations receiving funding on a national level.**
- **This includes the demand to have clear institutional and organizational guidelines for equity and diversity.**
- **Find new ways of recruitment processes for more diversity and inclusion.**

Recommendation 3

- **Organize a Nordic Ministries initiated body owning competence on diversity defined as an intersectional approach with a clear focus on ethnicity.**
- **This body must consist of a majority of people of color (POC) staff.**
- **This body's mandate is to define the Nordic artfields' parameters for measuring diversity within the arts, evaluating results as well as support and serve as consultants in relation to Nordic, national, and grassroots funded initiatives. This by allocating knowledge, expertise, best practices, disseminating experiences and competence throughout the wider Nordic arts field.**

Discussion Tracks

1. Track 1: Competence & Recognition:

- How to develop **intercultural competences** and skills among the organizations.
- how to **recognize** the **competence** of artists with non-Nordic background.
- How to use **critical thinking** in opening up the criteria for **artistic excellence**.

2. Track 2: Representation:

- How to overcome the structural barriers and increase the **representation** of artists with non-Nordic background in all levels of organizations (inclusive processes, tools, information)?
- How to overcome the structural barriers and increase the **engagement** of artists with non-Nordic background in the **development** of the artistic **content** and cultural **offering**, projects/programs.

3. Track 3: Access & Funding

- How to increase access to **institutions** (ex: cultural schools) for persons with non-Nordic background?
- How to increase access to **funds** for artists with non-Nordic background?
- How to increase **access** to arts and culture **for audience** with non-Nordic background, especially in segregated areas?

Discussion Notes

Below is the documentation of the suggestions on the 3 discussion tracks written by the 3 groups on sticky notes

Access and Funding

1. How to increase access to institutions (ex: cultural schools) for persons with non-Nordic background

- broaden the genres
- diversify teachers
- unions for staff of color
- language expressions for communications especially in relation to children
- redefine the range and variety of genres that are considered as cultural capital
- generate interest
- supporting the institution to dissolve the structure
- libraries take on the task of marketing diverse culture
- who is offering, and what is being offered
- create a diversity consultant group under/within Nordic council of ministers which allocates knowledge to the Nordic Arts council

- diverse offerings

2. How to increase access to funds for artists with non-Nordic background?

- website with downloadable options. example: download CV as PDF, example: how it is in Finland
- define ownership of funds for the field
- marketing! how, where: Libraries & social centers, Social media
- crediting support organizations to serve specific segment
- artists Associations giving information in different languages
- unemployment office giving information
- earmark stipends/scholarships
- language: easy language and different language
- accrediting experience and competence from country of origins ==> validating professionals
- pool: -changemakers - elevate (example. Arts Council England)
- Include more diverse criteria
- Danse & Theater - alliansen for minorities
- affirmative action for looking culturally diverse grantees as we do for gender
- establishing terminology for operations
- mentors -> people that volunteer to help with applications -> should get paid - seeing people trying to do something about it -> help them

3. How to increase access to arts and culture for audience with non-Nordic background, especially in segregated areas?

- Local participation
- accountability
- Programming - is the programming relevant for them?
- adding diverse disciplines as 'high art' and experts
- Tax-payers perspective
- Diverse resources pool to access applications outside the norms
- Engaging community on and off stage
- Diverse: programs representation on these making the programs and those performances
- Free arts/culture programs from the age 0 + families
- Go to existing diverse centers & collab on the programMarket performances in channels that reaches them
- Value different expressions equal

Representation

4. How to overcome the structural barriers and increase the representation of artists with non_Nordic background in all levels of organizations (inclusive process, tools, information)?

- - recruitments on all levels

- - Process of unlearning
- - Find new ways of recruitments
- - Value layered expertise
- - Hire POC
- - Focus point on the recruitment + adds/open calls inviting people with different backgrounds
- - Change policy-documents, regulations and guidelines within your organization
- - Rotate often, shift of state + have mix of staff
- - The goals needs to be directly addressed in cultural policy
- - Remain differences
- - Allow yourself to be surprised and take risks
- - break the wheel to fix it
- - Continuous training staff in post-colonial analysis, colonial history and diversity
- - Clarify perceived risks, they are most likely not + risks
- - Understand the multiplicity within diversity on all levels
- - Talk about race and the link to representation
- Secure diverse representation in all organization

5. How to overcome the structural barriers and increase the engagement of artists with non-Nordic background in the development of the artistic content and cultural offering, project/programs?

- - Engage locally (institutions) - engage with existing structures. example: a cafe that is diverse and has events
- - by reaching out to schools we give opportunity to young people with different backgrounds
- - more effort in promotion and distribution of information. Use different tools to promote
- - Schools should facilitate , in the curriculum, knowledge about art finding / possibility in grants - many don't know that is possible
- -The language that we use - symbols and definitions - The power to change the language/academic
- -Have tests dealing with personal bias - study implicit bias - confront your implicit bias - dare to talk about uncomfortable things
- - Update online presence. Use social media to the fullest - hire media consultants
- - define quality within your organization and what the word is linked to
- - An extra branch in communication and promotions having non-Nordic artists as a focus group
- - Academic to Swedish/Nordic language
- How to cater to the artists that are not academic?
- Many expertise
- Implicit bias
- savner søknader
- make a welcome space

- - starting early go to pre schools, high schools -invite artists to have a talk, workshop
-engage young people at an early age - go to them
- - Union: they should be able to speak for the artists - unions schools be fighting for cultural diversity
- - never settle for one alibi
- - Job shadowing within the research
- - research by a diverse group into the structural barriers
- schools should facilitate artist talks/presence of artists with non-Nordic background.
- important to see yourself
- have POC artists present in schools

Competence and Recognition

6. How to use critical thinking in opening up the criteria for artistic excellence?

- Acknowledge the lack of 'post-colonial' education (generally).
 - Have that into consideration in discussions.
 - Education generally eurocentric
- Institutions should work towards visibility
 - Be accessible
 - Visit schools etc
 - Institutions doing more visible public work
- Diversity art education postcolonial studies
- Seeing the values of broad competence
- Understanding that education is not universal
- Generosity in sharing knowledge and taking intersectionality into consideration
- Validate different educations and experiences
- Asking 'Whose art is excellent'!
- Accept foreign education
- Shared knowledge-building (building knowledge together)
- Acknowledge power structures
- Take more risks
- Research on diverse art from different continents and presenting it

7. How to develop intercultural competence and skills among the organizations?

- Language & Terminology workshops - where language can be exercised
 - So many people are afraid of saying the wrong words etc..
 - Keep educating your staff
 - Pay for consultancy with artists, experts and other people of color
 - Be good listeners, avoid the same mistakes
 - Inviting artists to give lectures/workshops/seminars regularly
 - Human resources with intersectional expertise
 - Setting intercultural competences on the agenda strategy
 - Exposing your organization to intercultural activities, events and happenings.
 - Share experiences

- Spread out the groups, ex: don't only sit in the office, closed meetings..etc.
- Analyze and evaluate your organization
- School days for the workers in the organization - on intercultural skills
- More on field work with staff in your organization
- Meet in different spaces
-

How to recognize the competence of artists with non-Nordic background?

- Exchange of competence. We get something from artists with non-Nordic background too
- Work with other artists with non-Nordic background
- Trusting other people's expertise
- Promote a more diverse language of the arts
- Acknowledge lack of competence
- Re-evaluate the value of different expatriates
- Hiring accordingly to have an intercultural setting and get used to it
- Create a diversity position
- Focus on the work of the artist
- Structure should accommodate the exchange. More flexibility , more risks
- Representation throughout

Reisestøtte

Tall fra søknadsrunden

Antall søknader	36
Søknadssum	600 000
Antall tildelinger	32

Tilskuddsmottakere

Søker	Prosjekttittel	Land	Tilskudd
Johanna Nuutinen	Dansefestival Barents	Finland	7000
Michael Omoke	New Nordic Voices	Danmark	10 000
Torill Braaten	Studietur Færøyene	Norge	40 000
Stjørdal Kommune etat Kultur	Verednskultursenteret	Norge	20 000
Panorama Island	Youth Elba, Finland	Island	20 000
Taikabox Finland	Dansefestival Barents	Finland	7000
Eva Fock	Ears Wide Open	Danmark	50 000
Alexander M-Andersen	Alx Dance og Celleplan	Grønland	30 000
Nadia Abraham	Gøteborg Film Festival	Færøyene	20 000
Minna Öberg	Det kongelige bibliotek København	Åland	15 000
Mari Moe Krysinska	Krysinska / Bizarra produksjoner	Norge	18 000
Anders Juhl	Intercult Stockholm	Danmark	15 000
Edwin Cabascango	Dansecentrum Reykjavik	Norge	10 000
Edwin Cabascango	Danseatelier Reykjavik	Norge	10 000
Alice Knuth	Caisa Helsinki	Danmark	15 000
Aka Mørch Pedersen	Dramatikkens Hus	Grønland	30 000

Carl Olsen	Cirkus Sibylla	Norge	10 000
Augusta Borgardottir	Kopavogur Public Library	Island	13 000
Stina Roos	Dramatikkens Hus	Finland	11 000
Ingrid Trandum Velásquez	Next Door Project	Danmark	11 000
Jacoba Maria Omvlee	Teater Fusentast	Norge	16 000
David Breida	Biskop Arnö forfatterskole	Norge	10 000
Marianne A. Olsen	Perspektivet Museum	Norge	16 000
Kristín R Vilhjálmsdóttir	Reykjavik City Library	Island	20 000
Ilmur Dögg	Reykjavik City Gerðuberg	Island	10 000
Glódís Auðunsdóttir	Reykjavik City Library Kringlan	Island	10 000
Gudrun Elisa Ragnarsdóttir	Reykjavik City Library Sólheimar	Island	20 000
Ragnheidur Vignisdóttir	National Gallery of Iceland	Island	10 000
Sigrún Antonsdóttir	Reykjavik City Library Spöngin	Island	20 000
Tony Tran	Nuuk Nordisk Festival	Norge	48 000
Mari Lassen Kamsvaag	Kunstnerworkshop Norge	Norge	15 000
Ivanir Sibylla	Theatre Universum Helsinki	Norge	18 000

Tre nordiske prosjekter

Gjennom reisestøtten fikk vi etablert kontakt med flere spennende kunstnere i Finland som vi kunne møte og ha nyttige erfaringsutvekslinger med. Reisestøtten for oss har blitt en start på et konkret, felles nordisk prosjekt med kunst og integrering i fokus.

Mari Moe Krysinska (Norway), daglig leder, Bizarra Produksjoner

Reisestøtten fra det norske kulturrådet ga meg muligheten til å etablere og iverksette prosjektet “New Nordic Voice – For Colored Girls...” som er med på å synliggjøre artister med minoritetsbakgrunn etablert i Norden.

Grunnlegger & kunstnerisk leder, ACT, Afro-Cosmopolite Thespians

Reisestøtten har gjort det mulig for oss å reise mellom festivaler. Det har gitt oss mer erfaring, et bredere nettverk og inspirasjon til fremtidige prosjekter for et mer mangfoldig Norden.

Nadia Abraham (the Faroe Islands)

Grunnlegger & kreativ leder, FIIMF, Faroe Islands International Minority Film festival

Day 1: Local learning for global use

2 December, 10.00–17.00

Vega Scene, Hausmanns gate 28, Oslo

Host: Asta Busingye Lydersen

How can we create long-term, sustainable relationships between people in our communities? Seven different cultural networks have explored methods to reach out to new groups, through the project «An Inclusive Cultural Sector in the Nordics». Museums, libraries, culture schools, artists and arts organisations will take us through what they have learnt, as well as the challenges they have met.

Nordic Forum for Interculture and the artist network Critical Friends have been facilitators and advisors to the other networks throughout the project. They will moderate a range of sessions and discussions throughout the day.

09.00 Registration

10.00 Artistic intervention

Alexander Montgomery-Andersen

10.15 Welcome: Inclusive cultural sector in the Nordics

Silje Eikemo Sande

10.30 Artistic quality and cultural democracy: The importance of creative conversation in a diverse world

Backdrop speech by [François Matarasso](#) (with Q&A)

11.30 Embracing the uncomfortable conversation

Performance lecture by Camara Lundestad Joof

11.50 Launch of «Actualise Utopia»

Anthology with 10 Nordic contributors

By editors Ninos Josef and Kemê Pellicer

12.15 Lunch

12.15–17.00 Recommendations lab opens

A place for real-time discussions and ongoing work with incoming recommendations, proposals and inspiration from the three panel debates. Bring your own ideas, frustrations and comments to the table and join in the conversation. The overall results and findings will be presented on the second day.

13.15 Parallel session: 3 sessions, 3 topics

Curated session with museums, libraries, cultural schools, artists and organisations who have participated in the project and external contributors. The first three sessions are being organised by Nordic Forum for Interculture, a network of cultural organisations.

1. Programming / Offering

In this session, a panel with representatives from the participating networks will discuss and reflect on how inclusive strategies and a more profound awareness of minority perspectives should influence programming and the offerings in terms of the shows, exhibitions, and programmes put on or courses taught. There is often a dissonance between the target audience desires offer and what the institution actually offers in their programme. The panel will discuss why inclusivity should become an everyday practice, rather than a project-based side endeavour.

Panel: Jeannette Ehlers, Critical Friends (DK), Martina Marti, Culture for All (FI), Jamie Johnston, OsloMet (NO), Nina Blom Bussoli, Moderna Museet (SE), Susanne Procopé Ilmonen, Åland Islands Art Museum, Lars-Ole Vestergaard, Aarhus Music School (DK). Moderator: Ari Gautier (NO)

2. Recruiting resources

Do we have the right resources in terms of competence and experiences to fully understand how to programme, communicate and build sustainable relations with minority communities and audiences? In this session, the panel will touch upon aspects of staff, partnerships and collaboration in order to work with intercultural competency. How can clear diversity targets support institutions in their development processes bringing other competences into the decisions? Through collaboration with new groups and institutions in new ways?

Panel: Iwona Preis, Intercult (SE), Berit Sandholdt Jacobsen, Svendborg Library (DK), Per Odd Bakke, The National Museum (NO), Elin Danielsen, Tromsø Culture School (NO), Ninos Josef, Critical Friends (SE). Moderator: Julian Owusu, Taike (FI).

3. Outreach / Audiences / Participants

From audience research, we know that if the audience perceives the cultural offer as relevant, they will come. When narratives and programmes resonate with new audiences, they engage with the institutions that frame them. In this session, the panel will discuss how arts institutions can make use of audience focus in order to create true inclusion. By engaging with target audiences in developing the programmes, institutions ensure larger commitment and impact.

Panel: Hannah Wozene Kvam, Interkultur/Akershus County Council (NO), Julienne Doko, Critical Friends (DK), Ahmad Joumaa, Tønder Library (DK), Mira Haataja, Culture for All (FI), Guðrún Jóna Halldórsdóttir, National Gallery of Iceland (ISL), Sylvia Carlsdotter, Simrishamn Culture School (SE). Moderator: Thomas Michael Walle (NO).

14.45 Break with activities in Salongen

15.15 Parallel session: 3 sessions, 3 topics

Curated session with museums, libraries, cultural schools, artists and organisations who have participated in the project and external contributors. These three sessions are organised by Critical Friends, a network of artists from the Nordic countries.

4. Policymaking for sustainable diversity

A diverse panel consisting of heads of institutions and cultural workers from both public and private sectors are asked to reflect on which policies and structures are necessary to ensure sustainable and continuous labour for diversity in the nordic art sectors. How can government policies, institutional initiatives and grassroots activity align to create a cohesive cycle of diversity?

Panel: Samme Raeymaekers, Dansens Hus (NO), Ruth Montgomery-Andersen, National Theatre School of Greenland (GL), Niels Righolt, Center for Kunst & Interkultur (DK), Lara Alessandra Sanna (SE), Michelle A. Tisdell, TrAP (NO), Endre Lindstøl, Larvik Culture School (NO). Moderator: Fairouz Tamimi (SE).

5. Quality vs Diversity

This panel will push beyond the discussion of whether diversity comes at the cost of quality. The panel participants will be asked to reflect on how to assess artistic quality when diversity is the main parameter.

Panel: Hannah Wozene Kvam, Interkultur / Akershus County Council (NO), Phyllis Akinyi (DK), Thomas Prestø, Critical Friends (NO), Hilde Ghosh Maisey, TrAP (NO), Boel Christensen-Scheel, OsloMet/KILforsk (NO), Meena Rathore (NO). Moderator: Ella Ghosh (NO)

6. A sustainable, diverse arts cycle in the Nordics

How can we ensure early recruitment, talent development and an arts field prepared to receive, support, fund and hire diverse artists? How can audience development, recruitment, programming and training be designed to intentionally intersect to create sustainable arts cycles for diverse audience and artists?

Panel: [Maija Lummepuro](#) Senior Ministerial Adviser Ministry of Education and Culture (FI), [Osiel Ibanez](#), [Stockholm University of the Arts](#) (SE) [Miriam Haile](#) (NO), [Nadia Abraham](#), Critical Friends (Faroe Islands), [Anusha Andersson](#), [Historieberättarna](#) (SE), [Per Odd Bakke](#), The National Museum (NO), [Sunniva Sjøstad Hovde](#), KILforsk (NO), [Alexander Montgomery-Andersen](#), Critical Friends (GL). Moderator: [Ninos Josef](#), Critical Friends (SE)

16.45 The day's results

Led by Critical Friends and Nordic Forum for Interculture

20.00 Conference dinner at Månefisker (registration required)

Venue: Månefisker, Sagveien 23 A, Oslo

Day 2: New leadership methods

3 December, 10.00–16.00

Det Norske Teatret, Kristian IVs gate 8, Oslo

Host: Asta Busingye Lydersen

We need to talk about leadership, at a local, national and Nordic level. Speakers and panels will take a closer look at the allocation of power in the cultural sector. Who gets to define artistic quality?

The second day will be about the links between politics, identity and culture, and we will discuss how racism and discrimination affect the cultural sector. How can people in positions of power become more aware of their blind spots?

09.00 Registration

10.00 Tabanka: Progress

Artistic opening

10.15 Welcome: Kristin Danielsen, Director, Arts Council Norway and Mikael Höysti, Head of department for Culture and Resources at The Nordic Council of Ministers

10.30 Recap and results from day 1

Niels Righolt, Nordic Forum for Interculture

10.45 Inclusive leadership and diverse allocation of power

Keynote by [Abid Hussein](#), Director of Diversity, Arts Council England

11.15 Coffee break

11.30: Appeals by

Trine Skei Grande, Minister of Culture

Ulf Dernevik, Political advisor, Sweden

12:00 Reflections and recommendations from the project «An Inclusive Cultural Sector in the Nordics»

Contributions from project leader Silje Eikemo Sande, Thomas Prestø (Critical Friends), Simon Strömberg (Arts Council Sweden) and Kristin Danielsen (Arts Council Norway)

12.45 Julienne Doko: Mémoires Perdues (Lost Memories)

With Hannah Wozene Kvam. Artistic intervention

13.00 Lunch

14.00 The Genesis of Effective Power: Make Space so I Can Represent Myself, so We Can Make History

Keynote by [Dr Gladys M. Francis](#), Associate Professor, Georgia State University (USA)

14.30 Conversation on the making of the anthology Actualise Utopia

Monica Ifejilika, Ninos Josef and Kemê Pellicer in conversation with Asta Busingye Lydersen

15.00 This Is What Happens When We Embrace Diversity and Equity Effectively

Dr Gladys M. Francis and Critical Friends members Jeannette Ehlers, Sandra Mujinga and Alexander Montgomery-Andersen in conversation with the audience.

15.45 Kristin Danielsen, Director, Arts Council Norway, summarizes the conference

16.00 The theatre bar opens (end of programme)

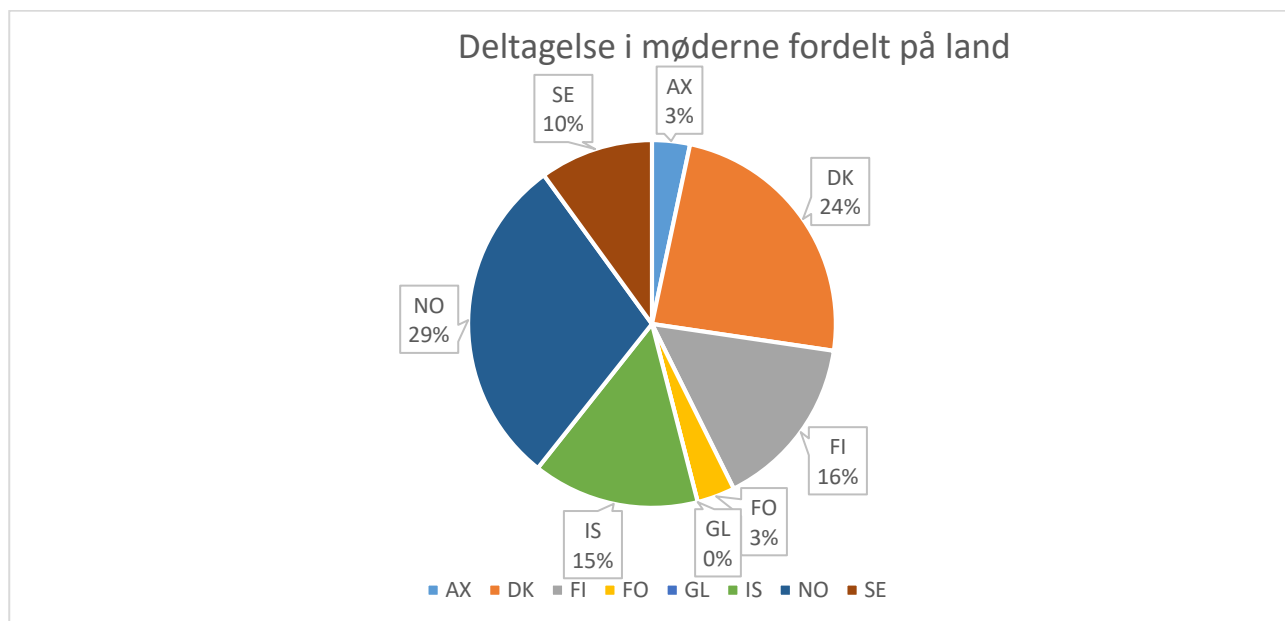
Stay to network and mingle (optional)

Afreportering fra Nordisk Biblioteksnetværk 2017-2019

Nordisk Biblioteksnetværk er knyttet til fokusområdet "Inkluderende lokalsamfund" i projektet "Inkluderende Kulturliv i Norden". Netværket skulle gennemføre aktiviteter som har fokus på deling af viden, kompetence og erfaring vedr. arbejdet med inkludering lokalt.

Netværkets formål er altså, at dele erfaringer og best practice på tværs af Norden om sprogcaféer og tilsvarende tilbud på folkebibliotekerne. For mest optimal tværnordisk erfaringsudveksling gennemføres møderne som mini-seminarer med erfaringerne fra andre nordiske lande end værtslandet samt erfaringsudvekslingssessioner.

- Netværket mødes 2 gange om året
- 5 møder er afholdt i Bergen, Reykjavik, Stockholm, København og Helsinki
- Der er 117 medlemmer i netværket pr. 16.12.2019
- 8 medlemmer er blevet udmeldt af netværket siden starten i 2017
- Der har været 150 deltagere på de 5 møder



Hvorfor er netværket vigtigt

Folkebibliotekerne har stor troværdighed i målgruppen, er et offentligt gratis frirum med lokal forankring – ca. 50 % med anden etnisk baggrund kommer på biblioteket mindst 1 gang i kvartalet. Hovedparten af bibliotekerne i Norden har målrettede tilbud til flygtninge og indvandrere og undersøgelser viser, at indvandrere og efterkommere oplever, at biblioteket giver dem kendskab til samfundet og hjælp fra biblioteksansatte til f.eks. uddannelse.

Mindst 75% af de offentlige biblioteker i Norden tilbyder sprogstimulering. Som eksempel 87,9% af bibliotekerne i Danmark tilbyder sprogstimulering og 37,7% tilbyder sprogcafé, hvilket fremgår af Biblioteksbarometer for folkebiblioteker 2018.

Biblioteksbarometer for folkebiblioteker, Slots- og Kulturstyrelsen, 2018:

https://slks.dk/fileadmin/user_upload/SLKS/Omraader/Kulturinstitutioner/Biblioteker/Biblioteksstatistik/Biblioteksbarometer_2018.pdf)

Dette bekræftes også i flere rapporter:

Migration och språklig mångfald, Kungliga Biblioteket, 2018:

<https://bibliotekssamverkan.blogg.kb.se/files/2017/10/Migration-och-spraklig-mangfald-6.6-2017-376-1.pdf>

Medborgerskab og mønsterbrydning, Danmarks Biblioteksforening, 2017:

<https://www.db.dk/files/Rapport%20Medborgerskab%20og%20m%C3%B8nsterbrydning%202016.pdf>)

Netværket har bidraget aktivt til at flygtninge og indvandre kan benytte folkebibliotekerne på lige vilkår med andre borgere i Norden ved at deltagerne har lært af hinanden og videreudvikler folkebibliotekernes tilbud.

Evaluering fra netværket deltagere

Deltagerne var enige om, at form på møderne skal fastholdes fremadrettet. Det vil sige at der skal være en præsentation, gruppearbejde, aktivt lytning og workshop på programmet. Emnerne for møderne skal være folkebibliotekernes tilbud til flygtninge og indvandre.

Flertallet (60%) af respondenterne synes, at det er nok med et årligt møde i netværket, hvor det afholdende bibliotek planlægger programmet, og der er lokale præsentationer. Evalueringen viser også, at netværkets deltagere er parate til at betale et deltagergebyr, der dækker omkostningerne til afholdelse af mødet. 85% af respondenter vil fortsætte i netværket, hvilket i høj grad viser, at netværket er meget relevant for udviklingen på folkebibliotekerne i Norden.

Evalueringen viser, at deltagerne får inspiration fra netværket til at udvikle services til målgruppen. Alle respondenter i evalueringen svarer, at de vender hjem med ny inspiration, og 50 % har anvendt den i egne projekter.

Netværkets resultater

Den vigtigste læring i netværket har været måden at arbejde på:

- i egne projekter, hvor vi er mere bevidste om at prioritere brugerindflydelse og igangsætte initiativer, der dækker udtalte behov i lokalområdet
- med frivillige, hvor vi har udvekslet erfaringer om hvordan man bedst rekrutterer, fastholder og udvikler gensidige fordele
- med netværk, hvor vi har lært at bruge aktiv lytning som metode, hvilket giver indblik i nye måder at gøre tingene på og deltagerne får værdifuld sparring på egne problemstillinger



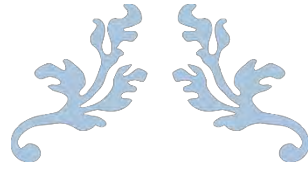
Gruppearbejde fra mødet den 14. november 2019 på Oodi i Helsinki

Betydningen af den nordiske dimension:

- er værdsat af deltagerne, som finder det tværnationale og sammenlignelige aspekt givende
- giver deltagerne inspiration, da de nordiske biblioteker arbejder parallelt med mange af de samme problematikker og har generelt stor glæde af samarbejder
- skaber nye faglige relationer til at supplere de nationale relationer, hvor kun enkelte ansatte på hvert bibliotek arbejder med området

Fremtiden for netværket

- Deltagerne i netværket vil meget gerne fortsætte med at mødes 1 gang om året.
- Det vil blive aftalt på hvert møde, hvilket bibliotek der planlægger næste møde. Første møde efter afslutningen af projektet vil blive afholdt i Oslo.
- Platformen Basecamp vil fortsat bruges til kommunikation imellem møderne.
- Deltagerne rejser i forvejen for eget biblioteks regning, men mødeforplejning koster og oplægsholdere koster lidt. Et mindre deltagergebyr kan evt. være en mulighed, hvilket evalueringen viste.
- Erfaringen viser dog, at der er behov for en koordinator for at drive et nordisk netværk. Det er specielt til at sikre en fortsat udvikling af netværket, central vedligeholdelse af netværkets deltagerliste, løbende kommunikation samt til planlægning og afvikling af møderne. Derfor er det vigtigt at have økonomiske midler til at udveksle bedste praksis på tværs af landegrænser i de nordiske lande.



DIVERSITY & INCLUSION IN ART MUSEUMS CREATING RELEVANCE FROM THE FRONT DOOR TO THE BOARDROOM & BEYOND

A report summarizing the network of art
museums as part of the Nordic initiative
“An Inclusive Cultural Sector in the Nordics”
(2017–2019)



February 3, 2020

TrAP

Kongens gate 2, 0153 Oslo, Norway

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Fig. 1. Network of Art Museums participants attending the meeting in Reykjavik October 2019. (I. Julie Maria Johnsen, Michelle A. Tisdal, Per Odd Bakke, Nina Blom Bussoli, Susanne Procopé Ilmonen, Guðrún Halldórsdóttir, Hilde Maisey)

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We are grateful for the opportunity to work with many knowledgeable, sincere, and dedicated museum professionals in the network. The Network for Art Museums became our “contact zone” where we discussed how art museums can transform their relevance from the inside out using diversity and inclusive practices. We wish our colleagues success in their endeavors and look forward to future reunions in new spaces, the reciprocal exchange of ideas, and your useful and inspiring insight.

Michelle A. Tisdell, Network Coordinator

Hilde Maisey, Managing Director

Oslo, February 2020

INTRODUCTION

This report summarizes the work of the Network of Art Museums that Transcultural Arts Production (TrAP)¹ coordinated as a subsidiary of the Nordic Project “An Inclusive Cultural Sector in the Nordics” (2017–2019). The Art Museum Network consisted of three project managers and six museum professionals from five art museums representing Denmark, Iceland, Norway, Sweden, and Åland. The report summarizes the goals of the Nordic initiative, the project management, goals, and method, as well as the independent projects that participants developed and implemented. A discussion of criteria for assessing achievements such as learning, awareness, and impact is also part of this report. Lastly, the report presents the participants’ reflections, lessons, and recommendations about their efforts to address issues of inclusion and diversity in the art museum sectors of the Nordic region.

The Network of Art Museums involved two interrelated and parallel processes. The administration of the network activities, which included sharing methods for inclusion and diversity in the museum sector, was one process. The participants’ development and implementation of their individual museum projects constituted the main network activity. These processes furthered the main goals of the three-year Nordic project “An Inclusive Cultural Sector in the Nordics” (2017–2019), which the Norwegian Arts Council coordinated

¹ TrAP is an independent arts production company. Our aim is to increase diversity within Norwegian arts and culture. TrAP works with artists and projects that cross borders and brings international contemporary art to the Norwegian art scene. We work with arts in various disciplines, including visual and performing arts, film and literature. See: trap.no

on behalf of the Norwegian Ministry of Culture in connection with the Norwegian Chairmanship of the Nordic Council of Ministers.

1 THE NETWORK OF ART MUSEUMS

The participants of the network of art museums included the project administrators from TrAP: managing director Hilde Maisey and coordinator Cecilie Noreng. From January 1, 2019, Michelle A. Tisdell replaced Cecilie Noreng as coordinator. The network participants also changed during the three years. In 2018, Nina Blom Bussoli succeeded Camilla Carlberg (Moderna Museet), and in 2019, Julie Johnsen succeeded Vera Østrup (National Gallery of Denmark) and Guðrún Halldórsdóttir succeeded Ragnheiður Vignisdóttir (National Gallery of Iceland). During the project period, the following persons participated in the network of art museums:

- Camilla Carlberg - Head of Public Programs Department and Senior Curator, Moderna Museet, Stockholm, Sweden
- Guðrún Halldórsdóttir - Art Educator, National Gallery of Iceland, Reykjavik, Iceland
- Julie Maria Johnsen - Art Educator, National Gallery of Denmark (SMK), Copenhagen, Denmark
- Nina Blom Bussoli - Head of Public Programs Department and Senior Curator, Moderna Museet, Stockholm, Sweden
- Per Odd Bakke - Director of Touring Exhibitions, National Museum, Oslo, Norway
- Ragnheiður Vignisdóttir - Project Manager for Education and Events, National Gallery, Reykjavik, Iceland
- Susanne Procopé Ilmonen - Art Curator and Director, Åland Islands Art Museum.
- Vera Østrup - Art Educator, National Gallery of Denmark, Copenhagen, Denmark

Rethinking societal roles for art museums?

There are as many divergent understandings of the societal role of art museums as there are notions of inclusion and diversity. The network participants discussed the traditional notions of art museums and their publics as well as the art museum as a professional community and social actor. This expanded view of art museums led to discussions of museums as environments that lack inclusion diversity, not only as arenas that desire diverse audiences. The project participants contemplated the following questions while designing and implementing projects in their respective institutions:

- What is the social role of art museums in our changing societies?
- What values do inclusion and diversity represent in the Nordic region?
- What is the importance of working with inclusion and diversity in art museums?
- What's "wrong" with inclusion and diversity? What's "wrong" with art museums?

Power relations, social justice, relevance, and service emerged as critical issues related to inclusion and diversity. Finally, the role of art and its appreciation were discussion topics. Participants believed that the universal nature of art, particularly its ability to express and evoke feelings and memories related to life experience, gives art museums an advantage to be of service to society.

The conversations focused on the relevance of museums, their need for change from within, and their capacity as agents of change in society. The participants discussed key values, new lessons, and recommendations for museum professionals and art museums that want to use museums to affect inclusion and diversity both at institutional and societal

levels. The value statement, lessons, and recommendations are results of the critical dialogue and sharing of experience that the network collaboration invited and enabled.

1.1 OUR VALUES

Diversity and inclusion should be among the core values of art museums and should influence acquisitions, recruitment, and programming. Diversity and inclusion add value and competence to cultural institutions such as art museums and can make them more socially responsible and relevant to more people.

It is crucial to:

- Educate leaders and staff about diversity and inclusion.
- Transform knowledge and awareness about diversity and inclusion into institutional strategies.
- Operationalize awareness and strategies in basic institutional practice.
- Prioritize diversity and inclusion by allocating resources for strategies, practices, and initiatives.
- Promote diversity and inclusion initiatives as tools for museum development.

1.2 Lessons and Recommendations

In June 2019, the network participants responded to answers to four questions about the benefits of participating in a professional network. The following lessons and recommendations resulted from the dialogue in the network meetings and the responses to the specific questions below.

1.2.1 Why is this network important?

- Professionals working practically with diversity/inclusion need a collaborative community to better understand what this work is really about and requires.
- Despite ongoing initiatives and efforts, the field of diversity work is marginalized, still not prioritized, often misunderstood, and lacking a critical framework.
- The network helps museum professionals measure, evaluate, and reflect on the relevance of projects and their role in institutional practices.
- It is a good forum for sharing perspectives, knowledge, and experience between the Nordic museums, which represent a wide spectrum of institutions and characteristics (size, institutional form, and content). The network has become a place for collaboration, particularly for sharing methods that can benefit the museum sector.

1.2.2 What is the most important lesson in the network?

- The countries and situations in the Nordic region are quite different/heterogeneous. The different political discourse and contexts affect diversity work and museum practices.
- Ongoing changes in political contexts, government budgets, and institutional funding directly affect “diversity work” and create an unstable/unpredictable environment for this work.
- In general, museum colleagues do not show a strong understanding/awareness of diversity work. Why is it significant for institutional goals, social roles, and civic responsibilities?
- It is crucial to promote and understand diversity work as a beneficial strategy for the museum. The main purpose cannot be to empower target groups for “audience development”. The work benefits museums and society.
- Together, network participants can identify areas for improvement and develop methods for meeting the institutional goals related to relevance/attractiveness, access, and education.

1.2.3 Has the Nordic dimension been an advantage? In what way?

- Having insight into fellow Nordic museums has been eye-opening. It is clear that we still have a distance to go to reach our goals.
- Yes, having an active Nordic museum network is important because there are several common basic values and a similar cultural life in the region despite the different national and institutional contexts. The professionals/museums have years of experience that they can and should share with each other.

- It builds competence to understand more about the commonalities and differences. We can learn from each other's work while reflecting on our respective national contexts and institutional practices.
- It is apparent in each case that the success of diversity work depends on the awareness of museum professionals and priorities of institutional programming. These factors shape how we see and approach the public through programming, recruitment, and collecting/acquisitions.

1.2.4 Do you want to continue? Why & how?

- Yes, we would like to continue the network and format, and possibly add a new theme/focus each year. Clear and focused goals and management are important.
- There is still important work to do: To rebrand diversity work and develop a new frame of reference (definition) that is in harmony with the potential of art museums and their vast public.
- It is necessary to build awareness and competence among museum professionals and colleagues that diversity work is about “un-labeling” and removing boundaries/social categories that have defined the museum public, content, and programming.
- It is necessary to redefine "audience" and what a museum's potential to "earn" new audiences is. Audiences are built through the institution having a presence in communities and people's lives. This point is also important in relation to museums as diverse professional environments. Diversity from the boardroom to the front door is necessary.
- Diversity work is perceived as supplementary rather than an advantage/resource that institutions need.
- Museums need a better message and more credible narrative about their relevance to people and society.
- Museums should refresh their competence and beliefs about:
 - Who composes a "traditional" museum audience?
 - Why different kinds of people do not visit specific kinds of museums.
 - Who decides the premises that define the "relevance" and quality of art?
- Distinctions between European art and art from Africa, Asia, Latin America, and other regions.
- The continuation of the network has been a theme since it began. Museum professionals practicing diversity work need supportive allies, which the network has provided through meetings and ongoing communication among participants and facilitators.
- The network provides opportunities for collaboration, critical reflection, and professional development that benefit museums and society.

2 PROJECT GOALS, MANAGEMENT, AND METHOD

The questions, projects, values, lessons, and recommendations above emerged in relation to the broader goals and concerns of the Nordic initiative. Inclusive Cultural Sector in the Nordics was a three-year initiative (2017–2019) designed to “identify challenges and solutions for inclusiveness both in the professional and volunteer cultural sector.”² The project focused on gathering and sharing knowledge across the Nordic countries. Moreover, the project had an arts-centered approach to “embracing diversity” and sought to explore how organizations, institutions and artists could “enrich the work they do by embracing a wide range of diverse influences and practices.”³ The Nordic initiative had three focus areas:

Area 1: Inclusive and diverse cultural structures. Participation, recognition, and representation in arts and culture.

Area 2: Inclusive and diverse institutions. Tools and methods for engaging and building relations with new audiences and artistic expressions.

Area 3: Inclusive and diverse local communities. Culture and voluntarism as driving forces in the process of creating inclusive local communities.

Between the meetings, the network stayed in contact via the online platform Basecamp, in addition to email and telephone. The purpose of the platform was to facilitate communication and support.

² Norwegian Arts Council. See: <https://www.kulturradet.no/english/vis/-/project-for-an-inclusive-cultural-sector-in-the-nordics>

³ Norwegian Arts Council (ibid.)

2.1 Project Goals & Management

The project goals of the Network of Art Museums expanded on the goals of the Nordic initiative. The Norwegian Ministry of Culture initiated a three-year project to explore methods for fostering an inclusive cultural sector in the Nordic region (2017–2019) in connection with the Norwegian Chairmanship in the Nordic Council of Ministers. The Norwegian Arts Council invited TrAP to manage the network with a focus on “Reaching new audiences in the Nordic countries.”

The goals of the professional network were to:

- Share knowledge, tools, and methods for how to work with inclusion in the Arts.
- Develop practical skills for reaching new audience groups for art museums in the Nordic countries.
- Release the artistic potential that arises from meeting these new audience groups.
- Serve as a collaborative network for art museums interested in evolving methods for reaching a more diverse audience.

As the manager and coordinator of the network, TrAP raised critical questions about the societal role of museums, focusing on how they relate to notions of diversity and inclusion. TrAP also gave participants feedback on the projects. Additional responsibilities of the TrAP manager and coordinator included identifying relevant conceptual frameworks and strategies, planning the structure and content of the network gatherings, and creating a routine for tracking the progress and concerns of network participants during the project period. To facilitate the network meetings, the project managers created planning materials, workbooks, and reading lists related to fields of art theory, sociology, and critical social

theory. Furthermore, the network meetings served as an opportunity to visit and learn more about the network institutions.

The introduction of a relevant method and model was an important role of the project management. TrAP's Key to the City (Key) project served as a case study and model for exploring strategies to build sustainable relationships with specific target groups. The intention was that the network participants would apply the Key method in four stages or modules: Research, In-reach, Trainees, and Art projects.

- Research: The goal of this first module was to introduce the core of the project and to talk about how much room and potential the project has for trying out and testing methods.
- In-reach: The second module consisted of in-reach into the different geographies and areas that the participants were interested in reaching.
- Trainees: In this third module, the participating institutions would host trainees. The goal would be that the trainees would be part of developing an art project in collaboration with the museum.
- Art projects: The last module consisted of the different art projects created in collaboration with the trainees and other locals in the geographic areas that the museums wished to reach.

2.2 Key to the City: A Method

The goal of Key to the City has been to change the way institutions think about “audience development”. Museums get the visitors that they attract; in order to attract a diverse visitor group, the museum should focus on museum development rather than “audience development”. Thus, the purpose of the Key method is to create a new kind of meeting and develop a relationship between two groups that usually do not have much contact with each other. A central idea was that the relationships must ensure that, over time, art and cultural life naturally reflect the society in which we live and include the stories of people from

different backgrounds. In other words, the relationship between audience and institution should last longer than the individual event or project. One cannot measure such changes merely by the number of visitors or tickets sold; rather, the necessary institutional change should have lasting effects on the institution and visitors.

A multi-year perspective was essential for the Key to the City project. From TrAP's perspective, this desired change in cultural institutions requires a new relationship and contact between institutions and target groups. The aim of Key to the City is to give communities and institutions better access to each other. Through this method, we seek to add a relationship-based social component to "audience development" in cultural institutions.

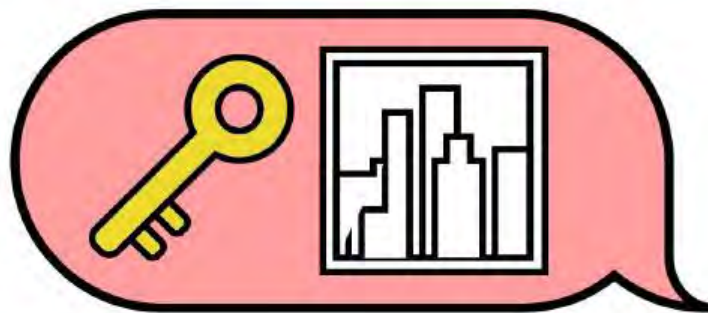


Fig. 2. The Key to the City logo. TrAP introduced the method to the network for art museums.

2.3 A "Contact Perspective": Museums as Contact Zones

TrAP's Key to the City project emphasizes the transformative potential of contact between cultural institutions and diverse social actors as mutually beneficial. The method encourages museums to practice "in-reach," venturing outside of the museum and meeting the public in a "third space," to gain new experiences and knowledge about different communities and

their interests. The point is to explore new spaces where a reciprocal exchange of perspectives can occur and new meaning can emerge.

Literary scholar Mary Louise Pratt's understanding of literature as a "contact zone" has inspired new perspectives on museums and cultural institutions (1991, 1992). In *Imperial Eyes, Travel Writing and Transculturation* (1992), Pratt describes contact zones as spaces of "encounter" in which "peoples geographically and historically separated come into contact with each other and establish ongoing relations" (1992: 6). For Pratt, a contact zone is synonymous with a "colonial frontier," and a "contact perspective" highlights "how subjects are constituted in and by their relations to each other" (1992: 7).

Art and art museums, like literature, are spaces of contact where social actors can mediate different and competing perspectives, create new understanding, and serve as a shared space for voicing and appraising contradictions and meaning. On several occasions, participants referred to art as a "common language" of human experience. This view resonates with Pratt's notion of literature as a space where people encounter each other, express ideas, and engage in dialogue. Anthropologist James Clifford (1997) applies the concept to the museum, a space where different cultures come into contact (and conflict), where competing dialogues are heard, and reciprocity replaces one-way transmission and translation.

When museums are seen as contact zones, their organizing structure as a collection becomes an ongoing historical, political, moral *relationship*—a power-charged set of exchanges, of push and pull. The organizing structure of the museum-as-collection functions like Pratt's frontier. A center and periphery are assumed: the center a point of gathering, the periphery an area of discovery. The museum, usually located in a metropolitan city, is the historical destination for the cultural productions it lovingly and authoritatively salvages, cares for, and interprets. Clifford, 1997: 192–193).

The contact perspective and the idea that art and the museum are contact zones greatly influenced how we framed the work and discussions in the network of art museums.

2.4 Process Work

Managing the network for art museums required the project managers to focus on two parallel processes. One process was facilitating the activities of network participants as they developed projects and made discoveries about their practice. Another process consisted of developing and implementing the methods for facilitating the network while making discoveries about the practice of *managing* diversity and inclusion projects for art museums.

In the network for art museums, we focused on how museums can serve society as professional environments, cultural repositories, and social arenas where people meet each other and art. The project managers wanted to focus on the “elephants in the room,” that there is no quick-fix strategy for achieving these concepts. The following questions framed our discussions:

- How can art museums reach diverse audiences and promote a more inclusive cultural life?
- What is wrong with our approach to diversity and inclusion?
- What are the societal roles of art museums in our entangled societies and communities?

The project managers framed social and cultural diversity as a fact of social life. This framework allowed us to discuss how personal and individual experiences relate to understandings of diversity and inclusion. Inclusion, the practice of being inclusive, demonstrates respect for equality, social justice, and diversity. Diversity encompasses the

sum of its parts, not the parts of a totality. Being inclusive, we argued, predicates recognition of the equality and rights of others. Moreover, being inclusive is not an act of empowering the “other” but rather demonstrating one’s respect for equal rights and access to society.

Another important question framed our discussions: What is the societal role of art museums? Discussing different ideas about which values art museums represent and convey was also critical to our conversations. As we noted, art museums are not neutral spaces, and art does not have a universal value. Lastly, we discussed ways in which art history as well as European museums and history represent histories entangled with imperialism, colonialism, and asymmetrical power relations. These perspectives can play a role in new narratives, content, and societal roles for museums in the Nordic region.

Phase 1: Key to the City. Method & Practice

In the first phase of the project, participants learned about the Key to the City method, goals, and main concepts. The method emphasizes building networks, exploring new venues in the local community, and creating opportunities for collaboration and co-ownership that build on local interests, characteristics, and knowledge. The participants were encouraged to create visual identities that appealed to and reflected the communities they wanted to engage.

Phase 2: Project Design & Development

The second phase of project work focused on reevaluating the project goals and design in relation to the Key to the City method and individual project goals. The projects were less ambitious than expected. None of the projects capitalized on the In-reach concept, for example. All the projects used the museum as their main venue rather than at external sites.

The third space method was difficult to implement because the participants felt that they needed to work within the existing framework of their institutions.

Participants were encouraged to identify milestones and goals that corresponded to the main purpose of their projects. We asked participants to review the intended purpose, goal, action, and narrative (IGPAN) that they wanted to communicate with their project. Participants evaluated *why* they chose the respective projects and identified primary, secondary, and tertiary goals. They outlined concrete steps required to transition from the design to a living project with a relevant narrative about the museum and its relationship to the project audience. After mapping the concrete steps needed to implement the projects, participants presented their concerns, and the group shared experiences and gave support.

Phase 3: The Living Project

The focus in the third stage was how to maintain focus on the network's goals, principles, and project work in the midst of individual and institutional insecurity. Participants were asked to reflect on and describe what they were learning and experiencing as they attempted to implement the projects.⁴

2.5 Monthly Check-Ins & Meetings

Approximately once a month, participants responded to short surveys about their progress. The purpose of the monthly check-in surveys was to solicit feedback about the

⁴ See Appendix A.

accomplishments and challenges that participants experienced.⁵ The participants were very busy and had limited time but answered the surveys sufficiently. Most participants answered consistently that they were satisfied with their progress. They also expressed several concerns regarding how to reach a larger segment of their desired audiences and about internal budgetary issues that influenced the future of their projects. Between the meetings, the network participants stayed in contact via the online platform Basecamp and by email and telephone.

The following summaries of the meetings includes updates that participants shared, as well as discoveries and discussion topics. The discussions followed the updates from each participant. Network colleagues shared their experiences, raised questions, and discussed how to improve their practices and way of thinking about the uses of diversity and inclusion in art museums. The wide range of discussion topics illustrates the many different issues that relate to inclusive museum practice.

2.5.1 Meeting 1. 7 May 2018. TrAP, Oslo

The first gathering in the network took place at TrAP's offices in Oslo on May 7, 2018. Hilde Maisey and Cecilie Noreng from TrAP facilitated the meeting. The participants included:

- Ragnheiður Vignisdóttir - Project Manager for Education and Events, National Gallery, Reykjavik, Iceland
- Vera Østrup - Art Educator, National Gallery of Denmark, Copenhagen, Denmark
- Camilla Carlberg - Head of Public Programs Department and Senior Curator, Moderna Museet, Stockholm, Sweden

⁵ See Appendix B.

- Per Odd Bakke - Director of Touring Exhibitions, National Museum of Art, Architecture and Design, Oslo, Norway
- Susanne Procopé Ilmonen - Art Curator and director, Åland Islands Art Museum.

At the invitation of TrAP, Annelise Bothner-By, Senior Curator, Interkulturelt Museum, Oslo, also participated in this meeting as a local resource.

Participants prepared a 20-minute presentation sharing their experiences with “audience development” in their respective national museum sector. Through these presentations from each country, the participants learned what audiences the Arts has targeted, who has been left out, and what previous efforts have been made by the museums to reach these groups. Most importantly, the participants identified which groups each museum wishes to reach and engage more with in the future. Based on the presentations, all participants joined as “critical friends” to talk about specific challenges and potential they see moving forward with projects in their respective institutions.

TrAP presented experiences with their “audience development” program Key to the City and the sociological methods behind the project. During the afternoon session, the participants divided into two groups to discuss potential approaches and methods for each museum to reach and engage with new audience groups. TrAP distributed a work plan with assignments for participants to follow between August and the fall meeting in Åland. The assignments related to conversations from the May gathering and focused on practicing the in-reach method of Key to the City. The assignment encouraged museum professional colleagues to venture outside of the actual institutions. Furthermore, TrAP distributed the following tasks and the following timeline:

August - Who?

- Who do we not see in our museum?
- In which geography do they live (where can they be found)?
- Find local resources/stakeholders and talk to them about the target group.

September - Where?

- Build local collaborations - Find third spaces in the local area of the target group.

October - What?

- Have open conversations with people in your target group. Do speed-dates, discussions, or conversations.
- What are the results and findings from this process?

We agreed to discuss the findings from this homework and further develop individual project plans at the next November meeting in Åland.

2.5.2 Meeting 2. 19–20 November 2018. Åland Islands Art Museum

At the November meeting in Åland, participants presented the following updates and discussed insight related to their projects. Visual artist Nayab Ikram (Åland) of the Critical Friends Network also attended the meeting as an invited contributor.

Iceland

Art educator Ragnheiður Vignisdóttir reported that at National Gallery of Iceland, she had experimented with ideas and knowledge that she acquired at previous network meetings. Inspired by a project for immigrants at SMK in Denmark, the museum decided to partner with the Icelandic Red Cross to reach out to more immigrants. They joined a project of Red Cross in Reykjavik called Practice Makes Perfect. She attended Red Cross events and initiated

conversations with the participants about topics related to exhibitions in the museum. Then National Gallery of Iceland invited PMP participants to visit the museum on Sundays to continue this conversation. Vignisdóttir reported that the participants were pleased with the program; some even invited their families to join them at the museum.

The museum also developed a very successful children's program—a kids club. They created a name and a logo for the program based on a character from an Icelandic children's book. This effort attracted many families with children. They printed out a program with events for the following six months so that the families with busy schedules were able to plan. They made different events based on the exhibitions in the museum. They normally have around 10 attendees at their events, but they had 150 at the first event with this program.

Insight:

- The first step is the in-reach. The next step is to build relationships.
- It is good for a small museum to collaborate with other organizations and institutions since they do not have a large staff working at the museum.
- It is important that the people who visit the museum have a say too and that the projects are mutually beneficial.

Norway

Per Odd Bakke reported that in Norway, National Museum of Art, Architecture and Design is in the midst of a reorganization and under new leadership. As a result, he has become a Special Advisor in the new department for Education and Audiences. One of the responsibilities of this department is working with social and cultural diversity, which includes programming targeting persons with disabilities as well as minority and

multicultural backgrounds. The department has multiple new outreach programs and an accessibility team concerned with ensuring that the museum is inclusive and that all people have access to the artwork.

Diversity in recruitment is a challenge that the museum current faces, particularly among the leadership and curatorial staff. Doing in-reach within the actual museum might be the most important step and a good point of departure for developing a project. The following projects are the ones brought up in relation to this network.

- The museum organizes language courses for asylum seekers where they gather around the art but talk about their respective cultures.
- They have a collaboration with a “Sisterhood” community, where young women aged 12-20 gather to talk about different topics, such as love and empowerment.
- They have started a project with NAV (unemployment services office) to recruit new museum hosts with the aim of being a visibly diverse museum in 2021. The recruitment will happen on the same basis as when they normally recruit, but with the new project, they wish to take more responsibility socially.

Insight:

- Having an art/art education background might not be the most important qualification for new museum recruits. Perhaps different perspectives, networks, language skills, and other kinds of knowledge are equally important in the recruitment of a more diverse group of museum hosts.
- Art does not have universal value or have the same value worldwide. It is important to meet in different contexts and not advantageous for the museum to emphasize one particular interpretation of the value of art.

Sweden

Nina Blom Bussoli reported that at Moderna Museet in Stockholm, they have many simultaneous parallel and ongoing projects since they are a large institution with more than 150 employees. They had an interesting experience with findings that somewhat connect to

the findings of Åland in relation to their sensory exhibition. They recently had an Olafur Eliasson exhibition with water. People kept asking if it was an exhibition for children because of the sensory element, even though the museum professionals themselves did not consider it an exhibition for children. The museum is currently working with Swedish for Immigrants (SFI) and hosting a language cafe at the museum. They make sure it is the same volunteers every time. In addition, they have discovered that it is best to let the participants talk and then ask them about the things they are interested in rather than deciding on the discussion topics beforehand.

The museum hosts workshops for immigrants where they work on different creative projects without talking. This breaks down language barriers and other kinds of obstacles. This method creates and emphasizes a sense of doing something together. Then they talk afterwards based on the art they have created during the workshop. The museum also has a language course for immigrant women and their children called Mom is Learning Swedish.

Insight:

- It is fruitful to collaborate with people who already have a network.
- It is powerful to include new ways of thinking from new people and connect people to art that is already there in new ways.

Åland

In Åland, they have created and are working on different projects since the last gathering. These are mainly projects targeting children. This is because they have been trying to create projects to reach a more diverse audience, and having children is something that many people have in common. They created sensory experiences related to their exhibition, which

has been a big success. They did this to have people stay longer, and it worked! This kind of exhibition also made it possible for people with certain disabilities to explore the exhibition. They had something you could smell, touch, etc., and they placed a swing by one of the artworks to have people look at the artwork for longer than usual.

They have created a character for children, and he now has his own room at the museum—a room for children to play and explore different art pieces and books. They have experienced that the events for children are the ones that attract the most people. When they decided to celebrate the birthday of the invented character, more than 100 people showed up. They are also working on a project with students from 8th grade, but they find it challenging to have teachers understand the relevance of the art museum.

Insight:

- Reaching out by finding the things that people have in common and creating sensory experiences to make the museum accessible and interesting for more people (and to have them stay longer)
- It is fruitful to collaborate with people who already have a network. It is powerful to include new ways of thinking from new people and connect people in new ways to art that is already there.
- Creating ownership is key!
- Storytelling is valuable.
- Dialogue-driven work has potential.
- The value of “the other story”
- More art made by artists with a diverse background should be represented in the institutions.
- The hegemony must be challenged in order to create real change.
- The diaspora (“other’s”) story must be the headliner—not a sideshow.
- What cultural heritage do you speak out from when you make and show contemporary art?
- Immersive, experiential, and multi-sensory approaches are working well in attracting new audiences and making exhibitions accessible to more people.

- Representation in the staff is crucial for change.
- Offer more ways to interpret artworks. The guests need to understand that there are more ways to understand the art—their interpretation is important.

2.5.3 Meeting 3. 28–29 March 2019. Denmark.

At the meeting at National Gallery of Denmark, each participant shared an update and discussed their progress. The participants asked and answered each other's questions. In addition to progress reports, there was a rigorous discussion about the nature of diversity and inclusion work. An important discussion topic was "What's wrong with diversity and inclusion?" To explore this theme, we discussed Øyvind Olsholt's (2010) "Å kysse frosken, Essay om mangfold, makt og filosofi." The focus of the discussion was power structures in museums and how museums and museum professionals regard diversity and inclusion work. An important question was: Who does the work benefit? Participants discussed the different ways that the programs for inclusion and diversity benefit the museum, society, and particularly target audiences.

The discuss raised questions about underlying assumptions about diversity and inclusion as well as different ways target audiences might respond to such programming in art museums. Several approaches to such programming assume and attempt to guess the values, experience, and motivation of potential audiences. Moreover, many approaches to diversity and inclusion frame the relationship between the museum and non-traditional audiences as an asymmetrical power relation. We discussed alternative perspectives that address issues of structural power in society and in the museum but also acknowledged that "non-traditional" museum audiences do not regard themselves as bearers of inferior knowledge and experience.

Viewing diversity and inclusion goals as part of a noble work can have unforeseen consequences, such as perpetuating structural power. Museum professionals, as representatives of national and public institutions, can avoid perpetuating this misunderstood notion of diversity and inclusion as noble and charitable endeavors that target the excluded and less fortunate. Empowering people is not the goal. Such work does not represent a neutral position but a position of power. To counter the notion of inclusion as charity or bestowing empowerment, we introduced the idea of museums as contact zones (Pratt 1991, 1992). Network participants discussed how to use the museum and art as a contact zone where visitors and museum staff/volunteers can engage with each other and with art. In this way, the museum (through its content and programming) can serve as a contact zone⁶ for individual and societal conversations and processes.

Another issue we introduced is to what extent diversity and inclusion goals in the museums and society relate to ideas about national self-image and values in the Nordic Region. Ideas about national self-image, we argued, can influence priorities of national cultural policy and institutional understandings of diversity and inclusion. If diversity and inclusion are about human rights, equity, and access to social mobility, then what is an appropriate role for art museums? This was also a topic of discussion.

⁶ See Mary Louise Pratt (1991, 1992) and James Clifford (1997).

The dilemma and question: The Nordic countries have many initiatives focusing on inclusion and diversity. Has the focus on diversity and inclusion in art museums been substantial enough or superficial and instrumental (focus on “audience development”)? Is the focus on inclusion and diversity in the Nordic initiatives merely symbolic?

Discussion topics:

- Museums have different characteristics, strengths, and weaknesses: size, organizational structure, budget/economy, capacities/competency, and mandates.
- Political contexts and considerations influencing museums and attitudes about being inclusive institutions
- Financial frameworks that determine the possibilities for inclusive institutions
- Ambition level of participants, long-term plans, and recommendations for the future
- Their reflections about new methods, partners, and feedback from participants
- The difficulties of practice: How to navigate between feelings of success and frustration, meaning, and uncertainty.
- Attitudes regarding inclusiveness and diversity within the institutions: How can this strategy become more mainstream and understood as good practice/best practice rather than a special service for a “non-traditional” museum audience? What about staff, internships, museum boards, and general recruitment practices?
- Inclusive vs. Inclusion: The quality is not the process. Institutions should desire to be inclusive. It is not enough to “preach to the choir.” Diversity is a fact, not a religion. Striving to be inclusive is a response to this fact. It is not about how to be generous or nice or to empower the weak. It is an effort to improve equity in local, national, and global societies.
- Society has different subject positions and power relations. Addressing these issues in an institution is best practice in order for the institution to be relevant and useful/impactful for society. (Failing to do this is a sign that an institution is irrelevant in relation to pressing issues facing society. Social justice is everyone’s responsibility. Museums and their collections can contribute to meaningful human contact and experiences beyond promoting art history and aesthetic awareness.)

2.5.4 Meeting 4. 24–25 October 2019. Iceland.

At the final meeting at National Gallery of Iceland, Reykjavik, the participants summarized the status of their projects and shared concerns and reflections about issues surrounding inclusion and diversity in society and in the art museum sector. We discussed opportunities to address inclusion and diversity through including underrepresented historical themes related to artworks and art institutions. One example is a postcolonial perspective that acknowledges the entanglements of institutions and art with economic wealth generated from the Trans-Atlantic Slave Trade. Narratives depicting art histories and periodization do not reflect this historically significant issue. Introducing a narrative about how Nordic countries benefited from Trans-Atlantic Slavery could make Nordic art museums less Eurocentric and show an understanding of the multiple perspectives that historical awareness and production necessitate. This approach seems necessary, given that narratives about the Gilded and Golden Age, for example, are still prominent in many Scandinavian art museums.

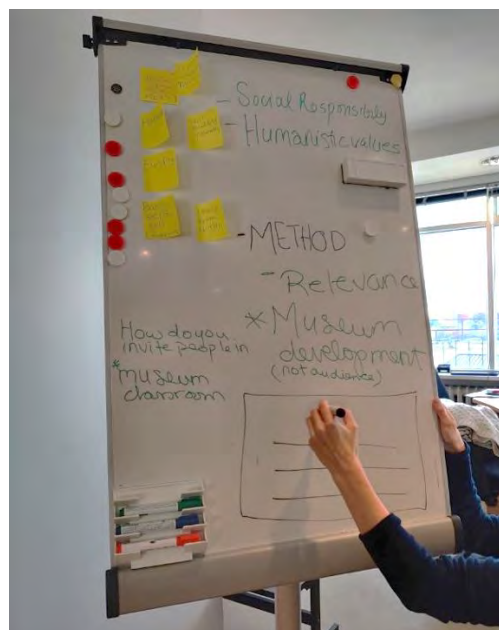


Fig. 3. The whiteboard from Meeting 4 at National Gallery of Iceland, Reykjavik.

Denmark

As Julie Maria Johnsen (Denmark) discussed, SMK KOM emerged from learnings and partnerships already established in 2013 and has existed as a program since 2017. Much work remains to implement the project's lessons, knowledge, and experiences throughout the institution fully. The program is in its sixth edition and still connected to language training, but it also has become a small and efficient laboratory for the museum practice in general. Johnsen identified three goals for the project in the future: maintain its activity level, expand external partnerships and participant profiles, and "infiltrate" other parts of the institution to implement learnings from the laboratory into museum practice and programming.

They have previous experience using the project in different spaces, including moving out of the museum and collaborating with a range of NGOs as well as private, municipal, and state institutions. At this point, particular approaches to inclusion focus on hosting strategies: making people feel welcome and creating a warm and friendly environment with museum hosts. Art educators and SMK-KOM volunteers welcome people and initiate conversations about art (and life). The focus on hosting strategies has created awareness about how to be good art-hosts for all kinds of people— across age groups, education levels, and cultural backgrounds. Hosting strategies are important to what SMK is. Thus, the in-reach method is a valuable idea for further developing this project in the future. The lessons from the project have become important in defining what SMK is. Johnsen believed that the program could become a model and training ground for museum staff, focusing on building skills and strategies for welcoming and engaging not just underrepresented groups but all

museum guests. The broad application of SMK-KOM hosting strategies would signal the operationalization of the project's experiences in the museum.

Iceland

Their efforts include two projects: the language training with Icelandic Red Cross and Krakka Klubburinn Krummi, or kids club. As an extension of the project work, the museum continues to pursue becoming part of the local community, for example through staging a Halloween party at its artist's residence. They would like to further develop family programs and continue to explore methods of dialogue, using the results of their collaboration with new visitor groups that result from their collaboration with the Red Cross and Practice Makes Perfect.

Norway

National Museum for Art, Architecture and Design has expanded the proposed portfolio of inclusion and diversity programs focusing on recruitment to include multicultural fellowship positions in addition to the museum hosts program. Per Odd noted a need for change in cultural institutions. The idea that we need our museum to be more diverse has taken root. He sees a path forward and expressed faith that it actually could happen. How these plans will materialize remains unclear. The final budget for the museum is pending approval. Still, fighting inequality with quotas can lead to resistance. Bakke discussed the long-term and effectiveness of inclusion and diversity strategies, posing several poignant questions that became discussion topics.

Sweden

The project used Atsuko Tanaka's artwork *Electric Dress* in its discussion with a group of internationals who plan activities through the platform Meetup.⁷ One of the findings from the project is that it is important to make the conversation not just about art. People feel freer in the workshop area. People talk about the pictures they make afterwards, often feeling more comfortable then. Often people are more comfortable if they have participated several times before.

Moderna Museet has offered dialogue-based tour for many years, as well as practical workshops. Carlo Derkert was important in developing this side of the museum. An inspiration has been Palle Nielsen's "Model for a Qualitative Society," which focuses on play as a method of social engagement.⁸

Åland

Åland Islands Art Museum created a space that includes artists who are newcomers to Åland. The Chilean Artist Angelo Pérez became the first guest artist to use the museum's QBEN exhibition space. How to present his work in a museum text was an important part of the process in making the exhibition. The exhibition opening was a great success, and the newspaper and radio attended the press conference and interviewed Pérez about the museum exhibition. She noted that the exhibition planning process was a new experience for

⁷ Meetup describes itself as a "platform for finding and building local communities." See: www.meetup.com.

⁸See: <https://playgroundology.wordpress.com/2013/10/10/palle-nielsen-reboots-model-for-a-qualitative-society/>

the museum staff. The process was a learning experience for the museum staff and the artist. They overcame challenges successfully and are planning three more exhibitions, one featuring Tokur-Ehres Hulya from Turkey. Our colleague also noted that the board has been positive towards the project. She noted that it will be interesting to see whether they will also commit to buy works from these exhibitions.

Discussion topics:

- Museums need to recognize that diversity and inclusion are a competence and knowledge field. Museum leaders should seek the expertise of professionals and offer this training to the museum staff.
- People who are included and valued can implement and feel safe to operationalize their knowledge.
- We have to learn how to change the institutions from within and above with the lessons from the network projects.
- Do we also have to accept that our institutions often have different priorities than diversity and inclusion goals, and that diversity and inclusion are not a basis for all practice?
- The group discussed concrete methods for working with language-related programs in the museum.
- What detailed methods can we share for how to start conversations like, “What’s your favorite word in Danish?” Should we make a handbook? For hosting strategies, perhaps it would be advantageous to create a resource for art museums seeking new strategies for engaging new visitor groups.
- What languages should our flyers use? It is an important signal to use English.
- Good experiences can come from meeting with socially/culturally conservative groups. When people see themselves represented, the work makes more immediate sense. *Two Worlds as One*, an exhibition that was at SMK in 2016, is a good example. The exhibition offered both children and adults the opportunity to delve into the universe created by Pakistani artist Aisha Khalid — a place where worlds meet and merge.
- Museums can have museum classrooms. The school can move their teaching there.
- People want equal treatment, not special treatment. Place these efforts at the core of the institution’s practice.
- Determining why there is a problem is important, not merely: What is the solution?

- Disruption and interventions should also come from the inside of the institution
- Museums should think about the main message that they want to convey to the public and create a believable/compelling narrative about their societal role.
- How can recruitment programs and measures that promote diversity be inclusive for real?
- How can we describe inclusive strategies in a way that makes people connect and not alienate listeners? Perhaps an approach is to talk about the privileged people *and* the underprivileged. Talk about it as a structure and as a relational aspect, more than as an ideology
- When do we become political, pushing for what some could perceive as an activist agenda?
- Many people feel excluded. How do we describe what they have in common?
- It is a universal gesture to invite people by offering food and refreshments. SMK KOM uses this gesture to create a welcoming atmosphere.
- It is important for the facilitator/museum professional to take part in practical work as well as facilitate conversation.
- What is the perfect group size? It is difficult to say. Make sure that there are clear expectations about what the group can expect from the experience.
- It is important to open up the discussion so that we can talk about everything. There is no one correct answer to how to understand art. Sometimes some audiences need gate openers. Participants can receive a set of questions about how they can respond to the works.
- When embarking on a new path, unfamiliar topic, or uncharted thematic territory, it is important to think critically about what competence one lacks and prepare thoroughly. Museum professionals should ask themselves: What kind of preparation does the museum need to implement to engage with the relevant visitor groups?

3 EVALUATING THE NETWORK & INDIVIDUAL MUSEUM PROJECTS

What constitutes success and positive results for the network of art museums and in the museum sector with respect to the pursuit of inclusion and diversity? In the network, we focused on identifying misconceptions about this field of work in relation to the needs, benefits, and challenges of the work. The main parameters of evaluation included how

museum visitors and museum colleagues responded to the projects that network participants executed and whether museum visitors and colleagues showed an appreciation for the programs and projects. Other parameters for measuring the projects were acquiring new perspectives about inclusion and diversity, using new methods, and generating new opportunities for dialogue between the museum and its visitors.

Two of the five museums, National Gallery of Denmark and Moderna Museet, had extensive programs for new visitor populations. The three projects representing Iceland, Norway, and Åland represented relatively new museum programming. An important aspect of the network method was discussing our different understandings of notions of inclusion and diversity, particularly how relate to the broader political climates and issues of migration, structural inequality, social mobility, and demographic shifts in the Nordic region. These topics also led to discussions of how art museums can and should renew and rethink their relevance and role in a changing world and societies. The most significant points from this process appear in the recommendations and statement of value presented above in Section 1.

Notions of achievement should include a new understanding of the potential of the institution and its programing, and of the museum professional, to influence visitors and society. Another aspect of achievement is the ability to identify competence and skills that the respective museums can improve within their current structures and priorities.

- Does the museum have a comprehensive diversity and inclusion strategy?
- Do museum colleagues show interest and understand the work as a knowledge field that can improve the museum's relevance?
- Do museum leadership and staff regard inclusion and diversity work as a charitable endeavor or as a tool for building relevance and new relationships?

The ability to reflect on and discuss these questions, using shared knowledge from the network and the individual projects as empirical evidence, is an important measure of the network's effectiveness. In Section 4, the participants describe their individual projects, and in Section 5, they reflect on the lessons and value of the network.

Early in the project, the project managers noted that, with one exception, none of the network participants worked in leadership positions or the programming departments of their respective museums. Participants from three of the five museums were art educators: Ragnheiður Vignisdóttir and her successor Guðrún Halldórsdóttir (Iceland), Julie Johnsen and her predecessor Vera Østrup (Denmark), and Nina Blom Bussoli (Sweden). Two exceptions were Susanne Procopé Ilmonen, the head curator and director of Åland Islands Art Museum, and Per Odd Bakke of National Museum of Art, Architecture and Design (Norway), a special advisor in the museum's new department for Education and Audiences.

The project managers considered whether the institutional roles without overreaching decision-making authority represented a disadvantage for developing ambitious projects and methods. All participants identified existing challenges to implementing and sustaining basic diversity and inclusion programming in their respective museums. Although the Key method was a valuable and relevant model with great potential, some of its components were beyond the reach of the participants and their institutions based on current priorities and capabilities. Nevertheless, all the participants rigorously engaged the critical conceptual framework of Key to the City: Museums can and should pursue programs that build relationships with new audiences as well as create content and programs with more relevance to the interests and concerns of desired audiences and local communities.

Initially, the institutional roles and responsibilities of the participants seemed to influence the content, goals, and scope of the proposed projects. Nevertheless, all of the participants were ambitious on behalf of their institutions. Participants made valuable discoveries that can be beneficial if their institutions prioritize and operationalize them on a broader scale. The statement of value, lessons, and recommendations in Section 1 are the product of these discoveries.

While none of the participants concretely applied all components of the Key method, they nevertheless further developed and implemented specific lessons and concrete components of the method in their respective projects. Thus, two projects created new institutional goals, content, and programming. The work also led to ideas about new uses for existing programming, and two projects established innovative partnerships for their intuitions.

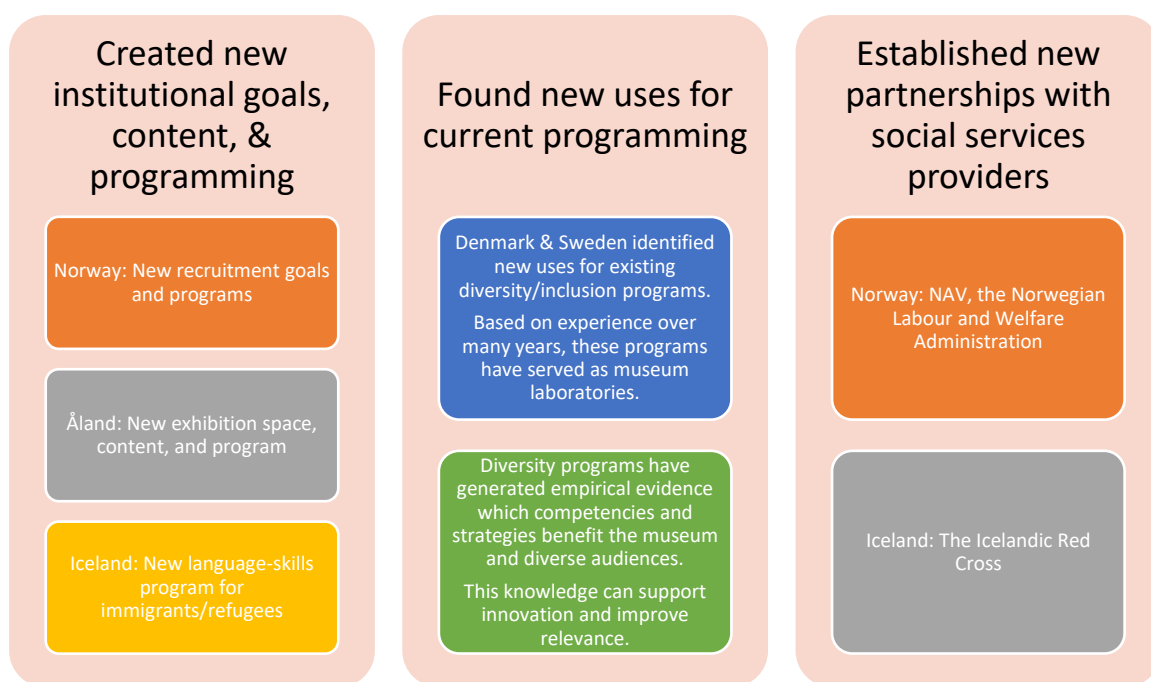


Fig.4. Three noteworthy achievements of the museum projects.

**Expand the scope of
diversity
& the uses of
inclusive practices to
develop the museum.**

Julie Johnsen (Denmark) and Nina Blom Bussoli (Sweden) used existing projects that were already part of the museum programming as the basis for their network participation. Both museums had a broad repertoire of programs for socially and culturally diverse audiences, including tailored programs

offering language practice and services for the disabled. For Johnsen and Bussoli, the network served as a forum for further developing their methods and for sharing valuable lessons and experience and discovering new aspects of diversity and inclusion strategies.

Both projects used guided tours and art to facilitate conversations with participants, encouraging them to share their reflections on art in the museum and on life in general. These seasoned professionals agreed that the dialogue-based interaction required the art educator to serve as a dialogue facilitator rather than as an art educator imparting expert knowledge. These projects also revealed that diversity and inclusion programming generated important empirical lessons concerning hosting and welcoming strategies. These lessons, which include competence about socially and culturally diverse audiences, have relevance for wider programming and are appropriate to operationalize throughout the museum. Moreover, such programming in art museums represents a live laboratory for exploring how to reform notions of inclusion and diversity within art museums. The colleagues and museum staff represent a population that requires new strategies for increasing the museum's relevance as a societal actor and facilitator of diversity and inclusion.

New partnerships involve learning by doing.

Ragnheiður Vignisdóttir (Iceland) collaborated with the Icelandic Red Cross to create Practice Makes Perfect, an Icelandic language-training program for refugees. The project represented completely new programming for the museum, expanding the programming portfolio of National Gallery of Iceland.⁹ Practice Makes Perfect partially applied the In-reach method and implemented important values that the Key method promoted. An important aspect of the project was that the museum's art educator engaged with the participants off-site—at the Red Cross project venues—before inviting them to activities at the museum. In this respect, the project attempted to learn about the interests and concerns of the target group in a “third space.” Moreover, through collaboration with knowledgeable organizations and providers of social services, the museum can acquire valuable competence and build relationships with new audiences.

⁹ Moreover, inspired by a visit to Astrup Fearnley Museum during the meeting in Oslo, Vignisdóttir proposed and implemented a new art club program for children and families. The art club was an immediate success and became part of the museum's permanent program.

**New artists &
perspectives create
new content.**

As the head of the Åland Islands Art Museum, art curator Susanne Procopé Ilmonen was a unique network participant because of her leadership position. In several ways, the ambitious QBEN project capitalized on the trainee and art project components of the Key method. The purpose of QBEN was to create new exhibition content by recruiting artists from underrepresented populations to display their artwork in a new exhibition space in the museum. By allocating museum resources to create exhibitions that present the work of international artists living in Åland, the museum sought to attract new visitors based on the relevance of the invited artist and new content. The project showed the potential to build new relationships with artists and visitors interested in the personal story of the artist.

The QBEN exhibition featured the Chilean-born artist Angelo Pérez in the exhibition, *Plats, Individ & Rymd*. The project generated media coverage and new visitor groups interested in the human story of migration in the exhibition. The artist conducted a workshop for children and a guided tour in Spanish for language students, which represented new museum content. Moreover, the museum staff gained valuable experience with this particular kind of niche programming. As head curator and leader of the museum, Ilmonen can set priorities, allocate resources, and recommend acquisitions for the museum

collection. Her participation in the network illustrated the importance of diversity and inclusion competence and awareness at the highest level of art museums.

**Pursue diversity & inclusion
from the front door to the boardroom.**

The recruitment program that special advisor Per Odd Bakke created for National Museum of Art, Architecture and Design was both unique and ambitious. Bakke's project departed the most from the Key model and method. Capitalizing on the restructuring and construction of National Museum, he envisioned a new societal role for art museums in promoting social and cultural diversity. Through the recruitment of new museum hosts with a broad range of social and cultural backgrounds, the project's goal was to diversify the museum from within. The project represented one of the new strategies that the new museum was considering. Bakke's goal was to contribute to transforming the museum into an institution that mirrors Norway's diverse society. By focusing on recruitment, the project emphasizes that diversity and inclusion in the workplace are crucial for having a diverse audience. Thus, practicing social inclusion can increase diversity and fortify the institution with complementary competence and assets that can make the museum's content, image, and societal role relevant to a wider audience.

Initially, the project managers were skeptical about using NAV, the Norwegian Labour and Welfare Administration, as the primary partner. Bakke's commitment to recruitment and a partnership with a social services provider prevailed. NAV is a public welfare agency

with a broad reach and a diverse client base. Moreover, their willingness to invest human and economic resources was of great value to the museum. The museum leadership seemed to support the project, which showed an interest in exploring new methods. Moreover, the museum was considering additional recruitment programs to support diversity and inclusion. Given the prominent status of National Museum in Norway, the signal effect of this project could create positive momentum in the museum sector.

4 THE NETWORK PROJECTS: IN THEIR OWN WORDS

4.1 Denmark: National Gallery of Denmark

SMK KOM – The weekly coffee table inspiring change, Julie Maria Johnsen, Art educator

Unique individuals in a diverse society. SMK KOM started in 2017 and is a meeting place in National Gallery of Denmark on Wednesday afternoons. The event serves people who want to improve their Danish and others who want to help them. There is always coffee, tea, conversation, possibilities for meeting new people, and an exchange of perspectives on art and life.

Every Wednesday. Around 50 people, from 16 to 84 years old, have participated. Some people come faithfully, and there are many newcomers weekly. The community includes visitors from China, Sudan, Eritrea, Syria, Iran, Iraq, Bulgaria, Lithuania, White Russia, Brazil, Morocco, France, Sweden, Australia, Argentina, Spain, and beyond. Participants have come to Denmark for a variety of reasons and have varied educational backgrounds. Some of them love art, and others had never visited an art museum.

Meeting a need and desire. The project emerged after several years of cooperation with language schools, the municipality, and NGOs to support migrants, refugees, and institutions working with integration processes. In different educational projects, participants requested more museum visits, coffee, language learning, networking, and more art!



Fig. 5. SMK KOM at National Gallery of Denmark is about coffee, practicing Danish, and meeting new people. Participants Roman and Gidrijus exchange perspectives on art and life. Photo. Kristoffer Juel.

A new museum community. SMK KOM also gave us a chance to examine how this new museum community would affect museum practice and helped us reflect on our role in Danish society. Could this community enable us to be relevant to more people? Yes, it could. It can. On many levels, SMK KOM has contributed to institutional development at National Gallery of Denmark. The cooperation with new users has raised awareness about blind spots

and museum codes, and about how exclusion relates to communication, educational activities, exhibitions, and other museum practices. SMK KOM continues to be a valuable laboratory and a weekly coffee table inspiring change.



Fig. 6. (l) SMK KOM at National Gallery of Denmark brings people together for coffee, conversation, and art. Participants describe SMK KOM as “a warm living room,” a place filled with joy and a place where you feel acknowledged and can build self-confidence.

Fig. 7. (r.) Xiao Yu Dong and fellow SMK KOM participants were active in the “Art Zone” at the Roskilde Festival in 2017. SMK KOM began in 2017 and developed further during the Nordic network initiative. The project has not only been a meeting place at the museum. Art educators and volunteers from SMK KOM have traveled all over Denmark, sharing art and Danish words.

4.2 Iceland: National Gallery of Iceland

“Practice Makes Perfect” - Ragnheiður Vignisdóttir & Guðrún Halldórsdóttir, Art educators

Practice Makes Perfect is the Icelandic-language training program of the Icelandic Red Cross.

The goal is to train language skills and expand vocabulary that has practical value for people in daily life. This social project is collaborative—participants and volunteers develop the work together.

Creative Partners. In 2018, the collaboration between National Gallery of Iceland and the Icelandic Red Cross began. Once a month, we meet at the museum, view exhibitions, and

talk about culture and heritage. Events are a social and stimulating way for new immigrants to learn about Icelandic art, language, and heritage. Visual art is our common language.



Fig. 8. National Gallery of Iceland, Reykjavik.



Fig. 9. National Gallery of Iceland, through its partnership with the Icelandic Red Cross, invites the participants of “Practice Makes Perfect” to the museum for language training and conversations about art.

Who facilitates the project? Two Project Managers—Ragnheiður Vignisdóttir and Guðrún Halldórsdóttir—in the section of Events and Education have developed Practice Makes Perfect.

Fun, social, and educational. We advertise Practice Makes Perfect as a social project that is fun but also educational. Participants learn and practice Icelandic by going to museum exhibitions and participating in guided tours, facilitated discussions, and creative activities.

- We look at 5–6 different artists or artworks.
- We discuss the artwork, placing it in a cultural context and using references to the community, memories, and emotions to stimulate participants.
- Approximately 25 participants attend the monthly events.

The collaboration between the Icelandic Red Cross and National Gallery of Iceland has benefitted the museum. The museum has gained valuable knowledge and benefitted greatly from this partnership with the Icelandic Red Cross. Using art as a common language, the museum has experienced a new relevance and form of social engagement. Practice Makes Perfect is now a permanent program of National Gallery of Iceland.

Participants can prepare well for the museum visit. They discuss the exhibition content as part of Icelandic-language training at the Icelandic Red Cross the previous day. Participants and volunteers meet the next day with a good foundation for discussion and creative activities.

What comes next? Workshops for the children! We want to expand the program with more activities for children.

4.3 Norway: National Museum of Art, Architecture and Design

Recruitment that mirrors a diverse society, Per Odd Bakke, Special Advisor

National Museum of Art, Architecture and Design (Oslo) is developing initiatives that aim to reflect the diversity surrounding us in society better. Initiatives include multicultural fellowship positions, curating exhibitions for a specific target audience, and recruiting new talent and museum hosts in cooperation with NAV. *The main priority is to achieve a more eclectic staff and, over time, a more diverse audience.*

Civic responsibility. Diversity and inclusion are vital qualities, and the museum has fundamental responsibilities as a civic institution within the humanistic tradition. These strategies are not only a way of accessing a diverse and competent group of people.



Fig. 10. The new National Museum of Art, Architecture and Design, Oslo will open in 2021.

Pursuing equality. Progress is dependent on leadership and a corporate culture that treats everyone equally. This work is not about counting heads, competences, nationalities,

cultures, languages, or networks in the organization. There is strength in the sum of our differences—and we must learn to extract and capitalize on those qualities for the benefit of our audiences.

4.4 Sweden: Moderna Museet, Stockholm

Art as a conversation language, Nina Blom Bussoli, Art educator

People and partners. My project reflects an interest in meeting people from different parts of the world and sharing my love and knowledge about the art and the museum. To reach this new group, I understood that I would need a good partner. The choice fell on international acquaintances, who for many years arranged language cafes around Stockholm, often at museums. I have worked with many different age groups at the museum. Since I often work hands-on in our studio with painting and sculpture, I wanted to offer this group of language learners such an opportunity.

Sharing art and language. From the beginning, the activity was about conversations in the surroundings of the collection and our temporary exhibitions. The conversation provided participants the opportunity to analyze the artworks using their individual linguistic levels.

Exploring insight. It is interesting to hear different ways that we interpret images. I hope and think that meeting with an art educator in an exhibition can offer useful insight into the power and complexity of the art. This shared activity can increase the understanding of what art can convey to all people, regardless of age, gender, and background.



Fig. 10. Moderna Museet in Stockholm hosts an ongoing workshop for students of Swedish for immigrants (SFI).



Fig. 11. A participant who fled the war in Syria made this clay figure after his encounter with Giacometti at Moderna Museet. He believed that his figure had a suitcase in his hand but had lost parts of himself on the long journey to Sweden.



Fig. 12. At Moderna Museet in Stockholm, a participant from Bolivia made this painting representing his hometown, where the ground is fertile and the weather is mostly sunny.

4.5 Åland: Åland Islands Art Museum.

QBEN. Small space, impactful relationships, Susanne Procopé Ilmonen, Curator

What is QBEN? Åland Islands Art Museum created QBEN as a new forum and exhibition space to increase accessibility to art. The Art Museum was seeking new insights and broader perspectives on art and culture in society. Our goal was to use an existing space inside the museum for a new concept and redesign it for the new purpose, based on availability, resources, and the museum's strategies. We named the exhibition space QBEN.

We hope that QBEN enables us to:

- Identify new talent, launch new artists, and even reveal controversial subjects.
- Reach new and broader visitor groups by reflecting on the museum's relevance.

QBEN method. QBEN will offer four exhibits per year, two of which will feature newly arrived or less established artists. The Art Museum will curate the exhibits with the artist and assist with administration and practical execution. We hope Åland Islands Art Museum can also function as a liaison between other institutions and artists.

Angelo Pérez. Plats, Individ & Rymd

We contacted the artist Angelo Pérez from Chile, and he created the exhibition *Plats, Individ & Rymd*, about contemporary people and society. The exhibition pays homage to people who divide and mix their roots, despite culture and origins. Pérez moved to Sweden in 2010. He has lived in Åland since 2017. Angelo's imagination and artistic language provoke reflection and emotions and contribute to an understanding between individuals, conditions, and their environment.



Fig. 13. (l) Artist Angelo Pérez combines painting and graphic art to explore different trends in contemporary art. Fig. 14. (r) Artist Angelo Pérez with curator Susanne Procopé Ilmonen at the opening of the exhibition in QBEN at Åland Islands Art Museum.



Fig. 15. More than 80 participants attended the workshops Angelo Pérez held with children.

What we learned. With small resources, we can create a space and a forum for new artists and visitor groups and help make the museum more inclusive. We have tried to erase invisible boundaries with this project. It has been easy to find and involve interested artists, and the challenges have been mainly regarding communication. The exhibition has created an intimate atmosphere, and the museum has gained new visitor groups. The museum staff considers the project rewarding and successful.



Fig. 16. The local papers and radio station attended the press conference at Åland Islands Art Museum, where they met the artist Angelo Pérez.

5 COMPETENCE & AWARENESS. PARTICIPANTS REFLECT

Inclusion and diversity represent fields of professional competence as well a process that seeks to influence power relations in society but also within cultural institutions. In this section, the network participants summarize important terms, questions, and discussions in the network in their own words. Which topics inspired the most debate? How did the discussions influence their projects and ideas about art museums as agents of change?

Participants prepared reflections about their work in preparation for the closing conference Nordic Dialogues 2–3 December 2019. The reflections below summarize what these museum professionals regard as important competence and enhanced perceptions developed during the project period.

5.1 Julie Maria Johnsen, Denmark

YOUR POWER MAKES ME POWERLESS! You can find these startling words written in Kirstine Roepstorff's artwork *Desolation of the Beast* (2002) at National Gallery of Denmark. "Power" is one of many issues that we have discussed intensely and extensively in the network. I have found this rewarding and imperative to reflect upon when working with diversity and inclusion. Power—power structures and power relations—is somehow part of the essence of diversity and inclusive strategies. I experience matters concerning diversity and inclusion as a field of tension at museums and in society. Maybe this is so because diversity-and-inclusion work raises questions about power?

5.2 Nina Blom Bussoli, Sweden

Sharing experience. The most important part of our network has been the opportunity to exchange experiences about diversity work at our respective museums. It has been interesting to hear both about difficulties and, of course, everything that has been successful.

Learning new strategies. Being able to share methods and events but also to receive suggestions for developing my project has been very interesting and rewarding. After our network meetings, I have taken on the experiences and methods of the other participants, and I feel that I have been more open to testing different ways of working with my group. Having professional guidance that has been able to deepen and problematize these sometimes challenging but important issues has also been beneficial.

5.3 Per Odd Bakke, Norway

The network conversations have served as a tool for calibrating our museums' assignments in relation to political and cultural movements and changes surrounding us in society. Our discussions reinforced existing signals that our museums are not as relevant as they *could* and *should* be. The conversations strengthened the notion that art museums resemble mausoleums. For many people, art museums appear as monolithic organizations whose self-image and history make them resistant to change.

Important insights. Our museums appear to be a little out of step with a world that, in many respects, changes faster than our institutions do. Through our discussions, I learned that art, architecture, and design could have tremendous purpose and impact if we connect much more broadly to the educational system, libraries, and social services.

Wake-up call. Involving our dedicated contacts at NAV Oslo and working together with them has been an inspiration and a wake-up call. We must recognize the museum as a civic institution in a broad sense. Leadership that uses curiosity as an approach to diversity and inclusion is fundamental for further developing art museums.

5.4 Ragnheiður Vignisdóttir & Guðrún Halldórsdóttir, Iceland

A question. At our network gathering in the Åland Islands in November 2018, we discussed the question: “Who do we not see in our museum?” Our answer: new immigrants. They are new to our society, and they are an audience that is challenging to reach. Now, we are participating in a collaborative network where we will develop practical skills to reach new guests, especially people with an immigrant or refugee background.

Reaching Out. We decided to collaborate with the Icelandic Red Cross, which has built up a valuable network for immigrants, supporting them and allowing them to build networks and increase their participation in Icelandic society. Their team invited National Gallery of Iceland to get involved with the program Practice makes Perfect. Volunteers and immigrants meet once a week to speak Icelandic, always focusing on a specific topic.

Our approach. At National Gallery of Iceland, it is important to learn about diversity and inclusion. Having an open conversation with a specific target group has been a successful strategy for reaching out and creating a new program. We also want the project to be rewarding for all parties. The main goal of this project is to develop and sustain relationships with new audiences.

5.5 Susanne Procopé Ilmonen, Curator, Åland

An important lesson. The most important lesson we learned was that art is a universal language, and everyone can use it and make their interpretation. Art museums are a perfect platform for creating meetings and bringing people together. The network collaboration has initiated important thought processes and highlighted difficult questions while enabling the network to connect art museums that could support each other.

Rewarding. It has been rewarding and interesting to meet other colleagues from the Nordic countries to discuss very relevant and timely questions. Although the participating museums differ regarding resources, we still have the same problems and can resolve them in similar ways.

Purpose. The purpose of our project QBEN is to reach new and broader visitor groups by reflecting on the museum's relevance. The goal is to make everyone feel welcome to come in and experience the art. At the same time, we want to broaden the perspective of the museum staff and society. With few resources, it is possible to create a space and a forum for new artists and visitor groups and help make the museum more inclusive. QBEN, the project at Åland Islands Art Museum, has created an intimate atmosphere, and the museum has gained new visitor groups.

6 CONCLUDING REMARKS

The network of art museums represented an opportunity to discuss diversity and inclusion while emphasizing how these issues relate to power relations and structures in society and in art museums. The network has generated insight about how specific institutions use diversity and inclusion methods in programming and for institutional development. We would like to highlight three points that merit further attention in future initiatives that treat diversity and inclusion in museums and cultural institutions:

- The interaction between diversity, museum development, and the museum's future relevance
- The need to recruit and educate museum leaders and staff with competence in diversity and inclusive practices
- The interaction between national cultural policies and institutional priorities

In general, museum professionals have viewed diversity and inclusion as part of so-called “audience development” and special programming that serves “non-traditional” and underserved populations. This approach generally defines populations as “others” and in terms of characteristics defined as culturally and socially “different” in relation to normative and “majority” notions. The pursuit of diverse audiences and programming is generally divorced from the notion of being a diverse and inclusive institution “from the front door to the boardroom.” Thus, a critical finding of the network is that museums must diversify from within to fortify the institution using the ABCs of diversity and inclusion: awareness, building skills, and competence.

Between 2000 and 2018, the Nordic population increased by 2.7 million (Heleniak et al. 2018: 44). While 30% resulted from natural increase, 70% was from net migration from the

immigration from outside of the Nordic region (ibid). Thus, by focusing on awareness, building skills, competence, and developing networks in support of diversity and inclusion, cultural institutions invest in the future of the museum and society.

Based on discussions about the projects, museum practices and priorities, and social life in the Nordic region, we have concluded that museums must set clear and concrete priorities for developing and diversifying their competence and human resources. Art museums should aspire to be multi-disciplinary and inclusive institutions that pursue diversity to increase their relevance for society and attract broader audiences in the future. To achieve this goal, museums need to recruit and mentor relevant competence and talent as well as strive to mirror the societies they serve.

Another insight from our work is that cultural policies in respective Nordic countries represent the baseline or starting point for diversity and inclusion, not the horizon of what is possible for museums to achieve. To create strategies that serve the needs of individual institutions, museum leaders and professionals need to build diversity and inclusion skills and competencies to reflect changes in society. Just as emigration changed Nordic societies in the 19th century, immigration is changing societies today. In the future, the relevance of museums will depend on the innovative use of multi-disciplinary knowledge to reframe perspectives on art, for example, as a language of human expression and experience.

Institutions have not fully identified a compelling incentive to prioritize diversity and inclusion “from the front door to the boardroom.” Instead, programming has mostly focused on “audience development” through appealing to new visitor groups. Moreover, institutional strategies to reach underserved communities often have a peripheral or non-essential status in museums. Moreover, the demand for diversity programming often

exceeds the economic and human resources that institutions allocate. The funding might be unpredictable and the purpose misunderstood. At times, the museum professionals assigned to manage such programs experience that the programming has a low status or that relevant knowledge that emerges from the programming does not penetrate the wider museum ecosystem. TrAP addressed this challenge as follows in its initial project description for the network:

Within the participating art museums, we wish to reach both curatorial and artistic managers in addition to the museum's communication, education, and marketing professionals. It was necessary to meet and collaborate with different departments because the effort to meet the audience is often delegated to an isolated part of the staff of an institution, while artistic management does not always participate. [...] To create change, the work with inclusion must be understood as a core task in the cultural institution itself, and central to what institutions are working towards and in the artistic work.

This ambition did not come to fruition, except at Åland, where the museum director was a network participant.

Thus, several challenges involve how leaders and politicians conceive of the societal roles of cultural institutions and the relevance of diversity and inclusion strategies as resources and tools that can develop archives, libraries, and museums. Our experience is that the higher in the institutional hierarchy that the responsibility for diversity and inclusion rests, the more ambitious the efforts become. To incentivize, prioritize, and place this form of innovation at a leadership level, political leaders that fund our institutions must meet the challenge, fund the work, and communicate bold expectations.

Diversity and social inclusion are critical issues for museums and society. Thus, to secure the relevance and future status of art museums, it is important that each institution invests in a team of competent professionals that is responsible for assessing and facilitating the implementation of these strategies within a broader framework of innovation and multi-disciplinary enrichment. Whom does diversity and inclusion programming serve? As part of a comprehensive institutional strategy in pursuit of innovation and relevance, diversity and inclusive practices can benefit the museum, visitors, and society in general.

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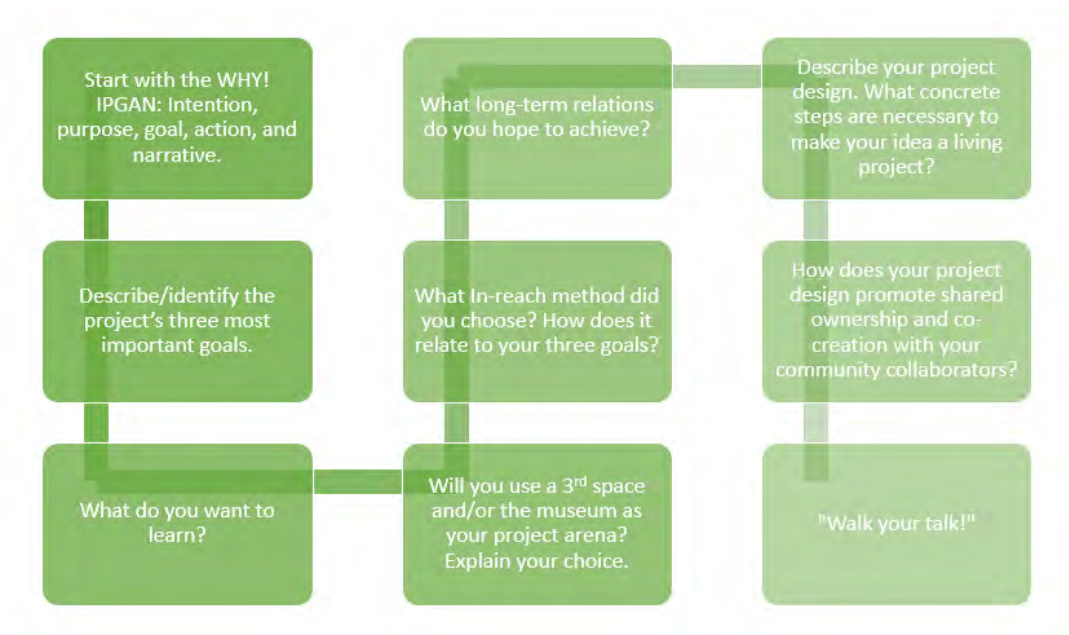
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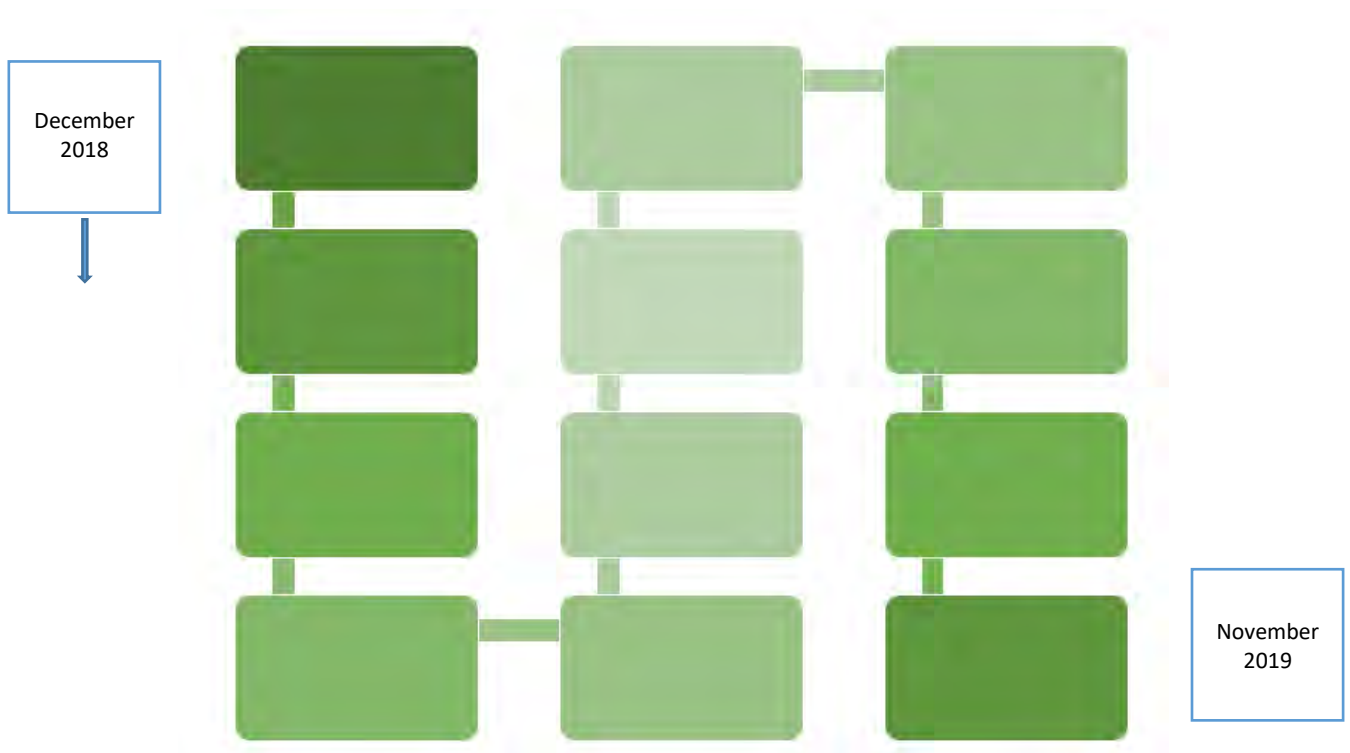
8 APPENDICES

8.1 Appendix A. Planning Materials from Meeting 3


Project Design & Development



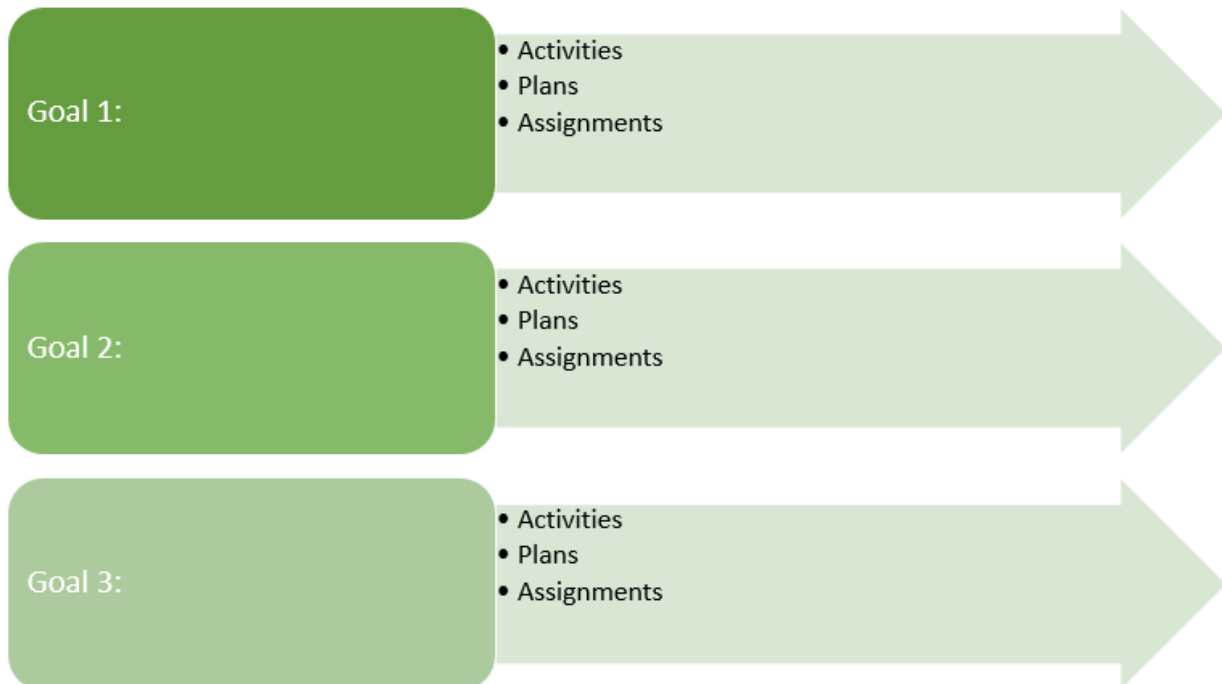
Update your road map. Outline your main goals and activities for December 2018 to November 2019.



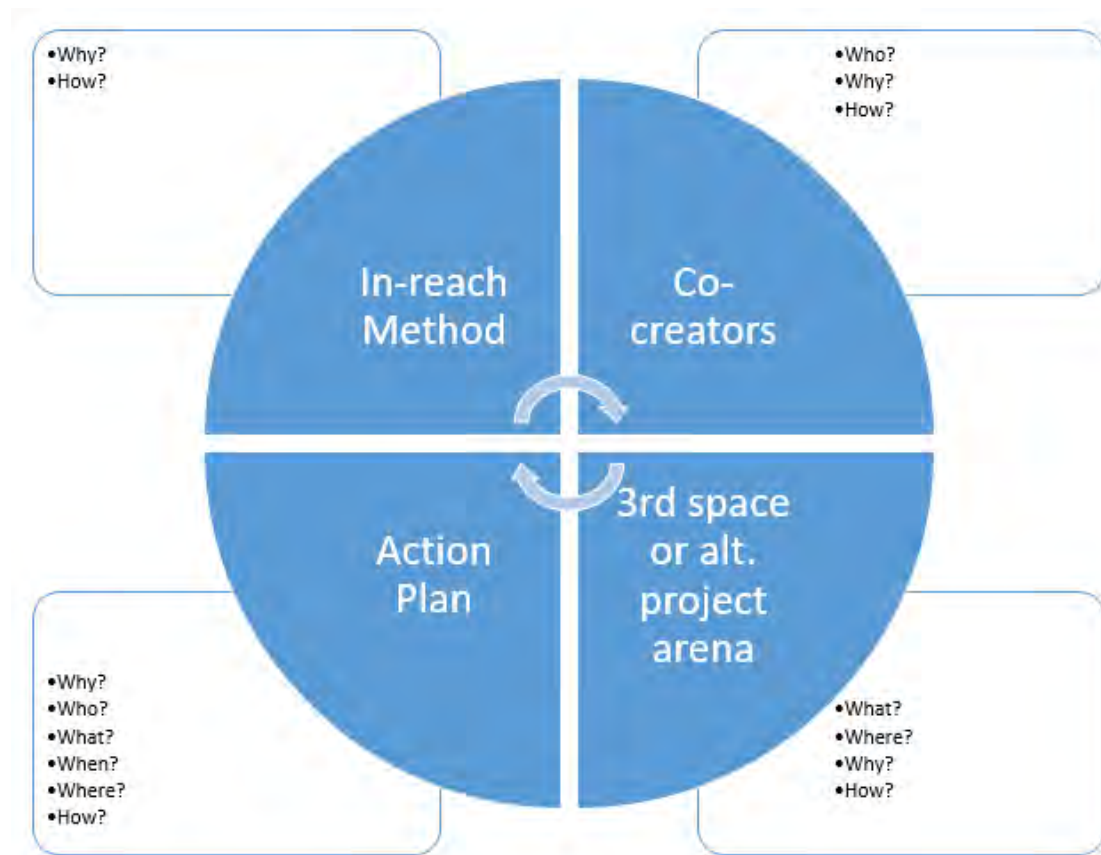
	Project Goals
	1.
	2.
	3.

	How does your In-reach Method relate to your goals?
	1.
	2.
	3.

Describe and prioritize necessary activities, tasks, and assignments to achieve the project's three main goals:



Elaborate the details of your project design.



8.2 Appendix B. Monthly Check-in – Reflections on the Living Project

The purpose of the document is to help you reflect on aspects of the living project and to collect information about the project's progress, your use of the method, and your reflections about your individual practice. Answer questions 1–20 between December 2018 and November 2019. Answer questions 3–20 January through October 2019.

1. Describe your institution in three words.
2. Describe your project in three words.
3. What three words best describe how your individual practice is going?
4. What could be better?
5. What new insight and experience have you gained?
6. Describe the project activities the past month. Where are you in relation to your roadmap?
7. What are your collaborators' current responsibilities and tasks?
8. Summarize your achievements in relation to the first, second, and third goals.
9. What has been easy?
10. What has been difficult?
11. I am curious about ... :
12. I don't understand ... :
13. I am frustrated because ... :
14. I am excited/encouraged because/about ... :
15. Please log your questions, comments, and interesting observations.
16. Are you satisfied with your efforts this month?
17. Have you met your own expectations? How or why not?
18. Describe how you tackled a recent or unexpected challenge related to the project.
19. Please share any feedback from your community collaborations.
20. Please share any additional suggestions, questions, and observations.

8.3 Appendix C. Remarks from Nina Blom Bussoli

It has been important for me as an art educator at Moderna Museet to collaborate with other museum professionals from our neighboring Nordic countries who are also working on the issues. These issues are so urgent that we should continue to work with them. It has created a greater weight for my project, which is about the inclusion of new groups in the Moderna Museet. I have received tips and methods on how I can develop and move forward with my diversity work here.

It has been very interesting to both note major similarities in hierarchies at museums of the same size as my own and at the same time, listen to the smaller museums' more flexible attitude and opportunities to work in new ways with the inclusion of new groups to achieve more diversity. We have had very interesting talks and workshops, and I have learned a lot from thinking together about how best to continue to work with diversity. Both Michelle and Hilde have been very knowledgeable and skilled at holding interesting talks and workshops that have increased awareness about knowledge diversity.

This is a very important job, but we also need to realize that we have everything to learn from dialogue and understanding our Nordic character. We share a lot, but of course, we also have great differences depending on where we are. We have similar strengths and similar weaknesses in the Nordic countries, which are important to highlight and consider.

It has also been important for me personally to see new places and new museums to gain a greater understanding of my work and my workplace. The opportunity to travel and see each other's different working environments has been extremely important—being able to take part in new environments and new museums has provided new insights and

inspiration. Unfortunately, the network never had the opportunity to visit my workplace. It would have been nice if it had been included, as I had also thought it would have been fun and rewarding to host this nice and interesting network group.

It would be very nice if we could continue to meet, but maybe less frequently—maybe once or twice a year. We could also keep in touch via e-mail and tell each other about interesting books and studies that we have read. Maybe we can circulate material before our meetings that everyone can read and discuss together to go deeper into these interesting issues. Still, I am very happy to have several network meetings—preferably in different places in the future. It feels very valuable to have such a good connection, which the network has been, and to continue this important work.

8.4 Appendix D. Resources used during Meeting 3

- Arts council UK: <https://www.artscouncil.org.uk/how-we-make-impact/diversity>
- Museum Association (UK): Discrimination: <https://www.museumsassociation.org/news/25072016-institutional-discrimination-damaging-museum-sector-diversity>
- Transformers: www.museumsassociation.org/professional-development/transformers/15042014-transformers-radical-change-in-museums
- Transformers Case Studies: <https://www.museumsassociation.org/professional-development/transformers/transformers-case-studies>
- Report on diversity <https://www.museumsassociation.org/museums-journal/comment/02012015-arts-sector-must-learn-think-diversity>
- Jobbloop www.jobbloop.no
- Apprenticeship: <https://www.museumsassociation.org/museum-practice/apprentices-and-trainees>
- Museum Hue <https://www.museumhue.com/hue-news>
- Project Row Houses <https://projectrowhouses.org/>
- Å kysse frosken: <https://www.kulturradet.no/kunstloftet/vis-artikkel/-/kl-artikkel-2010-maitekst-oyvind-olsholt>
- Is diversity dead? <https://www.museumsassociation.org/comment/policy-blog/01032017-is-diversity-dead>
- How African-American Artists Fought to Diversify Museums: <https://www.artsy.net/article/artsy-editorial-how-african-american-artists-fought-diversify-museums>
- The museum will not be decolonised: <https://mediadiversified.org/2017/11/15/the-museum-will-not-be-decolonised/>
- Marianne Ibrahim: <https://www.culturedmag.com/marianne-ibrahim/>
- American Alliance of Museums: initiative to diversify museum leadership: <https://www.nytimes.com/2019/01/16/arts/design/museums-national-diversity-initiative.html>
- Mellon Foundation Survey of Diversity in Museums <https://mellon.org/resources/news/articles/Diversity-American-Art-Museums/>
- With New Urgency, Museums Cultivate Curators of Color: <https://www.nytimes.com/2018/08/08/arts/design/museums-curators-diversity-employment.html?action=click&module=RelatedCoverage&pgtype=Article®ion=Footer>

SLUTRAPPORT

NORDISK FORUM FOR INTERKULTUR - NETVÆRK FOR RESSOURCECENTRE



NORDISK FORUM
for INTERKULTUR

2018 - 2019

OPDRAGET

Norsk Kulturråd ledte i perioden 2017 – 2019 projektet «Inkluderende kulturliv i Norden». Som del av projektet og på baggrund af et ønske fra den Nordiske arbejdsgruppe reetableredes Nordisk Forum for Interkultur (NFI). NFI skulle være et kompetencenetværk og gennemføre sine aktiviteter i perioden fra april 2018 til december 2019.

Reetableringen af netværket skete som en del av satsningsområdet «*inkluderende institusjoner*». NFI skulle tilbyde kompetence til institutioner i kulturlivet. Det var også en målsætning at netværket skulle bidrage til at løfte nye stemmer frem og det blev derfor også en del af satsningsområdet «*Inkluderende offentlighet*».

Rapporten her er en formel afrapportering af NFI's opfyldelse af det stillede opdrag.



NFI netværkets
styregruppe fra et
møde i Drammen
15. januar 2019.

ANSVARLIG FOR OPDRAGETS GENNEMFØRSEL

Center for Kunst og Interkultur (CKI) i København undertegnede aftalen med Norsk Kulturråd på vegne af NFI og stod for projektledelsen, økonomistyring og sikring af gennemførelse af opgaverne.

Projektleder var Niels Righolt

TIDSRAMME

Projektet gennemførtes fra april 2018 til og med december 2019

ØKONOMISK RAMME FOR PROJEKTET

Der aftaltes en ramme på NOK 436.000,- for netværkets indsatser i ovennævnte periode.

Beløbet udbetaltes i tre rater: 50% ved indgåelse af kontrakten, 25% til fakturering 1. juli 2019 og 25% til udbetaling, når nærværende rapport og vedlagte regnskab er godkendt.

PARTNERNE

Nordisk Forum for Interkultur netværket består per 31. december 2019 af:

Intercult (Stockholm, Sverige), TrAP (Oslo, Norge), Interkultur (Drammen, Norge), Reykjavik City Library (Island), Culture for All (Helsinki, Finland) og CKI (København, Danmark)

PROJEKTETS MÅLSÆTNING

Nordisk Forum for Interkultur (NFI) skulle i perioden være et tværnationalt netværk af nordiske ressourcecentre, som skulle arbejde med at:

- Indsamle og sammenfatte eksisterende data på området interkultur og kulturliv i Norden, kortlægge eksisterende rapporter og samle dem i en serie anbefalinger til branchen.
- Etablere en 'task force' af eksperter på området, som kunne bistå de øvrige netværk med procesfacitering, begrebsafklaring, udvikling af cases og projekter, udvikling af metoder og modeller til at omsætte erfaringer og ideer til konkret handling.
- Gennemføre rådgivning af institutioner og organisationer i Norden

MÅLOPFYLDELSE

Projektets målopfyldeelse og indholdsmæssige leverancer kan inddeles i henhold til ovenstående måldefinition.

I projektstarten deltog NFI's tidligere faste medlemmer. Island (december 2018) og Finland (august 2019) kom først med på et senere tidspunkt.

A) Indsamling og sammenfatning af data, publikationer og best practices i Norden:

Umiddelbart efter kontraktindgåelsen mellem NFI og Norsk Kulturråd gik partnerne i gang med at kortlægge / mappe og scanne feltet. Med afsæt i eksisterende nordiske kilder og netværk udmøntedes denne første indsats sig i rapporten "Plads i Kulturen" fra oktober 2018 (Se bilag 1). Rapporten var forfattet på de skandinaviske sprog og savnede substantielle bidrag fra Island og Finland. Det blev derfor besluttet at netværket skulle lave en revideret udgave på engelsk, opdateret med islandske og finske cases, publikationer og information om kulturpolitiske positioner.

I løbet af foråret 2019 påbegyndtes revisionen af den nordiske rapport med betydende tillæg fra Island og Finland. Samtidig foretog man efter ønske fra Norsk Kulturråd en prioritering i den tilhørende litteraturliste, så den nye publikation i stort har et eksklusivt nordisk fokus. Rapporten oversattes til engelsk og blev lanceret som "In Search for True Inclusion and Practice" i november 2019 (Se bilag 2). Publikationen designedes og præsenteredes så den kunne indgå i den store konference *Nordic Dialogues 2* - 4 december 2019 i Oslo.

B) anbefalinger til kulturbranchen og -politikken:

Som en del af opdraget skulle NFI på baggrund af indsatserne og samtalerne med de forskellige netværk samle erfaringer og betragtninger i en serie anbefalinger til branchen og til de politiske beslutningstagere. Arbejdet med at fremtage anbefalingerne påbegyndtes i januar 2019 på et møde i Drammen og afsluttedes i forbindelse med netværkets sidste samling i Reykjavik i oktober 2019. Anbefalingerne forfattedes på engelsk og kom som en lille publikation under titlen "A more inclusive cultural sector in the Nordics" (Se bilag 3) i forbindelse med konferencen *Nordic Dialogues 2* - 4 december 2019 i Oslo.

Som en del af indsatsen med at formidle anbefalinger fra projektet til kultursektoren og til det politiske niveau, deltog NFI ved Niels Righolt i arbejdsgruppen for konferencen *Nordic Dialogues 2* - 4 december 2019 i Oslo. Som en særlig opgave skulle NFI facilitere et Recommendation Lab på konferencen, hvor konferencedeltagerne skulle få mulighed for selv at give deres bidrag til anbefalinger til forandring og implementering til det politiske niveau. Bidraget fra Recommendation Lab dokumenteredes i en lille video, som også blev vist på konferencens anden dag: <https://www.youtube.com/watch?v=JZM32vWPb1E&list=PLwlkMGFvQH5JdZeoZGFxadWN0QksApFax&index=10>

På konferencen bidrog NFI også med oplæg til den første dags overordnede procesdesign og med paneldeltagere til tre af de seks parallelle sessioner på den første dag.

C) Etablering af en 'task force' som kunne bistå med procesfacilitering m.m.:

Parallelt med den første mapping af området i foråret og forsommeren 2018 etablerede NFI en 'task force' af eksperter på området, som kunne bistå de øvrige

netværk med procesfacilitering, begrebsafklaring, udvikling af cases og projekter, udvikling af metoder og modeller til at omsætte erfaringer og ideer til konkret handling.

Ideen om at skabe en 'task force' for alle netværkene under *Inkluderende Kulturliv i Norden* handlede særligt om at sikre en metodisk, vidensdreven og kontinuerlig proces, hvor den akkumulerede erfaring og viden i de enkelte netværk også kommer de øvrige til gode. Samtidig skulle 'task forcen' sikre kontinuitet i de enkelte netværk, monitorere og udvikle processerne. Et medlem af 'task forcen' kunne således optræde som en gennemgående facilitator for et netværk, mens de øvrige kan aktiveres som særlige fagspecifikke ressourcer.

Niels Righolt fra CKI var facilitator for et projekt under det Nordiske Musik- & Kulturskole netværk (KIL) og Michelle Tisdal fra TrAP faciliterede et tilsvarende projekt blandt kunstmuseer. Kaja Jorem aktiveredes som fagspecifik ressource til KIL projektet, Iwona Preiss fra Intercult, Hilde Maisey fra TrAP og Niels Righolt deltog i hver en samling i biblioteksnetværket, Hilde Maisey deltog også i samlinger i museumsnetværket samt havde en samling med Kunstnernetværket.

'Task forcens' rolle i de forskellige netværk varierede fra gang til gang, men var typisk at være kvalificeret dialogpartner, vidensperson og i enkelte tilfælde at bistå med facilitering af spørgsmål og fokus i de enkelte samlinger.

Det var overraskende svært for netværkene at tænke 'task forcen' ind som en ressource i udformningen af deres samlinger. Noget som måske snarere skulle have været et vilkår fremfor en mulighed.

I tillæg til 'task forcen' formulerede NFI en mulighed for de øvrige netværk at kunne modtage en rådgivning, så tæt på deres / deltagernes egen virkelighed som muligt. Der blev åbnet for et 'surgery' format, en virksomhedsnær en-til-en rådgivning gennem en - to gange en times skype rådgivning med tilhørende procesarbejde. Det er en ofte meget effektiv og omkostningslet model, som også kan presses ind i ellers fyldte hverdage.

I Danmark gennemførtes to surgeries af hver to rådgivningsgange med deltagere fra Kulturskolenetværket, samt et længere procesvejledningsforløb med projektlederne for Kunstnersammenslutningsnetværket. I Norge gennemførte TrAP rådgivningen af Museumsnetværkets deltagere i regi af deres samlinger. Ingen af de øvrige netværk benyttede sig af muligheden.

Generelt var det svært at formidle surgeries som en værdifuld rådgivningsmulighed. For at kunne have været mere udviklet, skulle det nok have været en formuleret mulighed for alle netværkene fra begyndelsen.

D) Videndeling og rådgivning til politiske myndigheder, institutioner og organisationer i Norden:

NFI's styregruppe har siden efteråret 2018 deltaget i formidlingsevents, seminarer og møder initieret af Norsk Kulturråd med de nordiske kulturråd, ministerier, myndigheder og institutioner.

Udover præsentationer for styregruppen for Inkluderende Kulturliv i Norden (København, Oslo og Stockholm) har NFI deltaget med præsentationer for myndigheder og institutioner i både Norge, Sverige, Ålandsøerne, Island, Færøerne og Danmark. Fra NFI har Kaja Jorem (Interkultur), Iwona Preiss (Intercult), Kristín Vilhjalmsdóttir (Reykjavik City Library), Hilde Maisey (TrAP) og Niels Righolt (CKI) deltaget med præsentationer og workshops.

NETVÆRKETS EGEN VIDENDELING OG NETVÆRKSMØDER

For at have kontrol med opgavets forskellige dele og opgaver og ikke mindst for at kunne sikre at læringen fra de andre netværk blev bragt i spil i forhold til udarbejdelsen af rapporterne og anbefalingerne, blev det tidligt besluttet at NFI netværket skulle mødes regelmæssigt.

På møderne har fokus været på netværkets egne opgaver, på at dele erfaringer fra de øvrige netværks møder, udveksle forskellige formater og metoder, samt følge op på igangsatte processer.

NFI netværket har som en del af Inkluderende Kulturliv i Norden afholdt følgende møder:

- 30. januar 2018: Stockholm - beslutning om at indgå aftale med Norsk Kulturråd.
- 10. april 2018: Skypemøde (halvdag) – Detaljeplanlægning i forhold til aftalen
- 19. juni 2018: København – Planlægning og fokus på mapping og rapport
- 9. oktober 2018: Oslo – Rapport og task force fokus
- 14. – 15. januar 2019: Drammen – Opfølgning på rapport, fordeling af nye opgaver, rådgivning og vidensdeling
- 7. marts 2019: Skypemøde (halvdag) – Gennemgang af de forskellige delmomenter ift. aftalen
- - 2. april 2019: København – Arbejdsrunde med fokus på anbefalinger, den nye rapport på engelsk, oplæg til slutkonference
- 12. – 13. juni 2019: Gdansk – Fokus på anbefalinger (skrives), rapporten og 1. oplæg til recommendation lab på konferencen
- 9. – 11. oktober 2019: Reykjavik – Færdiggørelse af anbefalinger, styregruppe kommentarer til rapporten, diskussion af oplæg til konferencen og NFI's bidrag.

Udover alle møderne har der været en del mailkorrespondance, skypemøder med enkelte netværkspartnere etc. For at kunne have et fælles overblik skabtes en Basecamp side, som projektlederen for *Inkluderende Kulturliv i Norden*, Silje Eikemo Sande, også fik fuld tilgang til. Der findes alle referater, inspirationsdokumenter m.m.

RESULTAT / KOMMENTAR

Gennem *Inkluderende Kulturliv i Norden* blev det muligt at reetablere NFI - Nordisk Forum for Interkultur, som ellers havde levet en noget sovende tilværelse i nogle år, efter en intensiv dialog- og udviklingsperiode mellem 2007 og 2012. Set i det lys, har det været en uvurderlig proces for netværket! Dets styrker og udfordringer er blevet belyst og med det overordnede projekts fokus, er NFI blevet genetableret som en sagligt kvalificeret aktør i det interkulturelle felt. Særligt arbejdet med at få et så nær et fuldstændigt overblik over feltet, som muligt, har spillet en rolle for NFI's potentiale som kvalificeret dialog- og videnspartner i fremtidige projekter og initiativer, både nationalt for de enkelte organisationer og nordisk for NFI som helhed.

Den nuancerede og komplekse struktur i både det overordnede projekt og i NFI's egne leverancer kunne have været underlettet gennem en tydeligere kobling til de øvrige netværk. I den forstand er oplevelsen i NFI's styregruppe, at det generelt var svært at nå frem med de tilbud, NFI havde at tilbyde.

Foruden de forskellige processer med de øvrige netværk, den interne vidensdeling og erfaringsudveksling har arbejdet med de tre publikationer været en meget tilfredsstillende proces, som har givet NFI partnerne et konkret 'visitkort' at arbejde videre med.

FREMTID

NFI vil på baggrund af erfaringerne fra *Inkluderende Kulturliv i Norden* gå videre med udformningen af et eget projekt, som konkret skal bygge på de institutionelle anbefalinger, der er formuleret i anbefalingerne "A more inclusive cultural sector in the Nordics" (bilag 3). I skrivende stund arbejdes der mod en ansøgning til de nordiske fonde i foråret 2020.

BILAG TIL RAPPORTEN

Bilag 1: "Plads i Kulturen", NFI Rapport, Oktober 2018

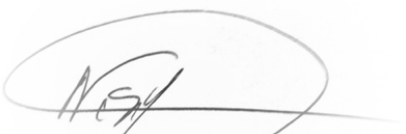
Bilag 2: "In Search for True Inclusion and Practice", NFI Rapport, November 2019

Bilag 3: "A more inclusive cultural sector in the Nordics" NFI Recommendations, December 2019

Bilag 4: CKI Resultatopgørelse for projektet NFI - December 2019

København 28. januar 2020

CKI – Center for Kunst og Interkultur



Niels Righolt
Projektleder for NFI netværket



Nordiske kunstnere med flerkulturel baggrund

Afrapportering af udviklingsprojektet

Indledning

Takket været midler fra henholdsvis Norsk Kulturråd og det islandske Kulturministerium har Dansk Kunstnerråd - som paraplyorganisation for i alt 24 danske professionelle kunst og kulturorganisationer - haft muligheden for at igangsætte et tværfagligt og tværnordisk kunstnerisk udviklingsprojekt med titlen Nordiske kunstnere med flerkulturel baggrund.

Nordiske kunstnere med flerkulturel baggrund har ageret som en netværks- og erfaringsgruppe, og netværket skal ses som led i et ønske om at fremme en inkluderende nordisk offentlighed, hvor både nye og etablerede kunstnere med indvandrere og -eller flygtningebaggrund bliver løftet ind i samfundsdebatten og får mulighed for at dele ud af deres erfaringer og baggrund gennem bl.a. workshops og kunstnertræf. Med udviklingsprojektet blev der rekrutteret et team af 17 professionelle kunstnere med nordisk og flerkulturel baggrund, som både byder ind med tanker om deres kunstfaglige disciplin og deres flerkulturelle baggrund. Alle kunstnere blev rekrutteret gennem de kunstfaglige organisationer i Norden og Dansk Kunstnerråd sørgede for opsætning af opencall og koordinere oversættelse, telefonmøder samt henvendelser til kunstorganisationerne, så opencall blev delt i kunstorganisationerne.

Netværkets anbefalinger til beslutningstagere og magthavere havde både fokus på, at det er vigtigt med mangfoldig beslutningskompetence – og at kunstinstitutionerne også kigger indad for at nedbryde institutionelle fordomme og sikre investeringer til området.



A. Målsætning :Proces, rekruttering og opencall

Målsætningen med udviklingsprojektet var tresidet. 1) At sikre et netværk og udvide de enkelte kunstneres nordiske netværk. 2) At udarbejde anbefalinger til det institutionelle plan 3) At udarbejde anbefalinger til fondsstrukturer. Udarbejdelsen af anbefalingerne skete gennem en proces, hvor de enkelte kunstnere gennem workshops først introducerede de udfordringer og potentialer, som de så i det at arbejde tværkulturelt. Herefter arbejdede de i workshops med udvalgte tematikker. Gennem dette arbejde skulle de både

påpege udfordringerne og begynde udspil til løsningsmodeller. Workshop i København satte rammen for det videre arbejde med de endelige anbefalinger til Kunstnertræffet på Island.



På billedet ses kunstnere i netværket til workshop i København.

C.Tværnational og tværkunstnerisk sammensætning af gruppen

Netværket var langt fra tilfældigt sammensat. Målsætningen med udviklingsprojektet var at få sammensat et netværk af kunstnere, der ikke alene repræsenterede forskellige kunstarter (scenekunst, kunsthåndværk, litteratur, musik, billedkunst) men også kom med forskellige nordiske nationale erfaringer og forskellige flerkulturelle baggrunde. Kunstnerne var alle opvokset i Norden

men født med en anden baggrund end nordisk. Den endelige gruppe bestod af billedkunstnere, fotografer, skuespillere, scenografer, forfattere, musikere og instruktører. Nogle af deltagerne havde en flerkunstnerisk profil. I forbindelse med rekruttering blev der udsendt et open-call gennem de forskellige kunstneriske organisationer, som var involveret. For at sikre armslængden bestod rekrutteringsudvalget i Danmark af repræsentanter udpeget af repræsentanter fra bl.a. Mino Danmark og Dansk Kulturinstitut – ikke af repræsentanter fra Dansk Kunstnerråd (idet Dansk Kunstnerråd stod for den generelle projektledelse). Fra de nordiske lande var følgende lande repræsenteret: Danmark, Sverige, Norge, Island, Åland, Grønland. Kunstnerne kom med mange forskellige flerkulturelle baggrunde og følgende lande udenfor Norden var repræsenteret gennem kunstnernes flerkulturelle baggrund: Tyrkiet, Pakistan, Nigeria, Argentina, Mexico, Polen, Sydafrika, Italien, Tyskland. De nationale kunstorganisationer var hermed involveret i at orientere om muligheden for deres nationale kunstnere – og kunne bruge udviklingsprojektet som afsats for at gøre opmærksom på potentialerne i flerkulturelle samarbejder i det kunstneriske felt.



På gruppebilledet ses kunstnerne samlet i København, herunder. Ozkan Ajrulovsk (forfatter/digter, Danmark), Nomzi Kumalo (sanger/producer/Norge), Toni Usman (instruktør /Norge), Parwa Pizadeh (danser/Sverige), Lara Alessandra Sana (fotograf Sverige), Lisbeth Karline (billedkunstner, Danmark), Katrina Bugaj (scenograf Danmark), Helen Al-Janabi, (skuespiller/instruktør/Sverige) Phyllis Akiny (danser, Danmark), Pelle Åkerström(scenekunstner/Sverige) , Serife Kart (billedkunstner Danmark), Ufuoma Overo (forfatter/Island), Veronica Salinas (forfatter/Norge). Caja Petersen, Anne-Mette Wehmüller og Gitte Christensen (sekretariatet Dansk Kunstnerråd), Basher Nofal (Sverige/billedkunstner). For en samlet beskrivelse/sammensætning af netværket, se her: <https://dansk-kunstnerraad.dk/nordisk-projekt/>



Opencall ovenfor blev udsendt gennem de nordiske kunst og kulturorganisationer og oversat til en række nordiske sprog, da netværket skulle sammensættes.

D. Sammenfatning af fokusområder fra fælles workshop

Fra den første introduktion stod det klart, at deltagerne i netværket havde meget på hjerte, og også mange ting, der forenede dem. I workshoppen blev der arbejdet med en række væsentlige temaer, når vi taler samfundslederskab.

Workshoppen berørte temaer som identitet, demokrati og deltagelse, nordisk fællesskab, brobygning til samfundet, nye nordiske stemmer, erfaringer og nye kulturer på tværs af kulturer.

Der blev sammenfattet en række fokusområder for det videre arbejde. Nogle af de barrierer, som kunstnerteamet bl.a. forholdt sig til, var samfundets forventninger. Det blev hurtigt klart, at der var et entydigt ønske om at blive set

og anerkendt gennem kunstnerisk virke. "Vi er ikke "dem", "de" tror vi er. Vi er ikke kun flygtninge. Vi har erfaringer, uddannelser mm. Et andet gennemgående tema handlede om selvforståelse ved at være bevidste om at anerkende kulturelle rødder. Man skal ikke adskille sig fra sine rødder, så er man *ikke* et helt menneske.

E. Hvordan inkluderer vi kunstnere med flerkulturel baggrund i samfundsledelse?

Hvordan går vi fra at italesætte de udfordringer, der er forbundet med det tværkunstneriske felt – og til, at kunstnerteamets tanker ligefrem kan bruges til at fremme nordisk lederskab i fremtiden? Meget tyder på, at det lader sig gøre, idet kunstnerteamet efter blot en dags intens workshop stod klar med en række pejlemærker for, hvordan man det kunne gøres i praksis. En af de gennemgående konklusioner fra workshoppen handlede om, at udfordringen med at løfte kunstnere med flerkulturel baggrund ind i samfundsdebatten både handlede om at fremme forståelsen for kunstfaglighed på tværs og samtidig at søge indflydelse både institutionelt og på beslutningsniveau – om det er gennem organisationer, institutioner eller ved at påvirke samfundsdebatten. I løbet af workshoppen lancerede kunstnerteamet syv centrale områder, som der skulle arbejdes videre med. Følgende hovedpunkter blev konkluderet.

F. At udfordre eksisterende rammer og kulturelle barrierer

....Udviklingsprojektet rummer en interessant samtale om de individuelle kunstners vej som kunstnere og de fordomme, man bliver mødt med som flerkulturel. Når man kobler netværk som disse til det generelle samfund, ligger netværkets betydning primært i, at deltagerne kan udfordre eksisterende kulturelle barrierer og kan ændre deres position fra

udfordrede artister til aktører, som har vilje og magt til forandringer. Herudover kan netværket insistere på, at der skal tages udgangspunkt i specifikke problemstillinger, og at der bliver lagt op til flere perspektiver for flere kulturer i samfundsdebatten. Det er der i den grad brug for i dagens samfund – og de nordiske lande kan agere forgangslande i denne proces. Det er væsentligt, at der er en respekt for tradition og en viden om, hvad religioner, det religiøse, og det spirituelle betyder. Ved at fremme netværk som disse kan man sikre viden om tradition og kulturoplevelser og udfordre eksisterende normer i Norden.

Den vigtigste lærdom i netværket er forståelsen af de forskellige strukturer i Norden indenfor kunst og kulturfeltet og forståelse og respekt for kunstfaglighed. Vi er ikke kun flygtninge – vi har også erfaringer fra uddannelser og job – og vi vil gerne bidrage med disse i samfundsdebatten.

De samlede anbefalinger fra Kunstnere med flerkulturel baggrund kan ses nedenfor i de to tekstbokse. I tråd med processen i det løbende arbejde (i workshop mm.) er bidragene fra kunstnerne opdelt i en række generelle anbefalinger og forslag til ændringer i fonds-strukturer.

Anbefalingerne blev overrakt i form af postkort og plakat samt tilstedeværelse af kunstnerne i panel og workshop i forbindelse med en stor international konference arrangeret af Nordisk Ministerråd og Norsk Kulturråd i Oslo. Herfra er det vores håb, at netværket vil arbejde med at få nogle af tankerne implementeret gennem kontakt til deres respektive nationale institutioner mm.



"Between two continents." En række af deltagerne i netværket samlet på Island – på vej til kunstnertræf.

G. Netværkets generelle anbefalinger

1. Vi anbefaler

-at mennesker med flerkulturel baggrund er en del af hvilken som helst beslutningsproces. Flere perspektiver er nødvendige i lederskabspositioner, i organisationer, på bestyrelser, i politiske debatter, såvel som alle andre steder.

2. Vi anbefaler

-at oplysninger om repræsentation i kulturelle institutioner bliver samlet og præsenteret. Denne information bør være tilgængelig og engagere en bred offentlighed.

3. Vi anbefaler

-at kunstinstitutioner laver en gennemgang af deres eget narrativ og kulturelle tilgængelighed. Indsatserne for at nedbryde institutionaliseret udelukkelse er mangelfuld.

4. Vi anbefaler

-flerkulturelle ambassadører til alle kunst institutioner.

5. Vi anbefaler

-en bredere repræsentation i media. Synligheden og stemmer fra flerkulturelle kunstnere skal have prioritet.

6. Vi anbefaler

-at træde udenfor jeres komfortzone. Bliv en fortaler for offentlig og institutionel politikudvikling, som udøver de nødvendige systemskift, og fremmer kulturelt ligeværd og kunst, som afspejler den fulde bredde i de nordiske samfund.

H. Netværkets anbefalinger til støttestrukturer i Norden:

1. Vi anbefaler

-at større investeringer støtter opdyrkelsen af flerkulturelle platforme, som opmuntrer til møder og netværk, som arbejder i krydsfelterne kunst, kultur og Norden.

2. Vi anbefaler

-at genoverveje og revidere støttekriterierne, for at sikre en variation af støttemuligheder, som direkte støtter flerkulturelle kunstnere baseret i Norden. Dette er væsentligt for at fremme produktionskvalitet og en stadig fremgang af mangfoldighed i det nordiske kulturliv.

3. Vi anbefaler

-at støtteforvaltere begynder at acceptere anonyme ansøgninger.

4. Vi anbefaler

- At der etableres et nordisk tværkulturelt råd, der tager sig af at fremme arbejdsforholdene for kunstnere med flerkulturel baggrund, og som samtidig kan gøre samfundspotentialerne synlige.*

5. Vi anbefaler

-at der udpeges en kunsten og kulturens ombudsmand i Norden.



AVSLUTTENDE RAPPORT KIL 2018 - 2019

TILTAK	Nordisk samarbeid om «Kulturskolen som inkluderende kraft i lokalsamfunnet» (KIL)
ANSVARLIG	RAGNHILD SKILLE
TIDSRAMME	2018, VÅR OG HØST, 2019 VÅR OG HØST
PROSJEKTMIDLER	KR 200. 000.- PR ÅR = SAMLET SUM KR 400.000.- FOR HELE PROSJEKTPERIODEN

MÅLSETTING	<p>Kulturskolene i Norden skal øke sin kunnskap om og innsikt i hvordan flyktninger og asylsøkere, samt mennesker med innvandringsbakgrunn skal kunne inkluderes i det kultur- og musikkarbeidet som foregår på mange plan i de ulike deltakerkommunene. Kulturskolene skal bidra til kvalifisert praksis og få økt kompetanse og gjennomføringsevne hos kulturskolelærere, rektorer og andre involverte i kulturskolene, - både som individer og kollegium – for å arbeide med flyktninger/asylsøkere og minoritetsgrupper.</p> <p>Videre har det vært et felles mål for de nordiske kulturskoleorganisasjonene i KIL å bidra til at kulturskolene har satt fokus på metoder og verktøy for å inkludere flere grupper som i dag ikke deltar i kulturskolenes aktiviteter.</p> <p>Prosjektet har fokusert følgende områder:</p> <ul style="list-style-type: none">• POLICY/ARGUMENTASION• PEDAGOGIKK/ DIDAKTIKK• STRUKTUR /LEDELSE
TILTAK	<p>TILTAK I DELTAKERKOMMUNENE:</p> <p>Det er igangsatt – og også gjennomført - mange ulike tiltak i de enkelte kommunene knyttet opp mot arbeidet med å utvikle kulturskolen som inkluderende kraft i lokalsamfunnene. Disse er blitt delt og drøftet i KIL-samlingene.</p> <p>Viser til <i>vedlegg 1</i> i denne sammenhengen for mer utførlig oversikt over det som er satt i verk.</p> <p>KOLLEKTIVE TILTAK</p> <p>Her er noen få utdrag fra oversikten over KILs tiltak for å nå målene:</p> <ul style="list-style-type: none">* 4 samlinger for KIL kommunene med vekt på prosesser for utvikling av kunnskap og deling av erfaring for inkluderingsarbeid i egne kommuner.* Parallelt arbeid med KIL-<i>forsk</i>-samlinger og skriveprosesser, der også forskere og ressurser fra akademia har bidratt inn med kunnskap og produserer kunnskap gjennom forskning og publisering.* Egen nettside under kulturskoleradet.no* KIL- forsk nettverk som kommer med antologi i 2020. <p>Viser til <i>vedlegg 2</i> for en mer detaljert oversikt over aktiviteten i prosjektet.</p> <p>* Utarbeiding av Kulturskolemanifestet. Dokumentet er et grunnlag for videre jobbing med kulturskolenes rolle i inkluderingsarbeidet – der operasjonalisering av anbefalinger og prinsipper fra dokumentet vil bli prioritert i videreutviklingen av KIL</p> <p>Viser til <i>vedlegg 3</i> for det fullstendige kulturskolemanifestet</p>



	<p>* Det er også lagd tre korte informasjonsfilmer (som også er teksten på engelsk) som inneholder refleksjoner, argumentasjoner, diskusjoner og anbefalinger.</p> <p>Viser til <i>vedlegg 4</i> for utfyllende informasjon om de ulike filmene og link til hver av dem</p>
RESULTAT	<p>Alle tiltakene i kommunene er godt i gang – prosjektleder har ingen informasjon om at noen tiltak er avsluttet.</p> <p>Deltagerne melder at erfaringsutvekslingen har ført til en dypere refleksjon, nye idèer og endret tenkemåte som vil ha langsiktig virkning i feltet. Flere kommuner har begynt å samarbeide ut over KIL sine rammer.</p> <p>Det foreligger et «kulturskolemanifest» som et konkret sluttresultat fra prosessarbeidet. Dette oppsummerer de konklusjonene prosessen har ført til, og danner et godt utgangspunkt for videre arbeid både i KIL-kommunene og gjennom de tre deltakerlandenes kulturskoleorganisasjoner. Se vedlegg 3</p>
OMFANG/ ORGANISERING	<p>Arbeidet med KIL har vært ledet av rådgiver Ragnhild Skille i Norsk kulturskoleråd. Ansvarlig for KIL-forsk har vært FoU-leder Anders Rønningen. Niels Righolt har vært prosjektets prosessleder mens Irene Rundgreen har vært KILs prosjektmedarbeider gjennom hele perioden.</p> <p>Økonomisk har prosjektet vært støttet av Nordisk Ministerråd v/Inkluderende kulturliv i Norden. Også Norsk kulturskoleråd har vært en stor bidragsyter for å få prosjektet i havn gjennom å ta på seg prosjektlederrollen for KIL og KIL-forsk samt at de har bidratt med midler ved avslutningen av prosjektet.</p> <p>Viser til <i>vedlegg 5</i> for detaljert oversikt over totalregnskapet</p>
KOMMENTARER	<p>Det har vært et stort, innholdsrikt, lærerikt og givende prosjekt som har gitt de resultatene vi hadde i prosjektbeskrivelsen av prosjektet. Kunnskap som er skapt gjennom dette prosjektet er verdifull for det videre arbeidet med å utvikle kulturskolen til inkluderende kraft i lokalsamfunnet. Erfaringene med organisering og arbeidsmåter vil bli brukt i nye prosjekter som kan bygges på tilnærmet «samme lest» slik at flere nordiske kulturskoler får ta del i arbeidet med å se kulturskolens rolle som inkluderende kraft i lokalsamfunnet.</p>
VEDLEGG	<p>Vedlegg 1 – Kommunenes/kulturskolenes tiltak for inkluderende aktivitet Vedlegg 2 – Aktiviteter i hele prosjektperioden 2018 – 2019 Vedlegg 3 – Kulturskolemanifestet Vedlegg 4 – Filmer fra KIL Vedlegg 5 – Regnskap for perioden 2018 - 2019</p>

Trondheim 15. januar 2020
Norsk kulturskoleråd
Ragnhild Skille
Prosjektleder KIL

PROJECT REPORT

Project: **Nordic networking for the project *Kaikukortti kaikuu***

Time: **7/2018–12/2018**

Responsible body: **Culture for All Service**



Picture: *Kaikukortti-team meeting Swedish and Norwegian colleagues in Oslo 28.-29.11.2018*

Picture by Silje Ekenes

Background for the project

During spring 2018 the Sectorial Programme for Culture of the Norwegian Presidency of the Nordic Council 2017 and The Arts Promotion Centre Finland (Taike) encouraged Culture for All Service to apply funding from The Sectorial Programme for Culture of the Norwegian Presidency of the Nordic Council 2017 for a Nordic networking meeting around the questions of financial and social accessibility of Nordic cultural services for people living with low income and for asylum seekers and new migrants.

Different tools and card models have been created in the culture sector in the Nordic countries to diminish inequality and support inclusion. Culture for All coordinates in Finland the national development work of 'Kaikukortti' card, which is one tool to support the possibilities of people with low income to live as a citizen in similar life circumstances as the others. The card is a concrete tool for supporting equal possibilities for people with low income to participate in cultural life. The card is also used as a tool in immigrant services and in reception centers. The Kaikukortti model was developed during 9/2014-12/2017 together with Finnish professionals from the fields of culture and social and health care and is now in testing or in permanent use in more than 30 municipalities.

For the development work of Kaikukortti Nordic cooperation and knowledge sharing is of great importance, and the initiative from Taike and the Sectorial Programme for Culture of the Norwegian Presidency of the Nordic Council 2017 for applying funding for Nordic networking was welcomed warmly. Networking possibilities were already discussed in the seminar 'The role of culture in social inclusion and social work' on 11th December 2017 in Espoo Finland, organized by the Finnish "Norden 2020" priority project. In the seminar Kaikukortti project coordinator Mira Haataja and project leader Aura Linnapuomi met persons responsible for two different card models from Norway, Oplevelseskortet and Kulturkortet Hedmark. From Sweden Kre-hälsa Dalarna model was also presented in the seminar (a model to support social inclusion by culture and creative activities).

After the seminar in Espoo Kaikukortti-team decided, encouraged by Taike and the Sectorial Programme for Culture of the Norwegian Presidency of the Nordic Council 2017, to apply under the project *Kaikukortti kaikuu (11/2017–12/2019)*, funding for a follow-up meeting in Oslo for the different models listed above and also with the Kulturkompis model from Sweden. Kulturkompis is a model for asylum seekers and new migrants to attend cultural activities together with volunteers who are native Swedes. There are 13 cities in Sweden involved in the activity. It is also an activity which can bring new communities for people experiencing loneliness, regardless of their background.

The main project mentioned above, Kaikukortti kaikuu, is carried out 11/2017–12/2019 by the Culture for All Service. It is funded by the Finnish Ministry of Education and Culture and Yhdenvertaisen kulttuurin puolesta ry.

The budget

Culture for all applied a grant of 7 840 euros and received a grant of 80 000 NOK (about 8 480 euros / 23.10.2019) from the Sectorial Programme for Culture of the Norwegian Presidency of the

Nordic Council 2017. The first part of the grant received was 4 128,52 euros. The remaining part is received after giving this report. The total expenses of the project were 5084,69 euros so the second part of the grant has to be only 956,17 euros. The reason for not using the whole grant were the lower costs of travelling than expected. All in all the grant was used for travel expenses of seven persons to join the networking meeting in Oslo in November 2018. Financial documents about the use of the grant are attached.

The networking meeting 28.-29.11.2018 in Oslo

Culture for all organized a two-day networking meeting for seven persons (3 from Finland, 2 from Sweden and 2 from Norway) in November 2018. From the Culture for All Service three workers participated the networking trip. The project coordinator of Kaikukortti kaikuu project Mira Haataja (Master in Political Sciences / Sociology) had been working since spring 2015 with Kaikukortti and had been in charge specifically of the Kainuu county testing period. The project leader of Kaikukortti kaikuu project Aura Linnapuomi (Master in Music / Arts Management) had worked with Kaikukortti since fall 2014. Linnapuomi worked also as an accessibility advisor and Haataja as a planner in the Culture for All Service. IT- and project coordinator Seppo Mallenius (Master in Computer Science and Master in Economics) started to work in November 2018 to develop Kaikukortti's concept and data processes towards digitalized version.

Other participants of the network meeting were:

- Ann Kristin Bekkevoll, Norway: Opplevelseskortet (www.opplevelseskortet.no),
- Theresia Jensen, Sweden: Kre-Hälsa Dalarna (www.ltdalarna.se/Kultur-och-bildning/Kultur-och-halsa),
- Maria Nordmark, Sweden: Kulturkompis (www.kulturkompis.nu)
- Lise Cathrine Pedersen, Norway, Kulturkortet Hedmark (www.kulturkorthedmark.no/hva-er-kulturkortet).



Picture: From the left Ann Kristin Bekkevoll, Lise Cathrine Pedersen and Maria Nordmark / Picture by Mira Haataja

The aim of the meeting was to gather organizations and people working with different models around financial and social accessibility of cultural services and with cultural participation and cultural rights of asylum seekers and migrants in Nordic countries and to support cooperation. The aim was to share information, knowledge, models and experience on concrete tools and models

created in the Nordic countries regarding financial and social accessibility of cultural services and supporting cultural participation of asylum seekers and migrants in the Nordic countries. An expected outcome of the exchange was to start a Nordic network with professionals around this topic that would support all parties involved to develop and analyze their own models in use.

- During the first day 28.11.2018 there was a network meeting and a round table discussion between the five different models to share experiences and plan the future cooperation.
- The second day 29.11.2019 was used to visit cultural institutions/organizations, experts and cultural policy makers working with financial and social accessibility and with questions related to cultural rights and possibilities of asylum seekers and migrants in the Oslo region. The visited organizations were the EAPN Norway Velferdsalliansen and Library Biblo Toyen.

Information shared about the different Nordic models, similarities and differences

Research shows that people living with low income face financial obstacles in using cultural services (Hyvinvointia myös Kulttuuri- ja liikuntapalveluista, Sokka ym.2014; Köyhyys – syitä ja seurauksia, EAPN Fin 2017). For cultural institutions, reaching out to non-users is a common goal (Lindholm 2015), for example because of the heavy public funding the institutions receive in the Nordic countries. Public support should be directed to cultural activities which are in reach of everyone, not only for people in good wealth.

Kaikukortti:

With the Kaikukortti card one can obtain free admission to theatres, festivals, adult education center courses or museums. Kaikukortti is available for customers of the social welfare and health communities that are part of the Kaikukortti networks. It is meant for young people, adults and families who are financially hard pressed and who are, for that reason, unable to attend cultural events or courses.

“I’m very grateful for this opportunity. I’ve been using culture almost 100 % more”
(Kaikukortti user in Espoo 2016)

In the development work of Kaikukortti the Culture for All Service has studied central European card models around the same theme specifically from Belgium and Austria, and also from Germany and France.

The price of tickets is not always the only obstacle to participation. One aim of Kaikukortti activity is to promote social inclusion. Participating with a familiar small group or together with an employee may lower the obstacles of participation and promote social inclusion. Community Kaikukortti cards are available for employees of the social welfare and health communities that distribute Kaikukortti cards. An employee can get a free ticket when arranging a group visit for Kaikukortti cardholders.

Kaikukortti won the Best Practice award 2018 by Talentia Union of Professional Social Workers. We are eager to spread the word and made a guide “Culture for All with Kaikukortti” which has steps and instructions for experimenting and deploying Kaikukortti. Kaikukortti is already valid in more than 30 municipalities. One aim is to spread Kaikukortti across Finland to the areas that are interested in it. In a future we would like to see Kaikukortti as a digital card.

Kulturkortet Hedmark: <https://kulturkorthedmark.no/hva-er-kulturkortet/>

Kulturkortet Hedmark is a culture card targeted for young people of age between 13 and 21. The card is free and gives benefits like reductions in prices of tickets (e.g 20 kr cheaper movie tickets or reduction in opera tickets from 450 NOK to 50 NOK). The card is valid only in cultural and sport organizations of Hedmark area. The card is a physical card and it is ordered online. 1 700 cards were distributed and used 6000 times during year 2017.

The county subsidises the reductions of tickets. NOK 1 million is reserved per year for compensations to cultural operators. NOK 200 000 for marketing purposes. The coordinator of Kulturkortet Hedmark uses 20% of his/her/their work time on the card but the aim is to have 100% working time in 2019.

Future plans consist of more investments on marketing and a possible mobile app.



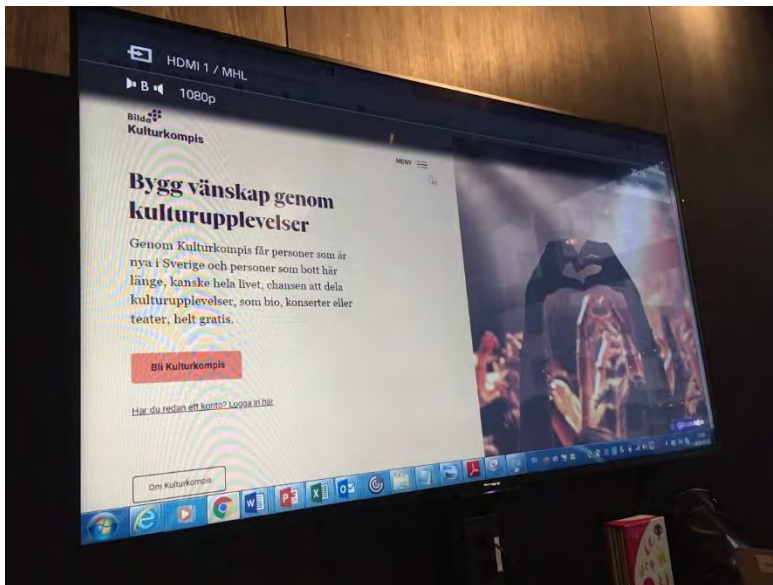
Picture: Power Point show: Kulturkortet Hedmark / Mira Haataja

Kulturkompis: <http://www.kulturkompis.nu/>

Kulturkompis (Culture buddies) concept was founded 2016 by Studieförbundet Bilda (Association for adult education). Its slogan is: enjoy culture, meet new people, make friends.

The idea is to form a group and introduce culture and new friends to immigrants with help of native Swedes. The group gets free tickets from cultural actors for entering theatre, movies or concerts. In the group there are 2 native and 2 immigrant members who are older than 16 years, however the target is to include both older and younger people in the same group. The group meets officially three times. Currently (15.10.2019) in Sweden, there are 1541 culture buddies, 19 municipalities and 157 cultural actors involved. The group has a leader whose responsibility is to get the tickets for the group members and report the outcomes to Bilda. The leader is paid for this role.

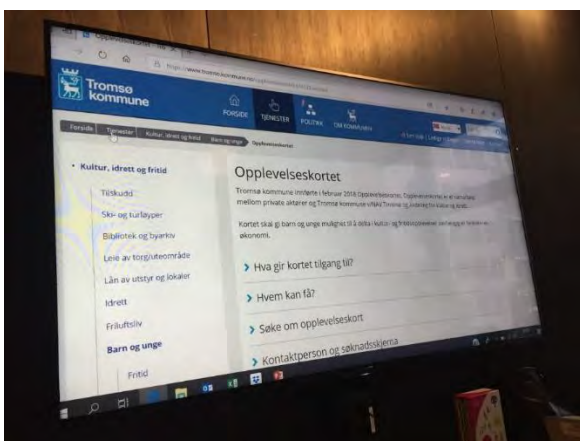
Bilda has developed and launched 6.12.2018 an internet service with a budget of 1 000 000 Swedish crowns (about 92 000 €) to ease matchmaking of culture buddies. There are about 20 persons working part-time in the national Culture buddy organization.



Picture: Power point show of Kulturkompis /Mira Haataja

Opplevelsekortet Norway: <https://opplevelsekortet.no/>

Opplevelsekortet (Adventure card) was launched in Norway year 2009. The card is targeted for children (2-16 year old) from families with low income to give children adventures and hinder social exclusion. The card is granted by NAV (Arbeids- og velferdsetaten: Norwegian Labour and Welfare Administration) and it is in use in 70 municipalities out of 422 in Norway. The card gives young persons in low-income families free access to cultural activities, sports and other activities. The card is valid for one year at the time. One half of the organizations providing activities are working on good-will, some of the actors limit the access to a certain amount of times. Year 2018 a digitalized Opplevelsekortet was released working on smartphones. The target is to remove the stigma of children of poor families and expand offering activities. The Norwegian government decided to focus on Opplevelsekort model during the year 2019.



Picture: Power point show: Opplevelsekortet /Mira Haataja

Kre-hälsa Dalarna: <https://www.regiondalarna.se/verksamhet/kultur-och-bildning/kultur-och-halsa/>

Cre-health is a result from a project about culture and health as a possibility to broaden the market for entrepreneurs within the field of Cultural and creative industry. The project was financed by EU:s regional fund and the county of Dalarna department for culture and education.

The 10-12 participants are unemployed or on long-term sick leave. The group gathers 10 times; 2 times within 5 different art-fields: voice, movement, photo/film, drama and painting. A project leader is participating in all ten meetings and a certified artist is working with the group twice. The project trains the artists to work for the project: culture and health related topics with theoretical and practical views.

Cre-health has also created a series of books called "Kulturhälsoboxen" (The Culture-health-box), a box containing six books with research and studies on culture and health, written by a research – team led by Eva Bojner Horwitz, Doctor of Medicine, University of Uppsala, Sweden. These boxes have been delivered e.g. to every healthcare centrals in Sweden.



Picture: Power Point show: Kre-hälsa Dalarna / Mira Haataja



Picture: Theresia Jensen and Aura Linnapuomi / Picture by Mira Haataja

[Information learned during the visiting day 29.11.2019](#)

[Tøeyn and Biblo Tøeyn](#)

We started our second day on a chilly but beautiful Thursday morning visiting libraries Tøeyn and Biblo Tøeyn. Those libraries located in central Oslo were eventually chosen as visiting places because of their quite unusual design and because of their role in offering a lot of different

services and library facilities for all local people from toddlers to seniors and from refugees to immigrants.

Tøeyn



Picture: Reinert Mithassel, leader of Tøeyn / Reinert Mithassel

We met the leader and developer Reinert Mithassel at Tøeyn (Hagegata 28, 0653 Oslo). Without proper signs we would have not noticed at first that Tøeyn is a library – the design was very cool. Recycled furniture and other materials like neat sofas and self-made shelves gave a feeling of welcome and relax. Immediately we noticed that the library is open for a quite an unusual long



time every day. Opening hours were 07:00 - 23:00 with library card for persons over 15 years and 10:00 - 18:00 for everyone. And it means everyone. There were a large diverse group of people using library facilities already early in the morning.



Picture: A sign for Language Café at Tøeyn /Mira Haataja Picture: A desk at Tøeyn /Mira Haataja



Picture: A book shell at Tøeyn /Mira Haataja

Besides normal library services Tøeyn offers different kind of clubs like language cafes and culture and language cafes for non-norwegian speakers, f. e. "New Amigos Language Café" and "Norwegian for mothers - Mother to toddler" clubs, chess club for both children and adults, knitting club, and different kind of holiday activities for children during school holidays. Tøeyn offers also info for migrants and refugees, info for seniors and computer guidance service and financial advice for all clients.

Biblo Tøyen

After visiting Tøyen our group walked with Mithassel to the Biblo Tøyen nearby (Hagegata 22, 0653 Oslo). We had to go there in the morning because adults (besides staff and workshop teachers and homework assistants) are not allowed to go to Biblo Tøyen during its opening time from 14:00-19:00.

We had not seen any library like that before. There we a floor like chess board, old ski lifts were hanging from the ceiling, old trucks served as lounge, café and sofas, book shells were hanging from the ceiling and even red London phone kiosk was standing there. Everything looked creative and very stimulating.



Picture: a shoe shell at Biblo Tøyen /Mira Haataja



Picture: a ski lift at Biblo Tøyen /Mira Haataja

Mithassel noticed our positive reactions and explained that they involved children carefully in the developing process. The key was that they did not ask what a library should look like but what kind of dreams they have. Childrens' dreams were for example a need for a private space that allows observation of other children and this dream came true in a ski lift.

While Mithassel explained their vision it soon seemed that Biblo Tøyen is more than a library. One important thing was that Biblo Tøyen is a social place and a place for only children. Library staff knows their regulars by name.



Picture: working place at Biblo Tøeyn /Mira Haataja



Picture: Hiding place / a sofa at Biblo Tøeyn /Mira Haataja



Picture: A cosy divan under the sea at Biblo Tøeyn /Mira Haataja

Staff offers those kids a lot to do besides basic library services. (Of course that concerns other libraries also in many ways. Many library staff in many places does also some kind of social work.) Mithassel said that children really like to come to Biblo Tøeyn even though some of them have poor reading skills. They come because they like this creative universe for children, by children. In Biblo Tøeyn library staff were also from different backgrounds, f.e. many artists were working there as library staff.

Biblo Tøeyn offers a safe space for many children to do homework, meet friends, rest after school and refresh themselves when making crafts. Mithassel remembered to emphasize that clients are from diverse backgrounds. Many of regulars are f.e. children of immigrants.

The visit was very inspiring. Libraries are for all, but in Tøeyn and Biblo Tøeyn many solutions were actually made in a more inclusive way. The staff's open attitude towards the fact that for some children the library might work as an afternoon "care center" played also an important part in the concept of Biblo Tøeyn. There were no "rules" to use the library only for reading or doing other

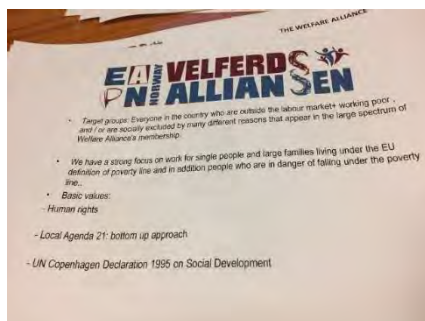
activities the library has to offer but instead it was an open space for all and the staff supported this mission.

<https://deichman.no/bibliotekene/biblo-tøyen>

EAPN Norway

The EAPN Norway was eventually chosen as a visiting place because of its role in working against poverty. The goal was to hear more about their work, about their member organizations and also about their views about culture as a basic right and also as a tool for improving well-being. In 2011 Aura (part of the Finnish team) visited Austria and learned about their model "Hunger auf kunst und kultur": <https://www.hungeraufkunstundkultur.at/iart/prj3/hakuk/main.iart?reserve-mode=reserve&content-id=1482242680324&rel=de> , which worked in close collaboration with the Austrian EAPN.

During the visit we learned that the EAPN Norway did not have any specific emphasis on culture related questions at the moment. The group ended up suggesting several themes for the EAPN Norway to work around the questions of cultural participation and cultural rights, as focusing in to themes of artist and poverty and taking an active role in the processes of cultural policy and cultural strategy making for example in municipalities.



Pictures: Our group visited EAPN Norway's office at Storgata 28B, Oslo. / Mira Haataja

Recommendations for the Nordic Council of ministers

Network around lowering the economical and social barriers of participation and enhancing inclusion in the culture field

Culture for All Service organized a two-day networking meeting for seven persons in Oslo 28.-29.11.2018. From the Culture for All Service and its project *Kaikukortti kaikuu* (www.kulttuuriakaikille.fi/kaikukortti) three persons participated the networking trip: Mira Haataja, Aura Linnapuomi and Seppo Mallenius. Other participants were Ann Kristin Bekkevoll, Norway: Opplevelseskortet (www.opplevelseskortet.no), Theresia Jensen, Sweden: Kre-Hälsa Dalarna (www.ltdalarna.se/Kultur-och-bildning/Kultur-och-halsa), Maria Nordmark, Sweden: Kulturkompis (www.kulturkompis.nu), Lise Cathrine Pedersen, Norway, Kulturkortet Hedmark (www.kulturkortet.hedmark.no/hva-er-kulturkortet).

During the meeting the network decided to give recommendations for the Nordic Council of Ministers. These recommendations have been sketched together during the network meeting and the Kaikukortti kaikuu project team continued to sketch them and added a couple of recommendations (in red) which were checked by other participants of the Oslo meeting (28.-29.11.2018).

Recommendations

The importance of co-creation

1. People participating in the co-creating processes, such as representants of the target groups, must be adequately financially rewarded for their work.
2. People representing the target groups must be involved in the steering work of the activities (for example as members of the steering groups).
3. It is important to develop feedback systems that involve target groups as active actors and developers.
4. When co-creating activities together with the target groups, it is important to discuss first very freely and use for example a brainstorming methods. Open questions are needed, not perhaps about the service or activity itself but about the dreams and thoughts. It is very important to not to have pre assumptions.
5. When planning activities it is important to acknowledge that being afraid of misuse is not a good starting point. According to Kela (The Social Insurance Institution of Finland), only about 0,67 per mille of the support paid was misused in 2018. As research about income support shows (Kuivalainen 2013; Eronen, ym. 2013), misuse of income support is not as a big problem as *not getting the income support one is entitled to* is.

The role of cultural sector in the society

6. The importance of cultural sector in the society must be recognized and enforced by political decision makers.
7. Cultural sector and cultural wellbeing should have an essential role in wellbeing and health promotion work. Hence the need for overcoming sectoral boundaries for example between the social and health care sector and the cultural sector is very strong.

About accessibility

8. Large geographical distances can create several kind of barriers to cultural participation. It is very important to have the cultural services near where people live.
9. Architecture and urban planning can support inclusion, the question to ask is how do we want people to feel in the place?
10. Digitalization should not be only primary target and an end in itself.
11. Digitalization has to be planned and realized according to the accessibility guidelines (WCAG 2.1).

About effectiveness

12. Statistics do not tell everything. As important is that the target group evaluates the meaning of the activities.

About values

13. Culture sector should promote "slow culture" and stress free areas.
14. The cultural sector should encourage everyone to make choices that preserve nature and foster sustainability.
 - a. It is very important to have the courage and will to use recycled materials.
15. The ideal situation is that we would not need inclusion as a specific target, but it would be actualized automatically along with design and creation. This would serve cohesion for everyone.

About the expenses and need and pressure for digitalization

16. Support is needed for existing well functioning models and activities. The financing structure which always asks for new innovations and new openings is not sustainable and exhaustive.
17. Digitalization is expensive and needs support and resources.

Future networking

The main activity of the project Nordic networking for Kaikukortti was the networking meeting in Oslo in November 2018. After the meeting the participants have shared material and information and ideas about how to proceed with the network's work. The challenge is that there is a need for some coordinating work around a network, and for the time being at least the Kaikukortti team does not have the possibility to reserve many working hours for this as their working resources have to be mainly used in supporting Finnish municipalities to take Kaikukortti in use. Nevertheless a group of Nordic professionals working around cultural rights, poverty and asylum seekers and new migrants has been created. Also information has been shared for example in Finland by the Kaikukortti team about Kulturkompis for national Finnish cultural companion developers (in Finland in more than 20 municipalities it is possible to ask for a volunteer cultural companion). The network also boosted some co-operation in national level in Sweden, as Kulturkompis and Kre-Helsa decided to discuss about possible co-operation possibilities after the meeting. Hopefully the network has a chance to meet up in the future and learn more deeply about each others work and present questions.

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OPPSUMMERING FRA PROSJEKTARBEID OG SAMLING 2019

Prosjektets navn: Kunsts skoler og kunstutdanning i et nordisk mangfoldsperspektiv.

Prosjektets hovedmål: Å avklare norske, svenske og danske kunsts skolers grunnlag for å delta i et fremtidig hovedprosjekt om «kunstutdanning, identitet og mangfold»

Følgende faser i prosjektet er gjennomført:

Fase 1: Interesseavklaring – høsten 2018 og våren 2019. Denne har skjedd i samarbeid mellom skoleorganisasjonen i Norge (FKU) og Sverige (FRIKS). Starten skjedde gjennom FKU-egget seminar i Oslo den 2. november 2018, der også lederen i FRIKS deltok.

Fase 2: Søknad om penger og inngåelse av kontrakt med Kulturrådet. Kontrakten ble inngått i juni 2019.

Fase 3: Planlegging av startsamlingen høsten 2019 – i Gøteborg 28. og 29. oktober. Det er gjennomført 2 planleggingsmøter i Kulturrådets regi, der også representant for Interkultur har deltatt. Det ble besluttet å søke kontakt med Critical Friends, som ressursgruppe.

Fase 4: Deltakelse i Nordic Dialogues, for FKU og FRIKS. 2 svenske rektorer deltok, i tillegg til prosjektlederen.

Fase 4: Evaluering, oppsummering og rapportering – økonomisk og faglig. I dette ligger at prosjektleder utarbeider en rapport og leverer denne til FKU og FRIKS, samt til Kulturrådet v/kontaktpersonen Silje Eikemo Sande

Ledergruppen har vært lederne i FKU og FRIKS – Ottar Gjerde og Peter Ekstrøm, sammen med prosjektlederen Ragnar Johansen.

De nærmere mål og forutsetninger for prosjektet er definert i kontrakten, som formelt er inngått mellom Forum for kunstutdanning (FKU) og Kulturrådet.

Prosjektsamlingen ved Tilskärrakademin i Gøteborg gikk over 2 dager, med program og deltakere som fremgår av vedlegg 1 og 2.

Første dagen var i hovedsak foredrag og samtaler i plenum, mens den andre dagen bestod i samtaler og analyser i grupper + oppsummering i plenum.

OPPSUMMERINGEN fra første dagen på samlingen viser følgende refleksjoner og konklusjoner:

- Toleranse. Definerer sannheten og går sin vei.
- Påminnelse om hvordan vi som skoler skal kunne håndtere den «illska» (sinne) som de gruppene vi ser etter, har.
- Oppfordre oss til ikke å se på «dem» men å se på oss selv. Her har vi en jobb å gjøre med hvordan lærergruppene og styrene er sammensatt.

- Representasjon. Kunst et individuelt prosjekt. Det kunstneriske språket kan finne form for følelser og tabuer som man vanskelig kan bære frem på en annen måte. En større bredde å hente inn inspirasjon fra.
- For vårt eget prosjekt: Være mer bevisst på å «breddat rekruttering»
- Vi (kunstskolene) har allerede en bevissthet på å ta hensyn og håndtere annerledeshet – ved å håndtere diagnoser og unge mennesker med store personlige utfordringer.
- Snu holdningen om at man setter seg selv i en offerposisjon.
- Skolen må se enkeltindividet – opptakssituasjonen.
- Vi skal være attraktive for de som er interessert i kreativitet eller kunst – der må vi møte dem. Vårt kunstsyn – en global verden.
- Kløften: utdanningen vår er ikke sikker nok. Den må den potensielle søkeren selv komme over.
- Dette integreringsprosjektet handler om: Hvordan når vi frem til grupper som vanligvis faller utenfor.
- Klarer utdanningsinstitusjonen å lære bort til studentene nok til at de klarer seg som individer og kunstkaktører i samfunnet? Få den riktige plattformen for å lykkes.
- Tidligere (Örebro) et kurs for innvandrende kunstnere – treffe gallerister, kontakt med organisasjoner. Det gikk bra med denne gruppe kunstnere. En stor gruppe svenske kunstnere kom til oss etterpå og spurte om de også kunne få dette kurset. Tradisjonene i dag har ikke vært å legge opp til at man skal lære studentene BÅDE å bli gode kunstnere OG å kunne leve av det.

OPPSUMMERINGEN etter begge dagene omfatter følgende analyser og forslag:

Få en større inkludering/andel av minoritetsgrupper blant studentmassen i kunstskolene.

Inkludering av folk som ikke vet at vi finnes eller som ikke er bevisst på muligheten av å ta kunstutdanning ved en av våre skoler.

Tilhørighet, inkludering, mangfold. Reflekter over hvorfor folk fra minoriteter ikke deltar allerede.

Fra minoritetenes sitt ståsted: er det nordiske mangfoldet kulturelt og interessant nok?

Jfr. foredrag som stilte spørsmål til våre mindre interessante kulturelle vaner; vi sitter stille på konsert og klapper til slutt. Vi har ikke betraktet arrangementet med stor nok oppmerksomhet. Vi har ikke forberedt oss på synlig vis. Vår deltagelse er passiv i forhold til andre kulturer som kombinerer en rekke elementer som mat, kreativitet, klær, musikk etc. og samles på tvers av generasjoner for å delta i kulturelle arrangementer som konserter, dans, teater, kunstutstillinger, samfunnsdebatter etc. Vi er ikke kulturelle nok. Hvordan kan vi lære av andre kulturer som eksisterer som minoriteter i Norden?

De som hittil befinner seg utenfor den nordiske norm-gruppen har mye å bidra med innen kulturfeltet. Vi må **oppdage det nye** i de andre kulturene. Delta i disse og lære noe av dem.

Implementeringsforslag

Arrangere tverrfaglige seminar, symposium og prosjekter med kulturaktører fra flere felt og undersøke for å oppdage hvilke ressurser man finner innenfor de ulike minoritetsgruppene. Ambulerende workshops, flere kulturinnslag fra minoritetsgrupper som kan bidra til å diversifisere vår nordiske kultur.

Fokus på **Kulturutveksling** i stedet for enveis integrering/assimilering av minoritetsgrupper inn i våre egne nordiske kulturtradisjoner. Formidling av tradisjoner i en felles piazza hvor vi samles og deler opplevelser og erfaringer, bidrar til økt forståelse av begrepet kultur og potensialet for interkulturelt samarbeid utvikles.

Snakke med målgruppen

Folk som tilfeldigvis befinner seg i minoritetsgrupper er generelt ikke ofre men har oftest store ressurser som er utenfor synsfeltet eller ikke har fått sjans til å utvikle seg i vårt samfunn eller har stagnert, som resultat av de utfordringer det innebærer å måtte flytte fra et land til et annet. Ofte handler hverdagen til folk i minoritetsgrupper om praktiske utfordringer som språk, finansiering, toleranse, mangel på informasjon og nettverk. Vi må tilnærme og henvende oss til og invitere folk som befinner seg utenfor majoriteten, på en måte som viser at vi er interessert i deres liv og kultur.

Samarbeidet med minoritetsgrupper er essensielt for prosjektet. Samarbeidet vil best fungere ved tverrfaglig tilnærming. Parameter for KUNST og kunstutdanning i Norge og Norden har fellesnevner med andre kulturers kunstutdanning, men har likevel lokale forskjeller. Norge har sitt eget kunstfelt som kan ha fordeler av å åpne for nye ideer og folk fra andre kulturer som bidrar med nye synsvinkler, erfaringer og tradisjoner som vi ikke er kjent med fra før. Vi bør

1. Åpne kunstskolene for internasjonalisering – språklig, etnisk og kulturell toleranse
2. Flere lærere med internasjonal bakgrunn og erfaring
3. Skape arenaer og steder hvor ulike kulturer og etniske identiteter møtes likeverdig
4. Gjennom prosjekter bygge synergier med felles kunstneriske interesser og fordeler

Oppdagelse og undersøkelse

Språket er en utfordring for å nå frem og opprette dialoger mellom innvandrergupper og norske utdanningsinstitusjoner. Byråkratiet og regelverket byr på høye terskler. Vi tror at mange med interesse for det kunstfaglige vraker seg selv som søkere, fordi selve søknadsprosessen oppleves som krevende, språklig og faglig.

Derfor må det bli lettere å søke og finne ut hvordan man søker seg inn på skolene. Opplysning om søknadsprosess og søknadskrav må ut i sosiale media og digitale flater. Tydelige budskap via nettsider, youtube filmer, facebook annonser, instagram poster, snapchat etc. Utdanningsmesser er et bra sted å være representert på. Det kan være en gunstig ide å delta på disse, enten hver for seg eller kunstskolene samlet. Etablere

«smakekurs» ved skolene. Invitere ungdomsskoler og andre skoler på besøk med omvisning på kunstscolene. Samarbeide med fritidsklubber og ungdomssentra om rrangementer og prosjekter der ungdom etablerer kontakt med den aktuelle kunstscolen.

Bruke ambassadører og nettverket av nåværende og tidligere studenter for å nå frem til nye miljøer

Tidligere forbilder fra kunsthistorien internasjonalt er gode ambassadører for kunstutdanningen og ulike etniske identiteter.

Opptaksprøver

Opptaksprøver bør være anonyme og en evaluering av opptaksprøve ordningen bør tas i betraktning. Hvem faller utenfor ordningen slik som den er nå? Hvordan bestemmes kriterier for opptak?

Kjøp – aksept av studieplass og Forberedelser

Oppfølging i søknadsprosessen og i sommermånedene mellom opptak og fremmøte. Her faller noen fra rekrutteringen fordi det er ferie og nye studenter ikke får svar på sentrale spørsmål. Andre er usikre på hvordan det finansielle ordnes. Nye studenter har behov for tydelige anvisninger om lån, stipend og betalingsordninger. Trygghetsfaktor beror på god informasjon om praktiske detaljer som hvordan man kommer til skolen, når semesteret starter, datoer og klokkeslett. Hvor man skal bo, transport etc.. Her er det viktig at individuelle behov og eventuelle diagnoser eller utfordringer som skal tas hensyn til, blir kjent for de ansatte i forhold til hver enkelt elev.

Deltagelse under utdanningen - studieforløpet

Skolene bør sette individet i fokus og skape trygge omgivelser for den enkelte. Det er viktig å passe på at ingen er ensomme i miljøet – noen faller fra fordi de ikke er inkludert. Mer ressurser bør kunne brukes på sosialpedagogisk og miljøfaglig arbeid.

Mange elever og studenter ved kunstutdanningene store psykiske utfordringer når de starter på utdanningen. Dette resulterer ofte i at de ikke klarer møte opp til undervisning. Mye fravær fører til mangel på deltagelse og den enkelte faller utenfor og går glipp av informasjon som fører til tap av kunnskap og ferdigheter og mestring. Skolen utfordres på å legge opp undervisningen og det egenstyrte studiearbeidet slik at også de som har angst eller andre psykiske problemer kan mestre sin studiesituasjon (og livssituasjon).

Den enkelte elevs/students identitet må ivaretas og respekteres. Individets kreativitet, personlige uttrykk, utvikling og ferdigheter er sentrale faktorer gjennom hele skoleåret/studiet. Det er viktig å velge gjestelærere som er gode forbilder og formidlere. Kanskje er noen av gjestelærerne tidligere elever, det kan være gunstig. Lærere er formidlere, veiledere og mentorer. Det er en fordel om de har variert læringskompetanse, at det er variert representasjon ved lærestedet. Personlig likeverdighet og respekt mellom alle på skolen.

Fremtidsaspekter og utfordringer

Hva skjer med elevene/studentene etter endt utdanning?

Hvordan følger vi opp ambassadørene våre – kan/bør disse også knyttes mer direkte til læringsarbeidet, som rollemodeller og/eller assistenter?

I hvilken grad kan synergien mellom skole og tidligere elever være nyttig for alle parter?

Hva kan vi gjøre for å øke samarbeidet mellom elever og lærere og forbedre sjansene for å lykkes i det kunstneriske miljøet?

Er studenter som har lyktes etter skolen tydelige i samfunnsbildet og synlige som kunstnere i sin egen verden? Gjør skolen noe for å synliggjøre deres videre utvikling?

Hvilke andre studier kan man fortsette videre med etter kunsthøgskole på dette nivået?

Hvilke yrker og karrierer er studiet relevante for?

Bør elevene/studentene få mer opplysning om hvordan man etablerer seg som selvstendig kunstner og egen næringsvirksomhet?

Bør skolene gi bedre informasjon om søknader til offentlige instanser om midler, og medlemskap i kunstneriske organisasjoner og foreninger?

Noen inntrykk etter NORDIC DIALOGUES

Nordic Dialogues var en stor og sterk opplevelse. Presentasjoner og møter med andre mennesker med felles kunstfaglig og kulturell interesse gav mange impulser og ideer for videre refleksjon og bruk. De nordiske landene har mange kunstfaglige ressurser som i for liten grad verdsettes og tas i bruk. Altfor mange innvandrere og etniske minoriteter må kjempe hardt for å bli sett og respektert. For kunsthøgskolene og utdanningene blir det et tankekors og en utfordring å analysere, prøve ut og etablere sine roller i å slippe minoriteter og «nye landsmenn» fram og bidra til å utvikle deres talenter og identiteter.

Hva kom gruppene på samlingen ved Tilskärarakademin kommet frem til?

Gruppe 1

- Skal vi inn i et prosjekt må det komme direkte til nytte for skolene våre. Det må være en tilgang. Vi står alle foran et rekrutteringsproblem – finne nye veier og nye metoder for rekruttering.
- Viktig at det blir konkret.
- Etablere et felles youtube-kanal: filmer som presenteres på youtube, Instagram, mange ulike filmer – et godt medium, her trenger vi ekstra ressurser.
- o FORBILDER: nye forbilder som har gått hos oss, men kanskje også kunsthistoriem, historier som er løftet frem, som vi kan løfte frem. Mangfold – ikke bare etnisk
- En slags felles plattform der vi kan dele erfaringer.
- En «støttesten» for de som ikke når oss er ØKONOMI. Hva om vi kan få til en stipendordning som kan utnyttes på vår studentnivå, som dekker skoleutgifter og leveomkostnader.

- Ikke vise frem offeret, men heller vise frem tvilen, gjennombruddet, som inspirerer og åpner.
- Individperspektiv, ikke etniske grupper, vi beholder individperspektivet.

Gruppe 2

- Minoritetsgrupper: hva er dette? Fant ikke dette, må finne et annet fokus.
- Øke graden av internasjonal forståelse.
- Det kunstneriske språket er universelt. Vi forstår hverandre så lenge vi kan ha en dialog – kunsten en fellesnevner.
- Kunsten som møteplass – piazza. Der vi sammen mater duene, et rom for de individer som har fellesinteresser.
- Implementeringsforslag: tverrfaglig arbeid, inkludering av andre kulturaktører, feltarbeid, symposium, workshops, seminarer, ambulerende, formidling av informasjon.
- Oppnevne en gruppe som ambulerer rundt?
- Språktoleranse? Mulig å åpne for andre språk? Kommunikasjon på andre språk? Tolk.
- Individet som kommer inn på denne piazzaen.
- Mål: å få en større andel minoritetsgrupper i den samlede studentmassen?
- Holdningsendring – provokasjon, tørre å være åpne, større input, åpne for toleranse på mange felt.
- Det er forskjellig på ulike plasser – hvilken gruppe møter vi ikke på hver enkelt skole, dette vil variere. Man må undersøke. Lokale tilpasninger.
(For eksempel: minoritetsgruppen i Karasjok er de som ikke er samiske.)
- Minoritetsbegrepet er relativt. Minoriteter = har ofte ikke de samme rettighetene.

Gruppe 3

- Mentor/ambassadører: tidligere studenter som kan være gode eksempel. Vi må finne noen som snakker det samme språket som de gruppene vi vil nå.
- En liten gruppe som kan bevege seg over hele Norden med slike ambassadører.
- Entreprenørskap: å kunne leve på sin «förmåga»/kompetanse. Viktig fordi det gir legitimitet til faget og utdanningen.
- I Norden deler talentene våre et felles arbeidsmarked. Derfor bør vi ta vare på talentene våre og vi bør lære mer av hverandre om hvordan vi jobber.
- Dette samarbeidet skal løfte oss opp – ikke tyng oss med mer arbeid.

- En større kompetanseutviklingsdag – for å lære oss mer, sammen, hvordan vi skal kommunisere.
- Marianne er godt vitne om hvordan det kan oppleves å stå utenfor skolen og så oppleve hvor godt hun passer inn.
- Vårt oppdrag: Å utdanne kunstnere. Det viktigste i vårt oppdrag er å være inkluderende. Vi må se til at tersklene er lave og at alle skal føle seg velkommen. Skolene skal ikke løse integreringsproblemet, men vi skal vise at alle er velkommen – på lik linje.

KONKLUSJONER - HVA SKAL VI PRIORITERE I ET NYTT HOVEDPROSJEKT

- Ambassadører – tidligere studenter, folk som er sympatisk innstilt (som tilhører en minoritetsgruppe), mange ulike slags mennesker. På en felles plattform – youtube (piazzaen). Filmer som kan brukes av skolene på hver enkelt skole.
- Diskusjonen – som må tas. Å rydde opp i offer-problematikken. Fra «offer» til «ressurs».
- Det nordiske språket – styrke dette. Hvordan? Utprøving og utvikling!
- Individet – Vi ser den enkelte personen.
- Stipendordning – for de som er i målgruppen. Nordisk Råd stipendordning for denne gruppen. Vi må definere gruppen: Talent-stipend. (Til de underprivilegerte)
- Lokal tilpasning – må være synergi for den enkelte skolen. Et pluss.
- Kick-start for lærerne – skolene plukker ut lærere som kan være med.

Veien videre

- Første gruppemøte i København – søke Nordplus om planlegginmidler?
- 21.-22. januar: FRIKS-møte, der Norge og Danmark bli invitert
- I slutten av januar: FORUM-møte, der søknad om nye midler vedtas
- Rundt 1. februar vet vi hva dette kan bli. Da vurderer vi hva og om vi skal søke.
- Arbeidsgruppe: Ingeborg (Karasjok, Norge), Hanne Sophie (Oslo Fotokunsthøgskole, Norge), Sofia Høfvner Skogh og Anna Persson(Sverige), Michael Nielsen(Danmark) og Ragnar Johansen(FORUM for kunstfaglig utdanning)

Ålesund/Oslo 30.12.2019

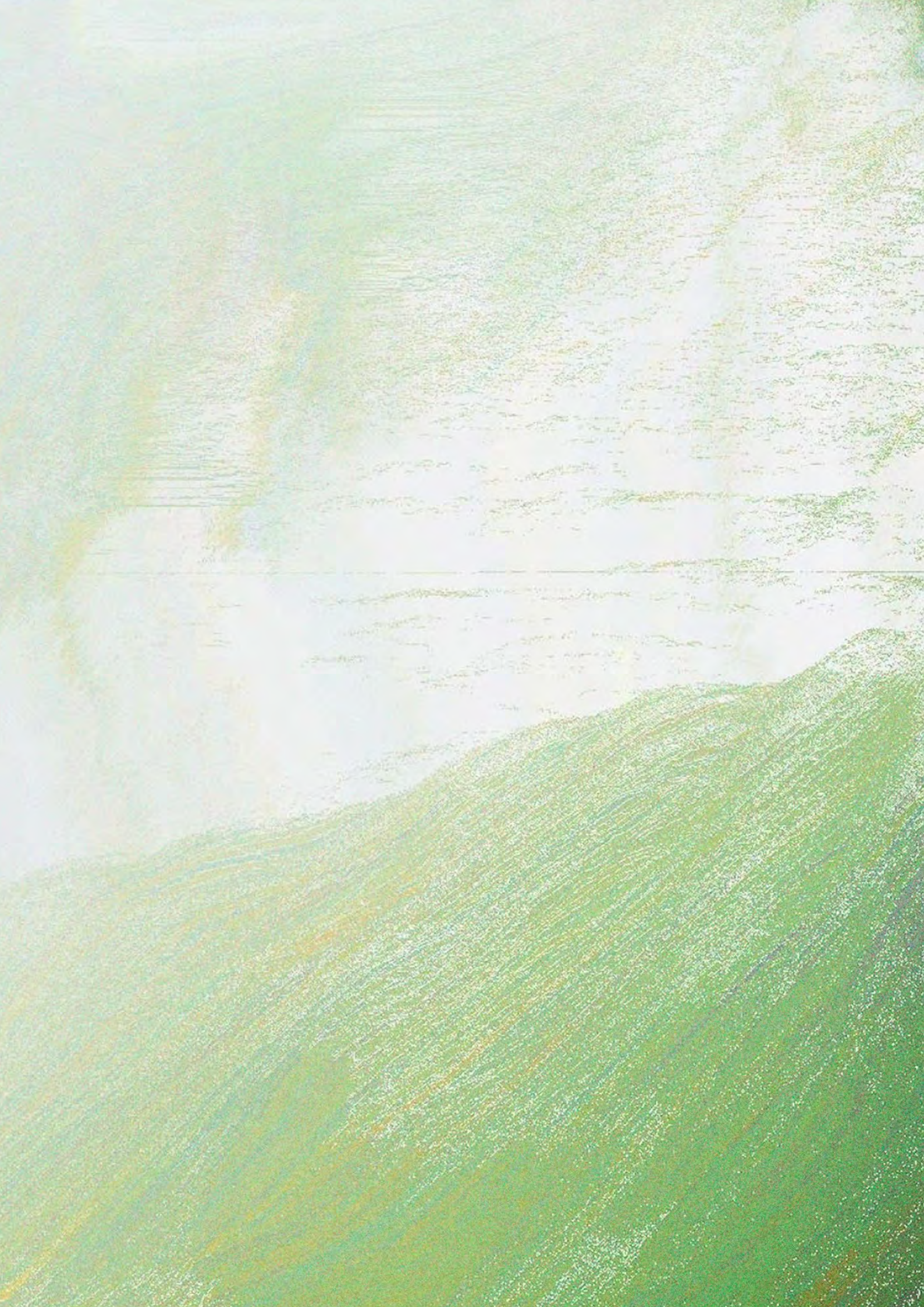
Ragnar Johansen
prosjektleder

Nordic Dialogues

Symbolic

Program:
An inclusive cultural sector in
the Nordics; Closing Conference.

2-3. December
2019



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Nordic Dialogues

Sæmboleg Nordic

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Diversity is a prerequisite for quality



Foto: Ilja Hendel/Kulturrådet

The arts moves faster than arts councils. Even so, arts councils have a significant role to play as funding bodies and agents for development. Last June, I attended a cultural programme organised by my colleagues at Arts Council Sweden at the annual Almedalsveckan. The context of this years' political summit was the Swedish general election, dominated by the Swedish Democrats' demagogic nationalistic policies. The programme I attended focused on the importance of international, cultural exchange, and I particularly enjoyed a speech by Sir Nick Serota, chairman of Arts Council England. It was called "The importance of international work and diversity". «In nature," he said, "there is no future for monocultures. They may create refined, exquisite blooms or creatures, but have no natural resilience. In nature, and in culture, resilience requires diversity". To me, this is the essence of this conference. Last November, the Norwegian Ministry for Cultural Affairs presented a cultural strategy called "The Power of Culture". And culture and arts are indeed powerful methods. Culture and arts are free, unruly, unpredictable and able to change the way people think, feel and act. Politics has earned itself a poor reputation over the last few years, but at its best, politics is the fight for the world the way we want it to be. While the arts reveal the world as it is.

This conference, Nordic Dialogues, aims to do both. It is both revealing and visionary, honest as well as constructive. It describes a reality less fair than we might have wanted, but at the same time providing a way forward to meet our ambitious goals. Arts councils around the world aim to present great arts for everyone. We believe in artistic excellence, and we always seek the highest possible quality in the works we present to our audiences. But when we talk about diversity, I sometimes hear that the high quality standards in the arts are challenged by a politically driven aim of diversity. This is a mistake. In my opinion, inspired by Serota, I see it differently. There is simply no future for monocultures, and for me, diversity is a prerequisite for quality.

Dear participants



Foto: Ilja Hendel/Kulturrådet

Welcome to Nordic Dialogues. This conference marks the end of the project «An inclusive cultural sector in the Nordics". But it is our intention and has been for three years to inspire our project-networks, and you to begin, to initiate your work on inclusion. We invited institutions and organizations all over the Nordics to take part in a conversation. A conversation on how we understand diversity work and how it intersects with how we understand arts and culture. Over 70 involved parties joined the conversation, from museums, libraries and Art Schools to artists and cultural workers. Many institutions felt the need for more knowledge and a critical framework. Much work had already been done in many parts of the sector, but goals of diversity were not achieved. The sense of urgency on the matter was commonly agreed upon and served as a basis for joining the conversation. We wanted to build the conversation on competences and aimed to establish a new discourse on how we think about diversity. We wanted to connect with the experienced and the competent. So, we established Critical Friends, a group of professional artists serving as our reference group. They managed to switch our conversation from a periphery to the center of what diversity work is. At the conference they will share their insight and recommendations.

We also wanted to recognize the knowledge developed internationally. We have therefor invited international practitioners and researchers to the conference. You can meet them in dialogue and hear their keynotes during the two-day conference. Now, this is our platform, and you, conference participant, are offered to join the conversation, build on the knowledge and start the work in your own institution. We have set up a lab for you to visit, share your thoughts and concerns. Our panels will engage with the audience in order to get to the heart of what we can do. It is the conversation we named inclusion but is really about what we want our Nordic society to be, and who we are.

Welcome to the Nordic Dialogue – join in!

Day 1 Program

The cultural networks will take you through their ideas, challenges and learning processes. How can deliberate strategies ensure long-term, sustainable relationships between people in our communities? The networks have used their experiences to form a set of criteria for success. These will assist policy makers and cultural managers in implementing their own strategies for increased diversity.

09:00-10:00	Registration	13:15-17:00	Parallel sessions
10:00-10:15	Artistic intervention by Alexander Montgomery-Andersen		Curated session with museums, libraries, cultural schools, artists and organizations who have participated in the project and external contributors. (Teatersalen, kinosal 1 & 3)
10:15-10:30	Welcome / Inclusive cultural sector in the Nordics: Silje Eikemo Sande Intro Asta Busingye Lydersen		1. Programming / offering Moderator: Ari Gautier (kinosal 3)
10:30-11:30	Backdrop speech: François Matarasso (incl. Q & A) "Artistic quality and cultural democracy: the importance of creative conversation in a diverse world"		2. Recruiting resources Moderator: Julian Owusu (kinosal 1)
11:30-11:50	Embracing the uncomfortable conversation: Camara Lundestad Joof	14:45-15:15	3. Outreach / Audiences / Participants Moderator: Thomas Michael Walle (Teatersalen)
		15:15-16:45	Coffee break with activities in Salongen
11:50-12:15	«Actualise Utopia» - Anthology with 10 Nordic contributors Aka Niviana /poetry reading Editors: Ninos Josef and Keme Pellicer + writers		Parallel sessions Cont.
			4. Policymaking for sustainable diversity Moderator: Fairouz Tamimi (Kinosal 1)
12:15-13:15	Lunch		5. Quality vs Diversity Moderator: Ella Ghosh (Teatersalen)
12:15-17:00	Recommendations Lab opens (Salongen) A place for real-time discussions and ongoing work with incoming recommendations, proposals and inspiration from the three panel debates. Bring your own ideas, frustrations and comments to the table and join in the conversation. The overall results and findings will be presented to the political level on Day 2 of the conference («Leadership and Power»). See the full Recommendations Lab Program in the Conference App.	16:45-17:00	6. A sustainable diverse arts cycle in the Nordics Moderator: Ninos Josef (Kinosal)
			The day's results Lead by Critical Friends and Nordic Forum for Interculture
		20:00	Conference dinner at Månefisker, (Registration required) Sagveien 23 A, Oslo

Day 2 Program

Our cultural policies must address and support innovation and diverse cultural practices, in order to facilitate full participation. To ensure equal access to culture we have to talk about leadership and a more diverse allocation of power. How can we sustain a cycle of diversity, from local communities to a national and even Nordic level?

09:00-10:00	Registration	13:00-14:00	Lunch
10:00-10:15	Artistic opening – Tabanka «Progress»	14:00-14:30	“The Genesis of Effective Power: Make Space so I Can Represent Myself, so We Can Make History” Dr. Gladys M. Francis, Georgia State University, USA
10:15-10:45	Welcome, Kristin Danielsen, Director Arts Council Norway		
	Official opening Trine Skei Grande, The Norwegian Minister of Culture and Equality	14:30-15:00	Conversation on the making of the anthology «Actualise Utopia» Monica Ifejilika, Ninos Josef & Kemê Pellicer
	Appeals by: Ulf Dernevik, Political advisor, Sweden. Mikael Höysti, Head of department for Culture and Resources at The Nordic Council of Ministers	15:00-15:45	“This Is What Happens When We Embrace Diversity and Equity Effectively” Dr. Gladys M. Francis in conversation with the audience. With Critical Friends: Jeannette Ehlers, Sandra Mujinga , Alexander Montgomery-Andersen
10:45-11:00	Recap and results from Day 1 By Niels Righolt/NFI		
11:00-11:40	Inclusive leadership and diverse allocation of power» Abid Hussein, Director of Diversity Arts Council England	15:45-16:00	Arts Council Norway Director Kristin Danielsen summarizes the conference.
11:40-12:00	Coffee break	16:00-17:00	The bar is open Stay to network and mingle (optional)
12:00-12:45	Reflections and recommendations from the Project «Inclusive cultural sector in the Nordics» Contributions from Silje Eikemo Sande, Thomas Prestø, Simon Strömberg in conversation with Kristin Danielsen		
12:45-13:00	Artistic Intervention: Julianne Doko «Mémoires Perdues!» With Hannah Wozene Kvam		

The parallel Sessions

The first three sessions are being organized by NFI, Nordic Forum for Interculture, a network of cultural organizations.

The second part has been curated and will be led by Critical Friends - a network of artists from the Nordic countries.

1. Programming / Offering. Moderator: Ari Gautier (kinosal 3)	13:15-13:45	In the panel
In this session a panel with representatives from the participating networks will discuss and reflect on how inclusive strategies and a more profound awareness of minority perspectives should influence programming and the offerings in terms of the shows / exhibitions / programs put on or courses taught. There is often a dissonance between the desired offer and what is actually offered in the programme. The panel will a.o. discuss why inclusivity should become an everyday practice, rather than a project-based side endeavour.		Jeannette Ehlers - Critical Friends (DN) Martina Marti – from Culture for All (FI) Jamie Johnston - Library Network/Oslo Metropolitan University (NO) Nina Blom Bussoli (Museum Network) from Moderna Museet (SE) Lars Ole Vestergård /Århus (DN) Susanne Procope Ilmonens - Åland Islands Art Miseum (Åland)

2. Recruiting resources. Moderator: Julian Owusu (kinosal 1)	13:15-13:45	In the panel
Do we have the right resources in terms of competences and experiences in order to fully understand how to programme, communicate and build sustainable relations with minority communities and audiences? In this session the panel i.a. will touch upon aspects of staff, partnerships and collaboration in order to work with intercultural competences. How can clear diversity targets support institutions in their development processes bringing other competences into the decisions? Through collaboration with new groups and institutions in new ways?		Iwona Preis (NFI) - Intercult (SE) Berit Sandholt Jacobsen - (Library Netwoek) Svendborg bibliotek (NO) Per Odd Bakke (Museum Network) from Nasjonalmuseet (NO) Elin Danielsen / Tromsø Kulturskole(NO) Ninos Josef (Critical Friends), (SE)

3. Outreach / Audiences / Participants. Moderator: Thomas Michael Walle (Teatersalen)	13:15-13:45	In the panel
From audience research we know, that if the cultural offer is perceived as relevant, audiences will come. When narratives and programmes resonates with new audiences, they engage with the institutions that frame them. In this session the panel will discuss how arts institutions can make use of audience focus in order to create true inclusion. If engaging with target audiences in developing the programmes and institutions ensure larger commitment and impact.		Hannah Wozene Kwam (NFI/Akershus Country Council), (NO) Mira Haataja (NFI) – Culture for All (FI) Julienne Doko - Critical Friends (DN) Ahmad Joumaa (Library Network) - Cultural communicator, Tønder Library (DN) Guðrún Jóna Halldórsdóttir (Museum Network) – from National Gallery of Iceland (ISL) Sylvia Carlsdotter (KIL - Culture School Network) – From Simrishamn Kulturskole (SE)

4. Policymaking for sustainable diversity. Moderator: Fairooz Tamimi (Kinosal 1)	15:15-16:45	In the panel
A diverse panel consisting of heads of institutions and culture workers from both public and private sectors are asked to reflect on which policies and structures are necessary to ensure a sustainable and continuous labor for diversity in the nordic arts sectors. How can government policies, institutional initiatives and grassroot activity align to create a cohesive cycle of diversity?		Samme Raeymaekers (Dansens Hus/NO) Ruth Montgomery-Andersen (National Theater School of Greenland), Niels Righolt (NFI) – CKI Center for Kunst & Interkultur (DN), Lara Alessandra Sanna (Artist Network) – (SE), Michelle A. Tisdell (Museum Network) – from TrAP (NO), Endre Lindstøl - Culture School Network KIL, Larvik Kommune (NO)

5. Quality vs Diversity. Moderator: Ella Ghosh (Teatersalen)	15:15-16:45	In the panel
This panel will push passed the discussion of whether diversity comes at the cost of quality. The panel will be asked to reflect on how to assess artistic quality when diversity is the main parameter.		Hannah Wozene Kwam (NO), Phyllis Akinyi-Dansk kunstnerråd (DN), Meena Rathore – Director (Norway), Thomas Prestø - Critical Friends (Norway), Hilde Ghosh Maisey (NFI) – from TrAP (NO), Boel Christensen-Scheel (KILforsk) – from Oslo Metropolitan University (NO)

6. A sustainable diverse arts cycle in the Nordics. Moderator: Ninos Josef (Kinosal 3)	15:15-16:45	In the panel
How can we ensure early recruitment, talent development and an arts field prepared to receive, support, fund and hire diverse artists? How can audience development, recruitment, programming and training be designed to intentionally intersect to create sustainable arts cycles for diverse audience and artists?		Miriam Haile - Visual artist (NO), Nadia Abraham – Critical Friends (Faroe Islands), Alexander Montgomery-Andersen - Dancer and Producer (GL), Anusha Andersson – Historieberättarna (SE), Per Odd Bakke (Museum Network) – from Nasjonalmuseet (NO), Sunniva Skjøstad Hovde (KILforsk) – Researcher NTNU (NO)

Our host

Asta Busingye
Lydersen

Asta Busingye Lydersen will be our host and take us through the varied programme for Nordic Dialogues. Lydersen is a journalist, actress and artist.

She has extensive experience as a public speaker and is a former TV and radio host. She is part of the Africana group Queendom, who have produced numerous stage productions, music albums and concerts. Through texts, stage performances and interviews, Queendom has contributed to the public debate on diversity in Norway since 1999. In 2013, Lydersen published the essay Afropolitt. The text describes how stereotypical ideas of ethnicity affect the cultural sector, as well as Norwegian society as a whole.



Foto: Alexander Winger

Guest speakers

François Matarasso

2 December,
Vega Scene

Matarasso started his career in the late 70s working with theatre and visual art in communities in London and the East Midlands in England. He soon began exploring the theory, experience and outcomes of people's participation in art. Today, he continues to combine community arts practice with research and consultancy. He has worked in around 40 countries, from Colombia to Kyrgyzstan. His work has been widely published and translated. Earlier this year, the book A Restless Art, How participation won and why it matters was published. Matarasso will speak about how we need to rethink our ideas about artistic quality in today's diverse society.

Camara Lundestad Joof

2 December,
Vega Scene

Camara Lundestad Joof is a documentary performance artist, playwright and author, as well as a political and artistic advisor. She has received widespread acclaim for several of her works, in particular the stage production Pavlovs Tispe (Pavlov's Bitch), a one woman show performed internationally, and the book Eg Snakkar Om Det Heie Tida (Samlaget/2018). To Nordic Dialogues Lundestad Joof brings an artistic approach to entering the charged and uncomfortable conversations and discussions ahead.

Abid Hussein

3 December,
Det Norske Teatret

Abid Hussein is Director of Diversity at the Arts Council England, the national development agency for arts and culture. Hussein has led the development of the Arts Council's strategic equality and diversity framework since 2014, including the Creative Case for Diversity initiative which argues that diversity can foster innovation and impact artistic quality. He has also been in charge of the Elevate and Change Makers programmes which have made a significant contribution to diversifying the arts and cultural landscape in England. Hussein will speak about inclusive leadership and how we can redistribute decision-making power in the cultural sector.

Dr. Gladys Francis

3 December,
Det Norske Teatret

Dr. Gladys Francis is an Associate Professor of Africana Studies and Theory and cultural studies at Georgia State University, Atlanta, USA, where she is also the Director of the Africana Studies Center. She explores issues of identity formation, race and ethnicity, gender-based violence, individual and collective trauma and social cohesion. She is the author of several books and articles on the issues of identity, inclusion and diversity within artistic productions. She holds lectures, workshops and is involved in international collaborative projects across the globe on matters of community activism, social justice, diversity and inclusion. Dr. Francis will speak about power, representation and how cultural institutions can address their (often white) privileges.



Reframing our approach to policy and practice

«*Diversity increases both innovation and quality*», according to Abid Hussein. The Director of Diversity at the Arts Council England challenges directors, curators and those who create cultural programs to consider the question of inclusion on all levels.

Arts Council England is the national development agency for arts and culture. Here, Hussein is responsible for the organisation’s work on equality, inclusion and the initiative “Creative Case for Diversity”. On the 2nd and 3rd December he visits Oslo to speak about leadership in the cultural sector, at the Nordic Dialogues conference.

Why should diversity be on top of the agenda for the cultural sector?
-From my perspective, it’s about tapping into the talent and stories of all our communities. Art and Culture has the power to bring together communities at a time when we’re seeing increased polarisation and division across society. Through stories we recognise what brings us together whilst also being able to celebrate and understand our differences too.* Increasingly, it’s also important for arts and cultural organisations to feel relevant and accessible to the communities they serve. Through nurturing new relationships, we’re investing in our future talent, audiences and developing pathways to increase the diversity of our arts and cultural offer.
You have often talked about “The creative case for diversity”. What is the “creative case” is about?
- Far from diluting quality, diversity increases innovation and excellence creating compelling new work and narratives that amplifies the voice and presence of communities that for too long have been missing, ignored or under represented across arts and culture.
The Creative Case for Diversity was launched in 2011 as a catalyst to reframe an increasingly stagnant and unproductive approach to policy and practice which too often centered almost exclusively on the legal imperative for Equality and Diversity. We had lost sight of the art. It articulates a refreshed paradigm for diversity, which retains the principles of equality, access and opportunity but also recognises and celebrates the importance of diversity as a source of artistic excellence and advantage.

How does this challenge cultural leaders?
The Creative Case for Diversity challenges Directors, Curators and Programmers across arts and cultural organisations to take ownership of, and to be accountable for, how the diversity of wider society is reflected in the work they programme, curate or present.

Diversity increases innovation and excellence creating compelling new work and narratives that amplifies the voice and presence of communities that for too long have been missing, ignored or under represented across arts and culture, argues Abid Hussein.



The conversation about white privilege is uncomfortable but necessary

Dr Gladys Francis addresses white privilege at Nordic Dialogues. Photo: Marzena E. Guzik

The cultural sector must not shy away from painful issues, says Dr. Gladys Francis. At Nordic Dialogues, she will talk about how cultural institutions can check their privileges and take action.

To reach equality, equity, inclusion, and fairness, organizations must open critical conversations around issues of privilege, representation, and identity politics. I insist on the word “open” – what matters is to challenge the oblivion stance that silences, ignores, or looks the other way. We must open these difficult dialogues even if their outcomes might not always be the most fruitful.

Dr Gladys M. Francis is an Associate Professor of Africana Studies and Theory and cultural studies at Georgia State University, Atlanta, USA, where she is also the Director of the Africana Studies Center. She explores issues of identity formation, race and ethnicity, gender-based violence, individual and collective trauma and social cohesion. Francis is the author of several books and holds lectures, workshops and is involved in international collaborative projects across the globe on matters of community activism, social justice, diversity and inclusion. In her lecture at Nordic Dialogues she will talk about white privilege. The term describes how, due to the structural impact of racial inequality in our societies, white people benefit from the fact that they are not a racial minority.

How does white privilege impact cultural institutions?
-*White privilege... These terms are polarizing, seen as offensive or trivializing across white mainstream. The dominant group under scrutiny here might be, for the most part, unlikely to perceive itself as a privileged one.* Francis adds that even by beginning to answer this question, she puts herself in a vulnerable position, open to criticism. As a woman of color, she risks being interpreted as serving her own interests. The concept is difficult to address, Francis says, precisely because these privileges are invisible to most white people but painfully evident to the people who are affected by them.
– Artists of color might not know what it means to go about negative episodes at work without questioning if these had racial implications. They often enter the job market pondering about the acceptance of their blackness in the cultural institution they aspire to work at. Within white privilege, there are no penalties for choosing to be oblivious to individuals of color (or other minority groups), to belittle their daily

tribulations, and to circumvent seeing or hearing the ways in which they are made powerless. White privilege allows a dominant white group to be a norm, a model, whose members are not called to question.
Being black in a majority white space
In the cultural sector, being outside the norm has a range of implications that are damaging to artists, Francis argues.
– In the Nordic countries, it is difficult for artists of color to find curricula outside a white canon or white decorum. To achieve their aspiring artistic careers, artists of color have little choices but to enter “white-size-fit-some” institutions that (indirectly) demand that they conform to a (white) canonic academic training that (directly) denies space and appreciation of Global South cultures. Artists of color are constructed as “the other”, and they continuously have to fight to be valued on equal terms, Francis explains:
– They often enter such cultural institutions fully aware that their race/ ethnicity is a setback. White privilege sustains non-white bodies as outsiders. Within the cultural ecosystem discussed here, artists of color are isolated, out-of-place, and outnumbered inside such dominant artistic and cultural forms. Their “othered” bodies, artistic productions, and discourses entail a constant (cultural, social, institutional) fight.

Cultural leaders can create change. According to Francis, leaders can either maintain or they can challenge unequal, oppressive, and discrediting norms.
– Looking at the cultural institutions in the Nordic countries, the people in power are likely to be white. These cultural leaders should not only be trained to acknowledge their white privilege, they should also be provided tools to examine and lessen it. Because white privilege is so unquestioned and normalized it is made invisible; these factors contribute to its powerful hold. Leadership requires courage, Francis says:
-*Organizations should always remain open to make their white majority uncomfortable in the name of redressing inequality and upholding accountability.*



Re-thinking Artistic quality

“Today, art's greatest value may be in creating a space in which we can meet each other” Community artist, writer and researcher François Matarasso says we need to rethink artistic quality for a diverse society.

Why is universal access to art and culture so important? Art and culture – which are connected but different things – are central to how human beings make sense of their experience in and of the world. Through creative work, sometimes consciously, often not, we explore our beliefs, values, feelings, ideas and identities. We should no more be denied access to these material, intellectual and cultural resources than we should be denied access to education or health care. That is the meaning of Article 27 of the Universal Declaration of Human Rights, and it does not lose its force because we are not yet willing or able to ensure that everyone can have access to their rights.

Can art be a force for change? Art does influence, but not in ways that anyone can control.

“I do not like the idea of art as a force to create change in society”;

partly because it suggests that someone who believes that they know what is good for the rest of us has the right to force their ideas through, and partly because it misunderstands how art influences us. It is one of art's great strengths that it resists – though not completely – being used as a way to make us think or feel in set ways. That mostly doesn't work because we, as spectators, readers and listeners, are not passive recipients of arts force, but active interpreters of what an artist has created. An artist proposes: the audience disposes. No artist can even make someone like or admire their work – and we should be very grateful for that.

Today, its greatest value may be in creating a space in which we can meet each other, discover the rich complexity of the human family and learn to listen, to share, and to care.

How can we define good art? Do we need to challenge the traditional idea of quality?

I'm not sure there are 'traditional' ideas of quality or artistic excellence, except perhaps for a widespread human appreciation for exceptional craft or skill that an artist may employ.

We owe to the Enlightenment, and especially figures such as Immanuel Kant, many of our ideas of artistic quality and aesthetics. Important as they are, those ideas are partial and incomplete. They reflect the tastes and beliefs of an 18th century European elite, not the diverse societies that make up the contemporary world.

Nothing in art is fixed or permanent. A work's value – monetary as well as a cultural – fluctuates with the passage of time, with social changes, with the person who encounters it. Crucially, art can have no value independent of people.

There is no discernible justification for setting one person's opinion of the value of a work of art above another. That is not to say that there are no standards. Some art is worth much more than most, but the only way we have of deciding that is through discussion that helps us understand how and why we each find (or don't find) value in it. What matters is not the ranking of artists or individual works, but the quality of the debate about important questions that sharing our ideas of worth can enable.



Allow me to insist

It is compelling to observe how European colonial views are deeply rooted in our existence as descendants of colonization. A colonial mentality is part of our collective unconscious. This can be expressed in different ways. Paternalism and the exotification of non-Western cultures are two of them. This is true in virtually every area of knowledge. The arts field both reproduces that logic and creates its own, based on uncritically inherited assumptions relating to concepts such as tradition, aesthetics, quality and the autonomy of the arts.

Here in the Nordics, it has been a major challenge to acknowledge the colonial mentality living under our roofs. Some of the work has already been done in certain academic circles, by scrutinizing the schools and traditions that have been consistently followed with very little or no critical decolonial approaches. Nevertheless, the topic is also hot among art practitioners and cultural workers, mainly those with plural identities.

We are halfway through the **United Nations Decade for People of African Descent**(1), defined to span the period 2015 – 2024. In terms of public policies directed at this particular group, the decade and its purpose have been significantly ignored in Norway. Indeed, most of the politicians in this country have no tradition of paying attention to specific ethnogeographic groups, unless when contextualising them in blame for socio-economic challenges. Yet the United Nations Decade for People of African Descent says:

“At the national level, states should take concrete and practical steps through the adoption and effective implementation of national and international legal frameworks, policies and programmes to combat racism, racial discrimination, xenophobia and related intolerance faced by people of African descent, taking into account the particular situation of women, girls and young males in the following areas: recognition, justice, development and multiple or aggravated discrimination.”(2)

As a Black Indigenous woman in the Western arts field, I incorporate my own experiences in my work, in an auto-ethnographic approach from writing to practice. Two main intentions are part of my experience: to insist and to repeat as ritual. Insisting and repeating are both work methodologies and means of survival.

This makes me think of the mothers in the neighborhood where I grew up in southern Brazil. They were loud, they insisted, repeatedly, until something happened, until somebody

reacted. It is hard to imagine other possible approaches to the challenges that the arts field imposes on us. Therefore, allow me to insist. Allow me to say it again: we are not there yet. Therefore, allow me to say that this is the moment we should pay attention, because changes are happening. But based on whose views and whose paradigms of quality, beauty and autonomy? How will the Nordic perspectives change when the observing gaze is no longer cisgendered, white, Eurocentric and otherwise normative?

This gaze, our 'othered' gaze, is now timidly starting to be present in some boards, committees, councils, and stages. Present but still, colonized by nonverbal rules that keep hindering us with excluding assumptions, such as that we are not ready to tell stories, even the stories only we ourselves know something about. Because it is about our bodies, our minds, our children and our blood. Thus, allow me repeat: the structure of the arts field in the Nordics has not changed. Allow me to admit: the structure of the arts field in Norway is at a standstill. Having been othered by means of language normativity for many years, our Nynorsk theatre feels entitled to colonize the ethno-culturally diverse district of Grorud in Oslo and bring **quality theatre** to its inhabitants. Bodies of color on stage, mostly surrounded by white crews and directors. 'Allies' who systematically benefit from staging stories of othered and racialized beings, and then go forth to the next all-white project. The marginalized body and its oppression have become a token for white feminism in the games of structural power benefits. Some of us are occasionally invited to be present, yet our transgender and gender non-binary siblings, our siblings with disabilities, those with no money, no families, no papers or no bank accounts, the marginalized, are not visible anywhere near.

So, I insist, and I repeat: We are still not visible. Even today, our children lack public role models. We are still struggling to tell our stories with our own voices, and the few of us Black Indigenous Women who are making it in the arts field are mostly lone stars. The higher we reach, the lonelier it gets. Meanwhile, the glass ceiling just gets thicker and thicker.

Every day, I see how my sisters disappear. We are a very few on the bus, in the grocery stores, in the streets of the city center. But the Black presence becomes less and less detectable for each step I take in the direction of my brand-new office spot at the top of a shiny public building.

So, let me ask again: How many Black Indigenous Women of Color do you know in the arts? Are they part of the official canon? Are our buildings, streets, parks or squares named after them? Are their names mentioned in public speeches and tributes? How many are a part of the syllabus in the art history that we study?

It has been a paradoxical dilemma: establish our presence in white spaces, or create spaces of our own?

I want both, thank you very much. We need strong and safe places to debate our in-group problems, free from the white gaze. We need places that allow us to try and fail, where we can experiment without the burden of having to succeed to get a second opportunity, similar to the prerequisites as our white colleagues are given. We need spaces where we can define our practices as art and ourselves as artists, without stereotypical prefixes like 'urban', 'ethnic', 'exotic', 'oriental' or 'Afro'.

We must be present at the heart of established institutional spaces. Because the institutions that have coined the concept of art, its autonomy and the genius of the white male artist, were created and built over the enslaved, mistreated and assassinated bodies of our ancestors. Allow me to insist one last time: we demand to exist on our own terms.



All rhetoric and no practice: Thoughts and reflections from a network participant

Salinas was part of two gatherings of Nordic artists with multicultural backgrounds held in Reykjavik, Iceland and Copenhagen, Denmark. The Nordic countries are seen as some of the most democratic countries in the world. It is a form of government where the people decide, but who are «*the people*»? Who is allowed to be part of «*the people*», and what prerequisites must be fulfilled in order for it to be a democracy? The Artist Network group consists of artists who have many different approaches to their art forms. Our background is work in choreography, acting, directing, dance, scenography, music, drama, and literature.

We all work with the producing and conveying of stories
Our strength is to read people in a story. Body and voice in one room. Different forms of interaction between rooms and people and their actions. Our work is influenced by the awareness of how to play roles, work with objects and spaces, be part of staged visual compositions, as well as staging site specific events in different types of spaces.

Your voice is important
Freedom of expression, voting rights, freedom of organization, freedom of religion and equality - all important democratic rights. Another important principle in a democracy is the protection of the minority. In a democracy, the majority decides, but it is important that the voices of the minorities are heard, and that their rights are protected. The task of examining oneself is an important part of any Cultural Organisations' work. To ask oneself if there is something you're not understanding, and whether one has put into practice inherited notions that prevent you from observing your surroundings correctly. This kind of self-examination can lead to important self-adjustment.

How are we doing on participation?
In the room the conversation is moving towards frustration. There is a lot of talk about resources that are not utilized or that are used in the wrong way. I wonder: what if the conversation began with a different premise: «Research says that diversity is a must for success»...? But we continue discussing and afterwards we share our thoughts. And everything that does not come up in plenary is shared in conversations during lunch, and it's inspirational and thought-provoking about diversity, goals and opportunities. We know that diversity management demands knowledge, insight and expertise, and that it requires us as a society to learn how to use diversity in the creation of new societal values.

We should also talk about diversity as more than gender and ethnicity.
If we have an understanding that diversity is much more than gender and ethnicity, it will be easier to create a plan for diversity that has an impact on both the business side and the organization. The lesson is that diversity can certainly be related to gender and ethnic origin, but it is mostly dependent on other factors such as the conditions you grow up in, your education and working experience, leisure interests, family situation, whether you have lived abroad or not - in a big city or in the countryside? We need a new language. We need to fill our words with new meaning. Involvement and inclusion has its challenges, but I implore our leaders to always keep these two thoughts in their minds at all times:

1. «I must be aware that my perspective is not the only perspective»
2. «It is my duty to ensure that my perspective is not the only perspective»

What stories do we come from?
I am sitting with colleagues who have come here from wars, crisis, rough personal stories - and high-level art work. Just like the artists in this group, our institution desire an audience with the same kind of personal stories, but how do we communicate with individuals with these kinds of stories? What kind of languages do we use? What are we saying to and about each other? I think that what's being said needs to be established in another space. That the work in general needs to begin in another space.

We need a new language.
I have a nice conversation with another artist about rhetoric. We discussed how cultural organizations should have a dialogic and relational approach to communication. Interpersonal communication is essential for us to function well as people and societies. In addition to the language expressing meaning, it also affects how others understand something in a given context. Therefore, the use of language is also meaningful. Words and expressions can carry “baggage” in the form of cultural and ideological associations.
From where do we talk to each other?
I'm thinking about the 'decolonial thinking'. For example Aníbal Quijano.

We organize our power model on the basis of classification systems that are socially and culturally created. We organize societies by categorizing each other by class, race, ethnicity, nationality, sexual orientation, gender and age. We choose patterns and interpret events in an attempt to create a meaningful world, without noticing the power embodied in the classification process. We need these types of classification systems and we create them for our betterment, but at the same time we are caught up in and suffer from them. By creating these systems, we are helping to reproduce power. Thus power becomes an aspect in all human relationships and power shapes the lives of each of us. For Quijano the world is heterosexual, patriarchal and racist. We are trapped in such a system. We reproduce this without thinking. I think that the topics we need to address require that we work in a different way. That we must try to be strict and to challenge ourselves - ask ourselves:
What kind of system am I reproducing now?
I remember an example from literary science. The works of author Virginia Woolf were long underestimated by British academics, and viewed as narcissistic self-centered views from a time when Europe was burning. But they were held in particularly high regard by

feminists, and have in recent decades become recognized as some of the finest literary works ever written - speaking not only to feminists or women, but to everyone.
Everyone's voice is acknowledged in a dialogue.
No power is sought in the dialogue. It assumes that the participants give up power. Not in an absolute sense, because the dialogue also requires people who dare to speak up and defend the dialogue when it is threatened. But the power now exercised is not used to strengthen the individuals's case at the expense of others. It is in the service of the dialogue and the community. And while the debate only allows for one to truly win, the goal of the dialogue is for everyone to come out stronger.
I have to take on responsibility, work towards dialogue, real participation and democracy. I have to contribute with my thoughts. If I think of the world as Quijano claims it is, heterosexual, patriarchal and racist, and that we are trapped in this system and reproduce it without thinking about it - my mind rebels!
I say, resist masculinism and sexism! Confront 'white privilege' and Western centrism! And challenge 'hetero-centrism' and homophobia! I dream of working side by side with my colleagues, regardless of color, ethnicity or affirmative action.

An Inclusive Cultural
Sector in the Nordics

Reflections from the networks

Reflections from the networks

Reflections from the networks

Art Museums Network

Michelle A Tisdel, TrAP

Our Values: Diversity and inclusion should be among the core values of art museums and should influence acquisitions, recruitment, and programming. Diversity and inclusion add value and competence to cultural institutions such as art museums and can make them more socially responsible and relevant to more people.

- It is crucial to:
- Educate leaders and staff about diversity and inclusion.
 - Transform knowledge and awareness about diversity and inclusion into institutional strategies.
 - Operationalize awareness and strategies in basic institutional practice.
 - Prioritize diversity and inclusion by allocating resources for strategies, practices and initiatives.
 - Promote diversity and inclusion initiatives as tools for museum development.

Reflections

Curator Susanne Procopé Ilmonen and Deputy curator Heidi Berthén, Åland Art Museum.

An important lesson. The most important lesson we learned was that art is a universal language, and everyone can use it and make their interpretation. Art museums are a perfect platform for creating meetings and bringing people together. The network collaboration has initiated important thought processes and highlighted difficult questions while enabling the network to connect art museums that could support each other.

Rewarding. It has been rewarding and interesting to meet other colleagues from the Nordic countries to discuss very relevant and timely questions. Although the participating museums differ regarding resources, we still have the same problems and can resolve them in similar ways.

Purpose. The purpose of our project QBEN is to reach new and broader visitors groups by reflecting on the museum's relevance. The goal is to make everyone feel welcome to come in and experience the art. At the same time, we want to broaden the perspective of the museum staff and society. With small resources, it is possible to create a space and a forum for new artists and visitor groups and help make the museum more inclusive. QBEN, the project at Ålands konstmuseum, has created an intimate atmosphere, and the museum has gained new visitor groups.

Art educator Nina Blom Bussoli, Moderna Museet, Stockholm

Sharing experience. The most important part of our network has been the opportunity to exchange experiences about diversity work at our respective museums. It has been interesting to hear both about difficulties, but of course, everything that has been successful. Learning new strategies. Being able to share methods and events but also to receive suggestions for developing my project has been very interesting and rewarding. After our network meetings, I have taken on the experiences and methods of the other participants and felt that I have been more open to testing different ways of working with my group. Having professional guidance that has been able to deepen and problematize these sometimes challenging but important issues has also been beneficial.

Special Advisor Per Odd Bakke, National Museum of Art, Architecture and Design, Oslo

The network conversations have served as a tool for calibrating our museums' assignments in relation to political and cultural movements, and in relation to changes surrounding us in society. Our discussions reinforced existing signals that our museums are not as relevant as they could and should be. The conversations strengthened the notion that art museums resemble mausoleums. For many people, art museums appear as monolithic organizations whose self-image and history make them resistant to change. Important insights. Our museums appear to be a little out of step with a world that, in many respects, changes faster than our institutions do. Through our discussions, I learned that art, architecture and design could have tremendous purpose and impact—if we connect much broader to the educational system, libraries, and social services. Wake-up call. Involving our dedicated contacts at NAV Oslo and working together with them has been an inspiration and a wake-up call. We must recognize the museum as a civic institution in a broad sense. Leadership that uses curiosity as an approach to diversity and inclusion is fundamental for further developing art museums.

Art educators Ragnheiður Vignisdóttir and Guðrún Jóna Halldórsdóttir, National Gallery of Iceland, Reykjavik

A question. At our network gathering in the Åland Islands in November 2018, we discussed the question: “Who do we not see in our museum?” Our answer: New immigrants. They are new to our society, and they are an audience that is challenging to reach. Now, we are participating in a collaborative network where we will develop practical skills to reach new guests, especially people with an immigrant or refugee background.

Reaching Outreach. We decided to collaborate with the Icelandic Red Cross, which has built up a valuable network for immigrants, supporting them and giving them an opportunity to build networks and increase their participation in Icelandic society. Their team invited the National Gallery of Iceland to get involved with the programme Practice makes Perfect. Volunteers and immigrants meet once a week to speak Icelandic, always focusing on a specific topic.

Our approach. At the National Gallery of Iceland, it is important for us to educate ourselves about diversity and inclusion. To have an

open conversation with a specific target group—has been a successful strategy for reaching out and creating a new programme. We also want the project to be rewarding for all parties. The main goal of this project is to develop and sustain relationships with new audiences.

Art educator, Julie Maria Johnsen, National Gallery of Denmark, Copenhagen

YOUR POWER MAKES ME POWERLESS! You can find these startling words written in Kirstine Roepstoerff's artwork Desolation of the Beast (2002) at National Gallery of Denmark. “Power” is one of many issues that we have discussed intensely and extensively in the network. I have found this rewarding and imperative to reflect upon when working with diversity and inclusion. Power—power structures and power relations—is somehow part of the essence of diversity and inclusive strategies. I experience matters concerning diversity and inclusion as a field of tension at museums and in society. Maybe this is so because diversity-and-inclusion work raises questions about power?

Our projects

Art as a language of conversation
Nina Blom Bussoli, Art educator, Moderna Museet, Stockholm

People and partners. My project is based on an interest to meet people from different parts of the world and share my love and knowledge about the art and the museum. To reach this new group, I understood that I would need a good partner. The choice fell on International acquaintances, who for many years arranged language cafes around Stockholm, often at museums. I have worked with many different age groups at the museum. Since I often work hands-on in our studio with painting and sculpture, I wanted to offer this group of language learners such an opportunity.

Sharing art and language. From the beginning, the activity was about conversations in the surroundings of the collection and our temporary exhibitions. The conversation gave participants the opportunity to analyze the artworks using their individual linguistic levels.

Exploring insight. It is interesting to hear different ways that we interpret images. I hope and think that meeting with an art educator in an exhibition can offer useful insight into the power and complexity of the art. This shared activity can increase the understanding of what art can convey to all people, regardless of age, gender and background.

Recruitment that mirrors a diverse society
Per Odd Bakke, Special Advisor, National Museum of Art, Architecture and Design

The National Museum of Art, Architecture and Design (Oslo) is developing initiatives that aim to reflect better the diversity surrounding us in society. Initiatives include multicultural fellowship positions, curating exhibitions for a specific target audience and recruiting new talent and museum hosts in cooperation with NAV. The main priority is to achieve a more eclectic staff, and over time, a more diverse audience.

Diversity and inclusion are vital qualities, and the museum has fundamental responsibilities as a civic institution within the humanistic tradition. These strategies are not only a way of accessing a diverse and competent group of people.

Progress is dependent on leadership and a corporate culture that treats everyone equally. This work is not about counting heads, competences, nationalities, cultures, languages or networks in the organization. There is strength in the sum of our differences – and we must learn to extract and capitalize on those qualities for the benefit of our audiences.

SMK KOM - The weekly coffee table inspiring change
Julie Maria Johnsen, Art educator, National Gallery of Denmark

Unique individuals in a diverse society. SMK KOM started in 2017 and is a meeting place in National Gallery of Denmark on Wednesday afternoons. The event serves people who want to improve their Danish and others who want to help them. There is always coffee, tea, conversation, possibilities for meeting new people, and an exchange of perspectives on art and life.

Every Wednesday. Around 50 people, from 16 to 84 years old, have participated. Some people come faithfully, and there are many newcomers weekly. The community includes visitors from China, Sudan, Eritrea, Syria, Iran, Iraq, Bulgaria, Lithuania, White Russia, Brazil, Morocco, France, Sweden, Australia, Argentina, Spain and beyond. Participants have come to Denmark for a variety of reasons and have varied educational backgrounds. Some of them love art and others had never visited art museums.

Meeting a need and desire. The project emerged after several years of cooperation with language schools, the municipality and NGOs to support migrants, refugees and institutions working with integration processes. In different educational projects, participants requested more museum visits, coffee, language learning, networking and more art!

A new museum community. SMK KOM also gave us a chance to examine how this new museum community would affect museum practice and helped us reflect on our role in Danish society. Could this community enable us to be relevant to more people? And yes, it could. It can. On many levels, SMK KOM has contributed to institutional development at National Gallery of Denmark. The cooperation with new users has raised awareness about blind spots, museum codes and how exclusion relates to communication, educational activities, exhibitions and other museum practices. SMK KOM continues to be a valuable laboratory and a weekly coffee table inspiring change.



National Gallery of Iceland



A participant who fled the war in Syria made this clay figure after his encounter with Giacometti at Moderna Museet. He believed that his figure had a suitcase in his hand but had lost parts of himself on the long journey to Sweden.

Reflections from the Nordic Library Network 2017–2019

Vibeke Nielsen, Royal Danish Library

The purpose of the network is to share experiences and best practice across the Nordic countries on language cafes and similar offers at public libraries.

In order to optimize cross-Nordic exchange of experience, the meetings are conducted as mini-seminars with a presentation of best practice from Nordic countries other than the host country as well as experience exchange sessions. The network meets twice a year and communication between meetings takes place at Basecamp.

The participants in the network meetings have worked on various themes such as how to get the most benefit from participating in a network, recruiting and retaining volunteers, starting up and running language and lesson cafes. At the meetings, there was also knowledge sharing about research in the field, outreach to various target groups, projects and best practice in Nordic public libraries with a broad portfolio of inclusive actions such as women- and children activities, storytelling, story collecting, job seeking, courses in citizenship and help with everyday management in the society.

Facts about the Nordic Library Network:

- 5 meetings have been held in Bergen, Reykjavik, Stockholm, Copenhagen and Helsinki
- There are 108 members in the network per. 17.10 2019
- 6 members have resigned from the network since the beginning in 2017
- 121 have attended the first four meetings

Why the Nordic Library Network is important:

- The public libraries have a high degree of credibility in the target group.
- The Public Library is a free public space with local anchoring - approx. 50% of other ethnic background come to the library at least once in a quarter.
- Studies show that immigrants and descendants feel that the library gives them help and knowledge of the community and, for example, education. (Migration och språkli mångfald, Kungliga Biblioteket, 2018 <https://bibliotekssamverkan.blogg.kb.se/files/2017/10/Migration-och-spr%C3%A5klig-m%C3%A5ngfald-6.6-2017-376-1.pdf>, Medborgerskab og mønsterbrydning, Danmarks Biblioteksforening, 2017 <https://www.db.dk/files/Rapport%20Medborgerskab%20og%20m%C3%B8nsterbrydning%202016.pdf>)
- The network actively contributes to support refugees and immigrants to use the public libraries on equal terms with other citizens in the Nordic countries by participants learning from each other and further developing the public libraries' offerings. This was confirmed by a mid-term review in which all respondents answered that they returned home with new inspiration and 50% have used this inspiration in their own library.
- It is important to get inspiration from other countries in order to keep developing new services. The social conditions in the Nordic countries are comparable, which is why best practice across national borders is easier to implement in public libraries.

- At least 75% of the public libraries in the Nordic region offer language stimulation. As an eksempel 87,9% og the libraries in Denmark offer language stimulation and 37,7% offer language café, Biblioteksbarometer for folkebiblioteker, Slots- og Kulturstyrelsen, 2018 https://slks.dk/fileadmin/user_upload/SLKS/Omraader/Kulturinstitutioner/Biblioteker/Biblioteksstatistik/Biblioteksbarometer_2018.pdf)

The most important learning in the Nordic Library Network is the way to work:

- in our own projects, where we are more conscious about prioritizing user influence and initiating initiatives that address stated needs in the local areas.
- with volunteers (mainly pensioners and students at public libraries) where we have exchanged experience on how to recruit, retain and develop mutual benefits.
- with networks where we have learned to use active listening as a method, which gives insight into new ways of doing things and participants gain valuable sparring on their own issues.

Recommendations from Nordic Library Network:

- Use the public libraries to integrate refugees and immigrants into the community. The public library is a sanctuary for the target group, and they use it a lot.
- One of the great strengths of public libraries is that they are locally rooted, and they cooperate extensively with other local institutions and organizations. It is important to create a good framework for the public libraries to develop new initiatives with national and local partners.
- Experience shows that a coordinator is needed to run a Nordic network. Hence it is important to have financial means to exchange best practice across national borders in the Nordic countries.



National Gallery of Iceland

Kulturkorttilbudene

Kaikukortti

With a community card an employee can get a free ticket when arranging a group visit for Kaikukortti cardholders. With the Kaikukortti card one can obtain free admission to theatres, festivals, adult education center courses or museums. Kaikukortti is available for customers of the social welfare and health communities that are part of the Kaikukortti networks. It is meant for young people, adults and families who are financially hard pressed and who are, for that reason, unable to attend cultural events or courses. Kaikukortti is distributed for example in immigrant services, in adult social work and in sheltered and supported housing, and won the Best Practice award 2018 by Talentia Union of Professional Social Workers.

Kulturkortet Hedmark

Kulturkortet Hedmark is a culture card targeted for young people between 13 and 21. The card is free and gives benefits like reductions in prices of tickets (e.g 20 kr cheaper movie tickets or reduction in opera tickets from 450 NOK to 50 NOK). The card is valid only in cultural and sport organizations in the Hedmark area. 1700 cards were distributed and used 6000 times during 2017.

Kulturkompis

The *Kulturkompis* (Culture buddies) concept was founded 2016 by Studieförbundet Bilda. The idea is to form a group and introduce culture and new friends to immigrants with the help of native Swedes. The group, consisting of 2 native and 2 immigrant members who are older than 16 years, gets free tickets from cultural actors for entering theatre, movies or concerts. Currently (10/2019) in Sweden, there are 1541 culture buddies, 19 municipalities and 157 cultural actors involved.

Opplevelsekortet Norway

Opplevelsekortet (Adventure card) was launched in Norway in 2009. It gives young persons in low-income families free access to cultural activities, sports and other activities. The card is granted by NAV (Arbeids- og velferdsetaten: Norwegian Labour and Welfare Administration) and it is in use in 70 municipalities out of 422 in Norway.

Kre-hälsa Dalarna

Cre-health is a result from a project about culture and health as a possibility to broaden the market for entrepreneurs within the field of Cultural and creative industry. The 10-12 participants who are unemployed or on long-term sick leave gathers 10 times; 2 times within 5 different art-fields: voice, movement, photo/film, drama and painting. A project leader participates in all ten meetings and a certified artist works with the group twice. The project trains the artists to work for the project: culture and health related topics with theoretical and practical views.



The National Gallery of Iceland, through its partnership with the Icelandic Red Cross, welcomes participants of "Practice makes perfect" to the museum for language training and conversations about art.



At Moderna Museet in Stockholm, a participant from Bolivia made this painting representing his home town, where the ground is fertile and the weather is mostly sunny

Kaikukortti kaikuu

Time: 7/2018–12/2018

Responsible body:
Culture for All Service

Background;
Different tools and card models have been created in the culture sector in the Nordic countries to diminish inequality and support inclusion.

Culture for All organized a two-day networking meeting in Oslo for seven persons (3 from Finland, 2 from Sweden and 2 from Norway) in November 2018. The aim of the meeting was to gather organizations and people working with different models around financial and social accessibility of cultural services and with cultural participation and cultural rights of asylum seekers and migrants in Nordic countries and to support cooperation. The aim was to share information, knowledge, models and experience on concrete tools and models created in the Nordic countries regarding financial and social accessibility of cultural services and supporting cultural participation of asylum seekers and migrants in the Nordic countries. An expected outcome of the exchange was to start a Nordic network with professionals around this topic that would support all parties involved to develop and analyze their own models in use.

- During the first day 28.11.2018 there was a network meeting and a round table discussion between the five different models to share experiences and plan the future cooperation.
- The second day 29.11.2019 was used to visit cultural institutions/organizations, experts and cultural policy makers working with financial and social accessibility and with questions related to cultural rights and possibilities of asylum seekers and migrants in the Oslo region. The visited organizations were the EAPN Norway Velferdsalliansen and Library Biblo Tøyen.

Information shared about the different Nordic models, similarities and differences

Research shows that people living with low income face financial obstacles in using cultural services (Hyvinvointia myös Kulttuuri- ja liikuntapalveluista, Sokka ym.2014; Köyhyys – syitä ja seurauksia, EAPN Fin 2017). For cultural institutions, reaching out to non-users is a common goal (Lindholm 2015), for example because of the heavy public funding the institutions receive in the Nordic countries. Public support should be directed to cultural activities which are in reach of everyone, not only for people in good wealth.

Nordic Artists with multicultural backgrounds

Initiated by Dansk Kunstnerråd
Anne-Mette Wehmüller & Caja Petersen

15 artists participated in meetings
in Denmark and Iceland

The artistic network “Nordic Artists with multicultural backgrounds” should be seen as a desire to promote an inclusive Nordic public arena, where both new and established artists with immigrant and/or refugee backgrounds are lifted into the public debate and given the opportunity to share their experiences and background through workshops and artist meetings.

Through Nordic arts- and culture organizations, a team of professional artists was recruited, who offered both thoughts on their art discipline and their multicultural background.

The network of artists from Norway, Sweden, Denmark, Iceland, Greenland and Åland met in Copenhagen, Denmark for their first meeting, and on Iceland for the second.

Thoughts from Copenhagen

It turned into an interesting conversation about their paths as artists and the prejudices encountered as multicultural. The network's importance for society as a whole lies primarily in the fact that the participants can challenge existing cultural barriers and can change their position from challenged artists to actors who have the will and power for create change. In addition, the network can insist that the starting point should be in the specifics, and perspective of more cultures should be taken into account in the public debate. This is very much needed in today's society - and the Nordic countries can act as pioneer countries in this process.

It is essential that there is respect for traditions and a knowledge of what religions, the religious and the spiritual mean to people. By promoting networks like these, you can secure knowledge about tradition and experience-based cultural experiences and challenge existing norms in the Nordic countries. The most important lesson in the network is the understanding of the different structures in the Nordic countries within the arts and cultural field and the understanding of the professionalism in art. «We are not just refugees - we also have experience from education, jobs, etc.» The network has proposed several concrete ways in which they would like to influence decision-making, including:

- It is essential that artists with multicultural backgrounds are part of decision-making in organizations and at a political level. We should increase the number.
- Invest in this area and create more social media platforms that support meetings and networks that work in the intersection of arts, culture and the north.
- More funding opportunities and longer-term networks and exchange of experience in the Nordic region.
- No applications by name when applying for funds etc. (anonymous project applications).
- There is need of a Nordic intercultural council, which seeks to promote the conditions for artists with multicultural backgrounds and at the same time make the potentials visible. Among other things, a directorate for professional artists with a multicultural background was suggested.
- An ombudsman for arts and culture in the Nordic countries was suggested.
- The continuation of Artists with multicultural backgrounds through cross-artistic performance activity in the Nordic cities was suggested

Kulturskolen som inkluderende kraft i lokalsamfunnet ^(NO)

Ragnhild Skille, rådgiver i Norsk kultur-skoleråd og prosjektleder for KIL.

Kulturskoler i Skandinavia har mange av de samme utfordringene og mulighetene når det kommer til det å bidra til mer inkluderende lokalsamfunn. I prosjektet Kulturskolen som inkluderende kraft i lokalsamfunnet (KIL) har man i to år samarbeidet om å finne enda bedre praksiser ved å dele erfaringer, prøve ut tiltak og bygge kunnskap og kompetanse.

Samlingene har gitt gode resultater. Prosessene har vært ledet av prosessleder Niels Righolt fra CKI (Center for Kunst og Interkultur). Niels har vært en viktig medspiller, en proff prosessleder og en stor ressurs for utviklingsarbeidet i KIL.

Prosessene i KIL har handlet om å løfte fram erfaringer, kompetanse og kunnskap, og sammen se hva som skal til for å komme videre i utviklingen der kulturskolene kan ta i bruk uforløst potensial i det å skape inkluderende lokalsamfunn.

Ideen til et slikt prosjekt oppsto i Norsk kulturskoleråd og vokste seg fram i samtaler mellom det norske kulturskolerådet og dets søsterorganisasjoner i Sverige (Kulturskolerådet) og Danmark (den gang DAMUSA).

For Norsk kulturskoleråds del var et samarbeidsprosjekt som dette helt i tråd med strategien Norsk kulturskoleråd har laget innen fokusområdet Inkludering, flyktninger og utenforskap.

Etter samtaler mellom representanter for Norsk kulturskoleråd og Silje Eikemo Sande, prosjektleder for «Inkluderende kulturliv i Norden» ble det så opprettet et prosjekt for å ivareta de behovene og ønskene kulturskolesektoren i Skandinavia har. Tidsrammen ble satt til to år. Det har handlet om inkludering inn i kulturskolen, men også om det å utvikle kulturskolen til å bli en ressurs for inkludering i lokalsamfunnet. Gjennom støtten fra «Inkluderende kulturliv i Norden» har nettverket vært samlet to ganger årlig. Den første samlinga med kulturskoleledere og skoleeierrepresentanter fra ti skandinaviske kommuner ble arrangert i Oslo desember 2017.

Tre sentrale tematikker

Et bakenforliggende premiss i utviklingsarbeidet var at det fins verdifulle erfaringer og refleksjoner av forskjellige slag i kulturskolene, og at det kan være hensiktsmessig å starte i kulturskolenes egen praksis, og ut fra dette reflektere over hvilke barrierer som kan forhindre kulturskolene i å bli bedre som inkluderende kraft i lokalsamfunnet. På den første samlinga i Oslo fikk man blant annet klargjort at både hindringene og mulighetene er mange, og dette ble sortert under tre tematikker:

1) Politikk og argumentasjon. Er kulturskolenes potensial for inkludering tilstrekkelig formidlet og forstått, slik at politikere og andre policy-beslutningstakere vet å utnytte dette?

2) Struktur og ledelse. Hvilke ledelsesgrep kan gjøres for å utløse kulturskolens potensial? Hvilke hindringer kan overvinnes gjennom endringsledelse og innretning av kulturskolens tilbud alene eller i samarbeid med andre instanser, slik at kulturskolen kan inkludere flere, og bli en inkluderende kraft i kommunen?

3) Pedagogikk og didaktikk. Er det mangel på kunnskap og kompetanse hos kulturskolens pedagoger som hindrer kulturskolene i å ta større del i arbeidet med å bygge gode, inkluderende lokalsamfunn? Fins det bedre måter å dele de erfaringene og den kompetansen som kulturskolepedagogene innehar? Hvordan kan utdanningsinstitusjonene bedre forsyne kulturskolene med godt innrettet kunnskap, og hva er det denne kompetansen egentlig består av?

I KIL-nettverket har det vært jobbet tett, og erfaringer av alle slag har blitt delt. Det er utviklet høy tillit mellom deltakerne, hvilket er viktig når en skal utvikle et område der mange føler seg usikre. Nå skal også erfaringene fra KIL komme andre kulturskoler til del. Både prosjektledelsen og de involverte kulturskolene har målet klart: Bistå skandinaviske kulturskoler til å bli bedre i sitt arbeid med å skape inkluderende lokalsamfunn.

- 1 Kulturskolen som inkluderende kraft i lokalsamfunnet (KIL) - et kulturskoleutviklingsprosjekt på ledernivå.
- 2 Ledere fra ti kulturskoler i Norge, Sverige og Danmark har møttes to ganger årlig i prosess omkring hvordan kulturskolene kan utnytte sitt potensiale som inkluderende kraft i lokalsamfunnet.
- 3 Prosjektet ble støttet av Inkluderende kulturliv i Norden og Norsk kulturskoleråd (gjennom prosjektledelse). Hver av de involverte kommunene har bidratt med betydelig grad av egeninnsats.
- 4 Kommunene som har vært med: Larvik, Malvik, Ringerike, Tromsø (Norge), Halstahammar, Simrishamn, Vara (kun 2018)(Sverige), Brøndby, Tønder, Aarhus (Danmark).
- 5 Som en del av prosjektet er det også dannet et nettverk (KIL-forsk) av ph.d.-studenter og forskere fra flere av de tre landenes universitet og høyskoler.
- 6 KIL-forsk har fungert som en ressursgruppe og har deltatt på flere av KIL-samlingene

Do you want to increase diversity? Pay people for the job they do

Thomas Talawa Prestø leads the network Critical Friends. After many years in an overwhelmingly white culture industry, he is clear: There is no quick fix to increase cultural diversity in the culture industry. However, he has a couple of good tips:

Critical Friends is a network of artists from all of the Nordic countries, who all have a multicultural background and strategic diversity skills. The aim of the project has been to help those engaged in the arts to develop strategies for a more inclusive culture sector. They will be sharing the results at the conference Nordic Dialogues. Prestø is also the artistic director of the dance ensemble Tabanka, and works on audience development at Dansens Hus in Oslo.

What exactly is a critical friend?
“A critical friend is an ally who wishes the best for the project. Someone who brings in their skills, provides input and constructive criticism in order to achieve objectives.” For the last three years, the group has provided constructive criticism to Nordic culture schools, museums and libraries, among others. Critical Friends has also collaborated with arts councils and political leadership in the Nordic countries. This has provided the group with a unique overview of the trends, potential and challenges within the culture industry.

Find out what skills you need
One of the most significant challenges comes from leaders who do not know what they need. “In general, we see that many believe they can simply take a course or be given a quick briefing. Or just be sent a single sheet of recommendations or a formula to use – and everything will be so easy. Leaders must understand that there is not necessarily a quick fix available to increase diversity within their institution,” says Prestø. “It must be acknowledged, to a far greater degree, that working with diversity and ethnicity is a specific skill set.



Thomas Talawa Prestø er leder for Critical Friends



Alexander Montgomery-Andersen (Greenland), Jeanette Ehlers (Denmark), Ninos Josef (Sweden), Sandra Mujinga (Norway), Nayab Ikram (Åland Islands), Nermine El Ansari (Iceland) and Kemê Pellicer (Finland) participate in the Critical Friends network.

A skill set that takes time to build up; and a skill set that should be given emphasis in the appointment process and in project management.”

Stop asking people to work for free
“Couldn’t you simply give me a list of eight people you could recommend?” When you ask people to use their time, their skills and network, that they have likely spent many years in building up – you need to pay them for the work they do, emphasises Prestø. “But you are so passionate about it!” This is experienced by everyone at Critical Friends and many of those they work with. Diversity in the entire culture sector is actually driven by the voluntary efforts of black people, and without them, even good intentions fall by the wayside.

Stop asking for a ‘friendly turn’ and get yourself a critical friend
After three years, Critical Friends has acquired a great deal of knowledge from throughout the Nordic countries, that they will share at the conference Nordic Dialogues on 2–3 December. “We have been able to examine diversity processes across national borders and in many different cultural sectors simultaneously, and have been able to compare best practices, and the pros and cons of the ways in which the different countries have set up their own arts sectors.” “With the overview that Critical Friends has acquired, it is both extremely interesting and a fantastic resource that we hope these sectors will be able to utilise, also after the project has ended.” Thomas Talawa Prestø has extensive experience of the Norwegian arts sector. His multi- ethnic heritage and experience of working in “white” spaces in a “black” body has characterised his artistry as a dancer and choreographer. He is known for developing the Talawa technique, based on African and Caribbean dance forms. With the Tabanka Dance Ensemble he has reached out to more than a quarter of the Norwegian population, had three premières at the Norwegian National Opera and Ballet, two seasons at Dansens Hus and toured ten countries. Prestø sits on the boards of Scenekunstbruket, Balansekunst, Oslo World, Norske Dansekunstnere and is a jury member of the annual Publikumsprisen, awarded by Norsk Publikumsutvikling.

Nordic Dialogues

Nordic
Dialogues



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