



NATIONAL REPORT:  
BROKERING MIGRANTS'  
CULTURAL PARTICIPATION  
SWEDEN



## Table of content

<b>1. Introduction</b>	<b>3</b>
<b>2. General objectives and principles of cultural policy in Sweden</b>	<b>5</b>
<b>3. Current issues in cultural policy development and debate</b>	<b>6</b>
<b>4. Cultural diversity and inclusion policies</b>	<b>7</b>
<b>5. Intercultural dialogue: actors, strategies, programmes</b>	<b>8</b>
<b>6. European/international actors and programmes</b>	<b>9</b>
<b>7. Cultural demand</b>	<b>10</b>
<b>8. Cultural offer</b>	<b>11</b>
<b>9. Field research</b>	<b>12</b>
Malmö Museer	13
Bohusläns Museum	15
Västerbottens Museum	17
Riksteatern	19
Västerbottenteatern	22
Kulturhuset/Stadsteatern	23
Folkoperan	25
Vara Konserthus	28
Länsbiblioteket i Västerbotten	30
Finspångs Bibliotek	32
Botkyrka Kulturskola	34
<b>10. Overall conclusions and recommendations</b>	<b>36</b>
References	38
Footnotes	39

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## 1. Introduction

Brokering Migrants' Cultural Participation is a two-year project (2013-2015) funded by the European Commission-Directorate General Home Affairs, and in Sweden by the Swedish Arts Council.

The general aim of the project is to enhance and stimulate the cultural participation of migrants by improving the capacity of their local cultural public institutions to interact with them. Public cultural institutions are part of the receiving society and thereby have to live up to the challenge of managing cultural diversity and ensuring intercultural integration. Central to these tasks is the enhancement of the intercultural capacity of public cultural institutions by diversifying their staff and governance bodies.

### The project has the following specific objectives:

- a) to promote the engagement of the receiving communities in interacting with the migrants, based on the mutual respect of their rights, obligations and different cultures;
- b) to ensure equal treatment and improve diversity management in public cultural institutions.

### Project partners are:

- Interarts Foundation (Spain) – Coordinator
- Eccom – European Centre for Cultural Organisation and Management (Italy)
- Educult (Austria)
- PIE – Platform for Intercultural Europe and Culture Action Europe (Belgium)
- Intercult and Region Västerbotten (Sweden)

### The project is based on 4 phases:

1. Realisation of a benchmarking tool in order to analyse diversity management in cultural institutions.
2. Pilot studies or interviews with public cultural institutions to assess the status of diversity management.
3. Learning partnerships or workshops for cultural institutions to provide knowledge and support integration measures.
4. Dissemination of the benchmarking tool and Learning Partnerships to facilitate the use and emulation of the project.

### 1. DEVELOPMENT OF A BENCHMARKING TOOL

In order to analyse diversity management in cultural institutions the working group has implemented a benchmarking tool, which tracks the potential journey of a cultural institution from a basic level where the institutions recognise the need to reflect society's diversity by adapting rules and making statements, through two intermediate levels to an advanced level, where the cultural institutions as organisations fully reflects society's diversity and promotes participation.

### Benchmarks for each level are defined in seven different areas:

- a) Institutional policy and vision
- b) Audience/visitor relations
- c) Programme/repertoire/collections
- d) Partners/collaborators for programming and profiling
- e) Employees
- f) Board members
- g) Suppliers

The starting point for the preparation of the benchmarking tool for diversity management in public cultural institutions was the identification, recruitment and involvement of European professionals from the cultural sector and private organizations with experience in activities with migrants, in order for them to contribute to the development and adjustment of the benchmarking tool. For this task studies, articles and reports were produced, as well as good practice guides; also interaction between experts to exchange opinions and criteria was fostered. This task was performed, during the second half of October 2013, by the Platform for Intercultural Europe, with support from the other partners.

A workshop was organized for all partners and all experts identified. It enabled to assess the criteria used for the benchmarking tool against the opinions and experience of the experts. The input by the participants was used to improve the benchmarking tool and also the interview guideline designed to obtain information from the public cultural institutions participating in the national pilot studies. The workshop took place in December 2013 in Brussels (Belgium) and was organized by the Platform for Intercultural Europe.

Following this, the Platform for Intercultural Europe performed a follow-up and completion of the benchmarking tool in accordance with the inputs,

suggestions, and recommendations made by the experts and partners during the Brussels workshop. The benchmarking tool and the interview questions were translated into the languages of the countries participating in the project, and a final adjustment of the benchmarking tool was carried out with the aim of having a refined version for the pilot studies in public cultural institutions. In March 2014 the tool was finalized, and published with an interactive application on the Platform for Intercultural Europe website.

## 2. PILOT STUDIES AND INTERVIEWS WITH CULTURAL INSTITUTIONS

The Swedish partners, Intercult and the Region of Västerbotten, have realised the research in Sweden. The partners identified 11 public funded cultural institutions from different parts of Sweden: museums, libraries and theatres/opera houses and a cultural school.

Relevant key functionaries within the selected institutions have been interviewed in order to establish the stage these have reached in the journey of diversity management, to establish critical hurdles and to identify needs. Participating institutions have then been ranked on the basis of the outcome of the pilot research.

The research was directed by Ida Burén (Intercult) and Bella Lawson (Region Västerbotten) in co-operation with consultants Sara Mpumwire and Ramona Zadzissa. A focus group with following diversity experts was consulted: Rani Kasapi (Head of Cultural Affairs at Botkyrka municipality), Raymond Peroti (Intercult board member and cultural work with long experience in working with youth) and Lena Grönlund (librarian at Vårby library in Stockholm). Documentation team and directors Raymond Peroti and Herman Kitandwe Magoye have followed and filmed the Swedish part of the project.

## 3. LEARNING PARTNERSHIPS

The third phase of MCP Broker foresees the organization of a series of Learning Partnerships with the aim of promoting the integration of migrants.

### Different types of Learning Partnerships were designed:

a) Learning Partnership 1 (September): A two-day workshop on recruitment. The first day focused on recruitment of new audiences and staff and was led by Ida Östenson, chairperson and founder of the foundation Crossing Borders that works towards an equal and inclusive society, and by Madeleine Lundin, project manager at Interfem, a feminist and antiracist platform. The second day, led by Madeleine Lundin, focused solely on staff recruitment, more specifically on competence based recruitment without discrimi-

nation, a method that has been developed by Interfem. Two representatives from AF Kultur och Media (the Swedish Unemployment Agency) Ulf Johansson and Erik Bevin, participated during the full LP and ended the day with a presentation of the agency and its mission followed by reflections and discussions.

b) Learning Partnership 2 (October): A two-day workshop with cultural institutions with established migrant cultural professionals. The first day, PhD candidate in Educational Sociology Hassan Sharif from Uppsala University, held a seminar on Swedish migration history. The second day, democracy advocate and consultant Barakat Ghebrehawariat, lectured on how cultural institutions can work for inclusion.

c) Learning Partnership 3 (November): The Swedish Forum for Human Rights, held in November 13-15, 2014 in Umeå, (Västerbotten). All the participants were invited to attend the largest event on human rights in Europe, that this year was part of Umeå European Capital of Culture 2014. 2014 theme focused on human rights and culture. The participants attended seminars that dealt with issues concerning diversity, racism and discrimination in Swedish cultural life.

d) Learning Partnership 4 (December-March): Two cultural visits with cultural institutions and NGO's rooted in migrant self organisation. The fourth set of Learning Partnerships took part during two days with one visit at Riksteatern on the 5th of December 2014, and one visit at Kulturhuset Stadsteatern on the 17th of March 2015. The visits included guided tours in the premises and backstage, meetings with actors, dramatists and directors and visits to shows. The group consisted of newly arrived Arabic speaking migrants from Syria and Iraq.

e) Sharing conference (8 December): Intercult and Region Västerbotten organised a one-day conference, "The future of Cultural Institutions in Europe: the right to culture irrespective of identity and background", that focused on diversity and cultural institutions. The conference was located at Kulturhuset Stadsteatern with 250 participants. The program included presentations and panels from a variety of speakers. Sabine Frank from Platform for Intercultural Europe was invited to contribute with a European perspective.

A documentary film crew has accompanied the Learning partnerships.

## 4. DISSEMINATION AND COMMUNICATION OF MCP BROKER

The final phase of the project, during the first months of 2015, will consist in the dissemination and communication of the benchmarking tool and the results of the Learning Partnerships. The overall aim is to enable cultural organizations to use the tool in the future.

## 2. General objectives and principles of cultural policy in Sweden<sup>1</sup>

Modern Swedish cultural policy emerged between 1920s and 1970s. In 1974 cultural policy was consolidated in the form it is currently upheld, despite the growing tendency to bring about changes on local and regional levels during the past decades.

1930s witnessed a substantial involvement from the government in arts and culture, as the democratic welfare-state stressed the equal access to quality culture, to later on also include the importance of access to culture via creative activities by means of governmental, regional and municipal financial support for artists and cultural institutions. This process continued throughout the following decades, expressed in creation of new cultural institutions and also in modernisation of the existing ones, culminating in the Government Bill on Culture in 1974 (Prop. 1974:28) when the objectives and basic principles of Swedish cultural policy were laid down.

The approach of globalisation has been evidently reflected on the changes in the cultural policy since 1990s and onward. It strongly influenced the concept of arts and cultural expressions, the demands and offers as well as means of production and distribution of arts and culture. The Government Bill on Cultural Policy of 2009 (Prop. 2009/10:3) marked a further decentralisation of the policy-making and support from national to regional levels and encouraged closer interaction between the cultural and business sectors.

The revised objectives and principles of cultural policy of 2009 are similar to cultural policy objectives of other EU member states and the objectives at EU level. The new policy still emphasises the equal opportunities for everyone to participate and influence culture. Moreover the role of culture is stressed, as a dynamic, challenging and independent force based on the freedom of expression. The policy stipulates creativity, diversity and artistic quality as integral parts of society's development.

### To achieve the objectives, cultural policy is to:

- promote opportunities for everyone to experience culture and education and to develop their creative abilities
- promote quality and artistic renewal
- promote a dynamic cultural heritage that is preserved, used and developed
- promote international and intercultural exchange and cooperation

- pay particular attention to the rights of children and young people to culture

One of the core tasks of the cultural policy is to promote a dynamic cultural heritage. Cultural heritage should create a perspective on society and its development and enriches people's lives. From the citizen's perspective, it is important that an open dialogue is conducted on these interpretations and what they represent.

Endorsing and encouraging internationalisation is, according to the policy, considered to enliven audiences and cultural practitioners and provide new knowledge and perspectives. Furthermore it emphasises the importance of insisting on the necessity of quality, artistic integrity, mutuality and sustainability in international exchanges.

It is stated that increased international contacts have contributed significantly to the Swedish society becoming intercultural, with a mixture of expressions and experiences, both at the individual level and that of society. The 2009 Government Bill on Culture and the report of the Cultural Policy Commission (SOU 2009:16) both underscored the collaboration with civil society and business, rather than short-term sponsorships.

While national cultural institutions receive funding from the government, the institutes at regional and county level are mainly financially governed by the regional and municipal heads of their respective organisations. Certain cultural institutions at municipal level are funded entirely, or for the most part, from local income taxes.

According to the report from the Government Agency for Cultural Analysis (Myndigheten för Kulturanalys), in 2013 the Swedish state accounted for the largest portion, 44 percent, of public spending for culture, approximately SEK 25 billion. The municipalities accounted for 41 percent and regions for 15 percent. State spending increased by 2.5 percent in the period of 2007–2013. The regions spending increased by around 18 percent and the municipalities' spending increased by just over 6 percent during the same period.<sup>2</sup>

One of the most pivotal reforms in the Swedish cultural policy is the launching of the Collaborative Cultural Model (Kultursamverkansmodellen) in 2011. The model introduced a new system for state funding of cultural institutions by allocating the budget directly to the regions for distribution to the institutions. This decentralisation aims to promote the role of regions as agents for not only achieving the national cultural policy goals, but also facilitating a more accurate reflection of the demands and offers at regional and local levels.

### 3. Current issues in cultural policy development and debate<sup>3</sup>

#### THE COLLABORATIVE CULTURAL MODEL AND FUNDING OF ARTS AND CULTURE

The Collaborative Cultural Model has introduced a new infrastructure for distribution of central government funds in Sweden. The model encourages greater dialogue and collaboration between central government and county councils. The central government lays down the overall strategy for national cultural policy while the model allows the regions to identify their own specific priorities in the regional culture plans in order to enable further participation and influence from the citizens. An increase in dialogue with civil society and professional cultural life is also stressed.

All regions except for Stockholm are part of the Collaborative Cultural Model. Prior to the model, the regional cultural institutions received their funding from the state through Swedish Arts Council (Statens Kulturråd). By introducing the model, the regions draft cultural plans for their region where they stipulate the guidelines for their offers within arts and culture. The state, through the Arts Council, allocates funding to the regions based on the proposed plans. According to the first evaluation report compiled by the Agency for Cultural Analysis the Cultural Collaboration Model has proved to be time-consuming requiring great administrative resources. The report notes that the role of the government is still ranked above the regions. The model leaves limited space for influence from the professional cultural life and civil society.<sup>4</sup> Note that the Agency for Cultural Analysis expressed a hesitation that it is too early to fully evaluate the model.

During 2013, the Agency for Cultural Analysis collected information on both crowd funding and sponsorship as a source of funding for public cultural institutions. According to the Agency, such private funding of culture may still be limited in Sweden but they also see tendencies in Swedish society suggesting that this may increase. A growing inclination to donate to cultural activities in the Swedish society along with an increasing interest in corporate social responsibility, are among other trends identified by the report. When it comes to crowd funding, the willingness to donate money is again an important factor, as is the broader use of the internet, and connectedness in internet-based networks. At the same time, the Agency for Cultural Analysis warns that private funding of culture in Sweden is likely to remain low in the immediate future, and that all artistic and cultural endeavours do not have the same chances to attract private funding; both corporate sponsorship and crowd funding require networks and contacts. Furthermore such financial support, in many cases, requires that basic funding is available. There is also a risk that private funding may

contribute to public funding concentrating on those projects with private funding.

While these risks of resource concentration undoubtedly exist, it should also be noticed that the Agency for Cultural Analysis has focused on cultural institutions that already obtain public funding. The extent to which sponsorship and donations are common on the local level in smaller towns and communities remains largely unknown, despite the fact that these are likely important sources of income for minor cultural endeavours. It also appears that in terms of cultural funding from private foundations and in terms of the mobilisation of voluntary work in various cultural associations, civil society support of culture appears to be far more important than business. Civil society organisations in arts and culture estimate that the total number of hours of voluntary work in their activities to nearly 16 million, or an average of 100 hours a year per volunteer. In addition, most state museums have a "friends of" association attached to them and these have, in many cases, provided significant financial contributions to the museums.<sup>5</sup>

The Swedish Exhibition Agency, a government agency responsible for promoting development and cooperation within the field of exhibitions, published the report *The Museums and The Diversity* in 2014. The main conclusions indicate that Swedish museums on a general level still do not fully reflect the ethnic and cultural, social and socio-economic diversity in Sweden. The museums, arts and cultural heritage, according to report, have great potential to strengthen democratic processes and the multicultural society. The recommendations are articulated visions, inclusion and strategic plans and management dedicated to diversity in action. The museums should, according to the report, actively assess indicators such as whose stories or heritage is being exhibited and how, what are the opening hours, entry fees and which are the physical spaces and their placement, in order to better reflect the general public.<sup>6</sup>

Recently the general public discourse called attention to promote awareness on diversity, social inclusion and integration in Sweden. The EU elections along with municipal, regional and national elections in 2014 have given grounds to a more dynamic climate with intense discussions, actions and political decision-making within the civil society as well as from political parties. With the rise and establishment of Sweden Democrats (Sverigedemokraterna), a nationalist populist party, Sweden has witnessed a change in the public political agenda. The Sweden Democrats are against a multicultural society and criticize the current Swedish migration policies. The Sweden Democrats being the third largest party in the parliament they have gained power which they lacked before. Even though the established political parties have so far refused to collaborate with Sweden Democrats, their position in the parliament has made it possible for them to set their own agenda in the democratic public sphere. The Sweden Democrats strategically use culture as a policy area to define "Swedishness", mainly through cultural heritage issues.

### 4. Cultural diversity and inclusion policies

#### FROM EXCLUSION TO INCLUSION?

Historically the People's Home (i.e. Folkhemmet)<sup>7</sup> had strong tendencies to assimilate minorities and immigrant communities.<sup>8</sup> The national minorities (Jews, Roma, Sami, Swedish Finns and Torne Valley Descendants/Tornedalians) have had a subordinate role and the Swedish policy of assimilation has strongly affected their condition of living and also subjecting their practice and usage of their own language. The racial policy consolidated in the 19th century included among others an explicit strategy for sterilisation of Roma and Sami. Furthermore, the national minorities were also subjected to racial biology studies for a long time. Continuous education for Roma children was for example obstructed as an effect of the Roma population being driven away from place to place. Roma were first given access to continuous education at the end of the 1960s. The policy Sweden pursued has led to a denial of the cultural and linguistic diversity that characterised the country for centuries, with devastating results still traceable. As a direct consequence of the policy pursued, many of the national minority languages are on the verge of vanishing.<sup>9</sup>

Increasing demand from national minority groups for linguistic and cultural rights in the 1960s, along with growing number of labour immigration, led to changes in policy making. These changes not only influenced the Government Bill on Culture in 1974, but also the immigrant and minority policy of 1975, where multiculturalism replaced assimilation policy. The bill included references to immigrant and minority communities. Together with other marginalised groups, such as people with disabilities, the position of these groups was to be improved through implementation of a democratic and equal cultural policy.<sup>10</sup> It has to be emphasised that the assimilationist stance has coexisted with other stances in governmental policy and has still not been entirely abandoned.<sup>11</sup>

The Language Act (2009:600) established Swedish as the principal language in Sweden but also stated that Finnish, Meänkieli, Romani Chib, Sami and Yiddish, are national minority languages and that the public sector has a particular responsibility to protect and promote these languages, along with Swedish sign language. This aim was further reinforced in 2010, through the Act on National Minorities and National Minorities Languages (2009:724) which recognised Jews, Roma, Sami, Swedish Finns and Tornedalians as national minorities and their languages were recognised as minority languages.<sup>12</sup> From 2014, the appropriation to the Institute for Language and Folklore has increased by SEK 3 million to strengthen language planning initiatives for the national minority lang-

uages, Swedish sign language, and for those whose mother tongue is not Swedish.<sup>13</sup>

The assimilation policies have also influenced the migration policies where a hegemonic discourse, regarding the integration benefits for the members of ethnic and cultural minorities, lied in adapting to the alleged progressive and individualistic mainstream Swedish culture. This idea was based on the belief that this adaptation or assimilation would provide better access to labour market and yield for social opportunities for the minorities.<sup>14</sup>

In the 1990s, diversity replaced multiculturalism and when the cultural policy of 1974 was evaluated, the focus on disadvantaged groups was removed. Minority groups were now to be regarded as a part of the diverse Swedish society. Cultural policy acts were meant to highlight international exchange and encounters between different cultures in Sweden. During 1990s, the Swedish integration policy was also reformed considerably. The cultural diversity in society was to be the ground to build general politics on. Financial support for cultural associations came to be considered as means for realising the objectives of integration policy.<sup>15</sup>

A policy reform in 1997 made a conceptual shift from immigrant policy to integration policy. The diversification of the Swedish society was acknowledged, and integration was understood as a process which concerned both 'original Swedes' and newcomers. Group-specific policy measures would, however, be limited to such activities that were needed during the first years after arrival in Sweden. The right to be different was guaranteed, but responsibility for maintaining their own language and culture was increasingly delegated to immigrants themselves and the members of minority communities.<sup>16</sup>

In the Government Bill on cultural policy of 2009, under the heading, 'diversity and intercultural cooperation', the Government proposal discusses discrimination, participation in culture and the arts, gender equality, national minorities and other forms of diversity. Cultural policy should accordingly contribute to expanding diversity and a multifaceted cultural supply and thus broadened freedom of choice for all.<sup>17</sup>

## 5. Intercultural dialogue: actors, strategies, programmes<sup>18</sup>

In 2002 the Socialdemocratic Government proposed to launch the position of Multicultural consultants at regional levels. This was finalised in 2003 with establishment of regional consultants where the Government allocated funding for this purpose. The consultants had regional heads and were partly financed by Swedish Arts Council and partly by the regions. The Multicultural consultants were to inspire work with and within ethnic and cultural diversity, in their regions in close connection with institutions, politics and cultural organisations.

The evaluation report of the Multicultural consultants published in 2006 concludes that the definition of "multiculture" as strategic tool, likewise the visions attached to role of the consultants, varied considerably in different regions. Furthermore the consultants often worked independently, lacking professional team or co-workers within the same field, which partly contributed to the fact that the work of the consultants in each region differed depending on individual consultant's professional and educational background and network. However, the consultants, according to the report, had an important role in inspiring institutions and where they had an organisational anchoring they were successful in their mission. Although the evaluation report underscores that the existence of the Multicultural consultants benefited actions on cultural diversity and inclusion, by 2014 the position of Multicultural consultant no longer exists in the form they were initially constructed.

In the region of Västerbotten an Officer of Cultural Affairs, the project partner Bella Lawson, is responsible for promoting diversity in the regional cultural life. This position resembles closely in terms of field of work and nature of the tasks, that of the region's former Multicultural consultant's.

During the years that the consultants were operating, there were other governmental initiatives within the field of "multiculturalism". In the government budget proposition for 2004 the Socialdemocratic Government introduced the scheme of Year of Cultural Diversity. The idea was to encourage the publicly funded cultural institutions to address ethnic and cultural diversity and to take actions to improve the working conditions of artist and performers of immigrant descendant. 2006, the Year of Cultural Diversity was to expressly promote diversity in the representation of immigrant culture among artists, staff and repertoires in the cultural sector.

The final report on the Year of Cultural Diversity stated that there were variations in different cultural fields

but in general a strong desire to promote ethnic and cultural diversity in the publicly financed cultural sector. The Year of Cultural Diversity called for efforts to address issues of cultural diversity and raised these on the public agenda. The report however noted that the term "interculture" was preferred by actors in the field.

The Year of Cultural Diversity was strongly criticised in the Swedish media and by professionals in the cultural field, mainly the cultural institutions. The year was intended to be the starting point for significant and long-term changes in the publicly funded culture but critics asserted that the scheme failed in being sustainable in terms of bringing about changes hence the year only had temporary effect and clashed with existing activities. Views that politicians shouldn't control and interfere with artistic freedom were also expressed.

The term "interculture" replaced "multicultural" in the public discourse and later on even in governmental policies. In 2007 the right winged Allians government used the term in their spring budget proposition. The Swedish Arts Council allocated yearly funding between 2008–2010 to promote international and intercultural exchange. However, the Council's role to promote intercultural development has not been considerable especially with regards to the introduction of Collaborative Cultural Model as of 2011.

There are several actors in the civil society working with intercultural dialogue. Intercult and Mångkulturellt centrum are two such examples.

Intercult is an independent production and resource agent based in Stockholm, with an active interest in national and European cultural policy. Intercult has operated in Sweden and Europe since 1996, as initiator and leader of collaborative culture projects, networks and with the development of intercultural and international project competence. The organisation initiates large scale co-productions, primarily at the European level, connecting local and international initiatives and works across disciplines and in multiple partnerships.<sup>19</sup>

Mångkulturellt centrum was founded in 1987, with the mission to promote development of a society where diversity is reflected in the national self-image and where migration is a natural part of Swedish cultural heritage. The aim of the foundation is to be a forum for research, art and culture on migration, social and cultural diversity. Mångkulturellt centrum compiles reports, organises seminars and conferences and runs a publication house.<sup>20</sup>

In recent years many young people of migrant background have had influential part in the public discourse with the creation of separatist platforms for people of colour to discuss and set the agenda of inclusion and structural barriers. The contribution of these platforms to general development of the public discourse and terms on the issues of race and intersectional perspectives has been noticeable.<sup>21</sup>

## 6. European/international actors and programmes<sup>22</sup>

The Ministry of Culture (Kulturdepartementet) is responsible for coordinating international cooperation within cultural policy and also the cultural attachés at Swedish embassies. The Ministry of Education administers the Swedish cooperation within the UNESCO and the Swedish UNESCO Council. Much of the work with international cooperation also takes place within government agencies reporting to the Ministry of Culture.

Considerable part of the international cooperation in the cultural sphere takes place within Nordic cooperation. EU membership has brought new perspectives and possibilities for international cultural co-operation through the Culture Programme, as well as contributing to facilitate cultural projects on a regional level through EU-Structural Funds or on a transnational level through European Territorial Co-operation. Much of the work of the Swedish Cultural Contact Point currently focuses on increasing the number of Swedish applications for various grants and tenders made available by the EU for cultural endeavours.

The Swedish Arts Council represents Sweden in two of the Open Method of Coordination (OMC) groups in the European Union's Agenda for Culture. The objective of these groups is to produce recommendations on cultural areas, as well as to identify successful examples. The Arts Council participated with expert representatives in two of these groups from 2011–2013: Cultural diversity, intercultural dialogue and accessible culture for all, and Cultural industries and the creative industries. OMC is a method for EU institutions to communicate with their member states. It is also a forum for cooperation on issues with no legislation on the European level. "Skills and mobility", and "Cultural Heritage" are two other OMC groups where Sweden is represented by the Arts Grants Committee and the National Museum of Arts, respectively.

The OMC group on cultural diversity and intercultural diversity published The role of public arts and cultural institutions in the promotion of cultural diversity and intercultural dialogue in 2014. The report analyses examples of policies and practices by institutions which endeavoured to address and cater for a more diverse audience through their programmes. It addresses key challenges and analyses success factors. Finally, the report provides recommendations on how to better cater for a diverse audience, suggesting that cultural institutions may need to extensively revise their work.

**The group identified four closely interlinking aspects that should be taken into account in such revision process:**

- programming
- staffing
- reaching out to new audiences
- creating spaces for encounters

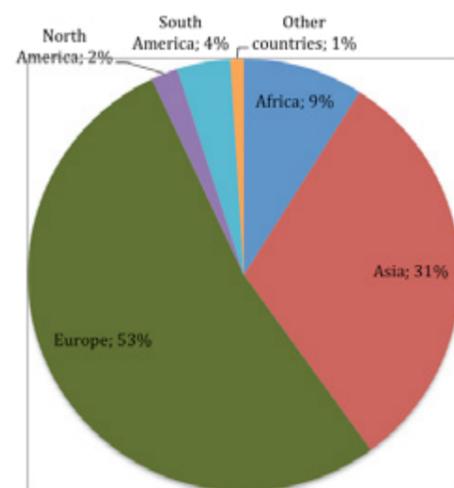
The OMC report recommends cultural institutions to declare commitment, assess and improve the recruitment processes. With regard to policy-making the report advocates continuous evaluation and to identify actors and have clearer division of responsibilities for the promotion of intercultural dialogue; along with identifying and recognising roles and responsibilities for different actors in different competent services.<sup>23</sup>

## 7. Cultural demand

Every fifth child in Sweden is either born outside of Sweden or has two parents born outside of Sweden. 39% of the total of population born outside of Sweden is between ages of 25 and 44 years while those born in Sweden make up 23 percent for the same age group. These figures are noteworthy for cultural institutions to consider in their appointed responsibility as well as recruitment and outreach schemes. Demographic alterations with regards to ethnicity require institutions and public agencies to adapt to the society and reflect its diversity in terms of the stories, cultural heritage and expressions on the stages and working staff.

In 2013, 1.5 million people living in Sweden were born outside the country. Figure 1 illustrates percentage of the Swedish population born in different continents. Almost half of the people born outside of Sweden are born in a European country and 30 percent are born in Asia. The most common birth country is Finland followed by Iraq and Poland.

**Figure 1.**  
Percentage born outside Sweden by continent 2012<sup>24</sup>



As seen in figure 2 the percentage differs in different municipalities. In the northern part of Sweden 20 percent of the population born outside Sweden are of Finnish heritage. In general it is more common for people born outside of Sweden to live in and nearby the larger urban zones. In Stockholm's and Malmö's densely populated areas, people born outside of Sweden, make up 22 percent of all inhabitants. In other parts of the country the population born outside of Sweden make up between 9 and 14 percent of the total population. This would suggest that the publicly funded institutions and agencies should have staff representation of 9–22 percent, thus reflecting these demographic statistics.

**Figure 2.**  
Percentage born outside of Sweden in municipalities 2012<sup>25</sup>

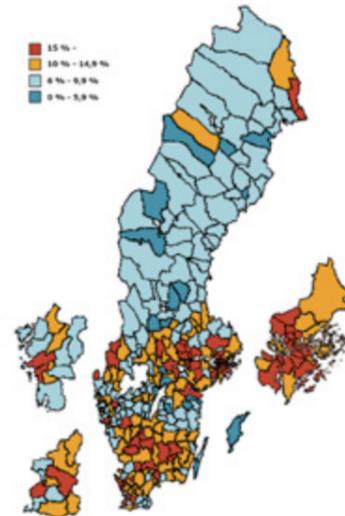
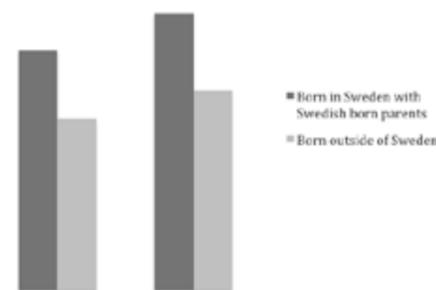


Figure 3 illustrates percent of population who have visited theatres, concerts, museums etc. more than five times during 12 months preceding the survey made by Statistics Sweden. The data is divided by gender and country of birth. The figure indicates that the proportion of population born in Sweden attending cultural activities is higher in number than that of population born outside of Sweden, regardless of gender. The female attendance in both groups is higher than the male. The gender gap however is smaller than the gap between the groups born in and outside of Sweden.

**Figure 3.**  
Distribution of population who visited theatre, concert, museum etc. more than 5 times during the past 12 months (%)<sup>26</sup>



According to the official museum statistics report of 2013, a minimum of 17.7 million museum visits were made in 2013. Compared with 2012, the total number of visits had increased. Around 40 per cent of the visits were made to central museums. At least another 1.9 million visits were made to Sweden's vocational museums and 2.7 million visits were made by children and adolescents up to and including the age of 18. Of these, nearly 1 million visits were made by children from schools and preschools. During the year, 2,046 exhibitions were in operation and nearly two thirds had been produced during the year.<sup>27</sup> The official cultural statistics has been compiled by the Government Agency for Cultural Analysis since 2011. Ethnic background has not been specified in the collected data.

## 8. Cultural offer<sup>28</sup>

Majority of the governmental agencies; cultural institutions, museums etc. have a diversity mission clearly specified in their appropriation directions which are formulated by the Government, allowing diversity to be interpreted into action by each agency.

The national cultural institutions receive their funding directly from the Swedish government through the Ministry of Culture. There are four governmental cultural institutions and foundations for the performing arts, theatre, dance, opera etc. In every county there are county theatres, county music institutions, county libraries and county museums. These often function as regional centres in their respective cultural spheres, working together with schools, the business community and others. Regional and municipal heads of these organisations have financial responsibility for their own institutions and thereby decisive influence over the scope and nature of their activities. However, for some considerable time the state has been promoting the establishment of the regional network of institutions, providing substantial funding each year. The state and regions also jointly fund specialist county consultants for dance, the pictorial arts and design with the aim of promoting activities in these areas.

The museum sector includes public, non-profit and private museums and there are 14 central museum institutions, of which ten are government agencies and four are foundations. The central museums receive their funding through Ministry of Culture.

There are also organisations on the local level operating in municipals. One such organisation is Swedish Council of Schools for Music and the Arts (Sveriges Musik- och Kulturskoleråd, SMoK) which is the national organisation for music and arts schools. There are a total number of 125 music schools and 153 arts schools in different municipalities in Sweden. The activities run by the schools are subjected to decisions made by local government. The Swedish municipalities, through their music and arts schools, are members of SmoK which sets the national strategies. One of the main aims of the schools, is to act in benefit of children's and youths' right to an active interest and participation in creating and practising arts and music. In addition SMoK organises courses, conferences and training.<sup>29</sup>

### COLLABORATIVE CULTURAL MODEL AND INTERCULTURAL ACTIVITIES

The 2013 year's follow-up report of the Collaborative Cultural Model, compiled by the Swedish Arts Council, shows that the intercultural perspective in the regions' work is often descriptive of their schemes based on equal rights and focuses on equal rights strategic plans. The report is based on the regions' own reports of their work with culture and arts, where intercultural is one of the several data aspects. The Arts Council concludes that intercultural work is in general poorly described with the exception of museums and to some extent in the crafts area where noticeable outreach schemes have been conducted. There are good examples of projects in most areas, according to the report, but these activities in overall lack long term

implementation planning. The regions seldom accentuate the issue of diversity in representation with regards to their recruitment. Among common activities regions describe actions on outreach aiming at newcomers often in co-operation with Swedish for Immigrants (Svenska för invandrare).<sup>30</sup> The intercultural aspect is also often connected to their international activities and not the work regarding existing ethnic diversity among population in their regions. The Arts council concludes that there is a need for further work within the intercultural area.<sup>31</sup>

### REGIONAL MUSEUMS

There are one or more regional museums in each county which are often run in the form of a foundation and where a county council, a region or a municipality is the responsible entity. In addition, there are a large number of museums around the country that are run in different forms and under different conditions, such as local heritage museums and museums of working life.<sup>32</sup> The regional museums have, according to the Arts Council's report, focused on strategic work, Roma culture, activities regarding migration and asylum seeker issues. Most museums describe that they work with audience diversity mostly regarding newcomers through collaboration with Swedish for Immigrants or other educational organisations such as schools.<sup>33</sup>

### REGIONAL LIBRARIES

Under the new Library Act (2013:801) applied since 1 January 2014, the public library system is required to pay special attention to the national minorities and people whose mother tongue is not Swedish,<sup>34</sup> for example, by offering literature in relevant languages and in easy Swedish. The intercultural work of libraries is often poorly described, according to the Swedish Arts Council's report. One common area of work within intercultural field, is to increase accessibility through providing multilingual books and media. In some regions, e.g. Skåne, the work has been done extensively where an inventory of all media has been obtained and staff has been up-skilled.<sup>35</sup>

### PERFORMING ARTS AND MUSIC IN THE REGIONS

Government grants for the performing arts are very important if the whole country is to have access to performing arts of high artistic quality, diversity and breadth. Each year, close to 7 million visitors enjoy theatre, dance and music around the country. Over a third of these visitors are children and young people.<sup>36</sup>

Within the framework of regional theatres, the regions identify certain extend of intercultural activities. Most examples are connected to the national minorities where some regional theatres work in close collaboration with national minority theatres, e.g. in Norrbotten where the regional theatre Norrbottensteatern works with the Sami Giron Sámi Teäter. In the dance area there is a similar absence of extensive strategic work with intercultural issues. There are a few examples of institutions working to increase ethnic diversity among performers and audience. The same pattern can be seen in the music area where activities concern world music festivals and music genres that are not considered traditional western genres.<sup>37</sup>

## 9. Field research

In order to analyze the level of awareness and conscious policies of cultural institutions towards the issue of migrants' participation to cultural consumption, we have selected 11 cultural institutions in Sweden (museums, libraries, performing arts institutions and a culture and arts school) and have analyzed their cultural policy and offer using a benchmarking tool implemented by the European working group. Information was gathered through desk research (policy documents, statutes and websites) and interviews.

**Table 1.**  
Contacted cultural institutions

NAME	TYPE OF INSTITUTION
Malmö Museer	Museum
Bohusläns Museum	Museum
Västerbottens Museum	Museum
Riksteatern	Theatre
Västerbottenteatern	Theatre
Kulturhuset/Stadsteatern	Culture House/Theatre
Folkoperan	Opera House
Vara Konserthus	Concert House
Länsbiblioteket i Västerbotten	County library
Finspångs Bibliotek	Library
Botkyrka Kulturskola	Culture and arts school

Each institution has been analyzed according to the benchmarking tool implemented by the European working group. In those cases in which the organization had not at all tackled a certain issue, the expression "n.a." (not applicable) has been used.

The interviews were done between June to August 2014.

## Malmö museer

(Malmö Museums)

Malmö, Sweden

[www.malmo.se](http://www.malmo.se)

### INFORMANTS

**Eva Hansen**, Deputy Director of the Museum and Strategic Manager

**Birgitta Petrén**, Head of Education

### BRIEF BACKGROUND

Malmö museum was founded in 1841. In 1984 the name was changed to Malmö museer and today exhibitions are held in several buildings in Malmö. The museum was private until 1891, when it passed into the possession of Malmö city. Malmö museer is one of several regional museums in the county Skåne. The museum is currently prioritizing renovation of its permanent exhibitions, increased access to collections, development work in the area of teaching and learning, and multicultural issues. The museum consists of six units divided in exhibition, education, photography, heritage, public activities, and city. The allocation of funding is approximately 40% regionally and 60% municipal. The museum's management team consists of the museum director, assistant director, unit managers and communicators. The museum has around 30,000 visitors a year.

### VISION AND POLICY

Malmö is a city where about 31% of the population is born in another country and 177 different nations are represented. Since Malmö museer operate in a multicultural society, diversity is a key priority for the entire organization. Welfare is not evenly distributed across the population of the city and according to the informants; a lot of work remains to achieve a more equal society.

The museum's vision is that all people should be welcome and benefit from the welfare, the informants argue that they are not there yet. Malmö museer currently has no specific diversity policy. The museum has previously tried to draft policy documents relating to diversity, but the documents have never really become alive and implemented in the organization, so in the end, it was important that the organization's work regarding diversity is reflected in the company's vision and goals. The organization pays attention to emphasize their vision in all their documents and reports so that diversity gets more foothold in the operational work.

The organization produces thorough project plans for each project. The project plan must recognize the target groups and how they want to carry out the dialogue with together with them, as well as the expected outcome. The organization's aim is to never do a show or an educational project without doing it in dialogue with those whom it affects. This work has not always been successful, but the very best projects start when Malmö museer are approached with ideas, according to the informants.

Overall, the museum has no special funds allocated for work with diversity, so most diversity work is carried out with external financing. External funding has led to the museum being able to widen participation, but they also use their own funds within the ordinary activities to align the projects with diversity efforts.

### VISITORS / AUDIENCE

According to the informants, the typical Malmö museer visitor is a white middle class family. The museum conducts visitor surveys divided into men/women-girls/boys. The breakdown is about 50/50%.

The museum is often approached by people/visitors who want to collaborate or carry out a project.

Malmö museer communicate in English, Swedish, sign language and simplified Swedish. Because of Malmö's proximity to Denmark, the informants wish that they could work more with Danish. There is also a wish to work with Braille and Arabic, since Arabic is the main foreign language in Malmö.

### PROGRAMMING /OUTREACH

Malmö museer has since 2004 worked on the project Language, Culture and Identity in different constellations. During the program, they have worked together with libraries to make museums into a place for language development. Participants have come from language pre schools up to adult education.

Prior to the exhibition Women Making History, which opened in May 2014, Malmö museer were approached by a journalist and author who had an idea to start a project about immigrant women's lives and history during the last 100 years. In addition to help with executing the idea, she came in with a large network which is the reason the project was a success- "We had not been able to create such a network ourselves, not even if all 100 of us in the organization had tried." According to the informants.

Malmö museer have for many years worked with different projects in cooperation with Romani people, for example Muri Romani Familja / My Romani Family from 2012, when young activists, musicians, artists and photographers from Malmö and the world gave

their view of contemporary Romani culture. The informants believe that the work has helped welcome Romani as a target group for the museum.

The Swedish multicultural year 2006, aimed to permanently increase all residents' opportunities to participate in cultural life. During the year the study Diversity in Malmö's Cultural life was carried out. Malmö Museer had a large role in the development of the study.

**PARTNERS**

Malmö museer has many collaborations, ranging from local to regional, national and international. The informants welcome collaborations. The museum has to constantly interact with others and their goal is to cooperate with at least ten partners, locally, regionally and nationally, as a way to increase participation.

Malmö museer are a part of several social engagement projects internationally. The museum is for example since 1996, members of the network Swedish African Museum Network. With funding from Sida and Kulturbryggan they implemented a joint project with Cape Town and Johannesburg. Together with The District Six Museum in Cape Town they work to educate young people, so-called museum ambassadors. The informants emphasize that the museum's visionary work might not have developed in the way that it has, if it had not been for the South African cooperation.

**STAFF**

Malmö museer has over 100 employees. The museum's HR department and the recruitment policy is part of the Cultural Department. A new recruitment policy is in development. The Cultural department welcomes diversity and has begun to encourage language skills in their job advertisements. Malmö museer has a hiring freeze for the whole of 2014, due to economic restraints. The result is that employees are moved around within the organization. The organization has also reworked their hourly positions system and created a pool in which employees can search and register their interest for working during weekends. Previously, the museum has had problems with hourly employees and summer staff being family members of the staff, but they have managed to get rid of that and now everyone has to apply for jobs on equal terms. Almost 70% of the permanent employees enter through hourly positions.

**BOARD**

Malmö museer does not have a board but is linked to the cultural committee. The informants do not have the insight needed to answer whether the cultural committee receives capacity building regarding diversity.

**SUBCONTRACTORS**

All Malmö museer large procurements are done by the city of Malmö's procurement unit, so the informants have no insight into the process. The informants have however previously responded to a survey about social sustainability in procurement, where diversity was included.

**BENCHMARK LEVEL MALMÖ MUSEER**

Vision/policy	Visitors/audience	Programming/outreach	Partners	Staff	Board	Subcontractors
Advanced	Upper intermediate	Upper intermediate	Upper intermediate	Lower intermediate	N/A	N/A

**Bohuslän museum**  
(The Museum of Bohuslän)

Uddevalla, Sweden

www.bohuslansmuseum.se

**INFORMANT**

Mari Trollvik, Head of Operations

**BRIEF BACKGROUND**

Bohuslän museum was established in 1977 and is a regional museum with its registered office and main building in central Uddevalla on the west coast of Sweden. The museum collects, documents, preserves and tells about the county Bohuslän's history, nature and culture. In addition, Bohuslän's museum is a living cultural center with a wide range of programs, lectures, music evenings, theme days and exciting exhibitions. There is also an art gallery, a shop and a restaurant specializing in culinary traditions. Since 2006 Bohuslän museum is included in the administration Västärvet, which is part of the region Västra Götaland.

**VISION AND POLICY**

The policy documents in Bohuslän's museum are the same as in Västärvet, these documents will be revised in the near future.

The Rights Committee's Office is working to develop and systematize human rights work in the Västra Götaland. A few years ago they initiated a project called the MR project (Human Rights project). It is a pilot project that runs 2011-2014. Bohuslän museum is one of three pilot activities together with a local hospital and psychosis care center. Within the project they have been working with a human rights plan, where diversity is included. The participants from Bohuslän's museum is a working group of six people whom have received a lot of education and will spread human rights knowledge within the management so it gets anchored among all employees. When the money from the project is finished the museum will continue to work with these subjects within its regular operations. In the long term, the idea is that the entire region integrates this perspective into their regular activities.

Capacity building and evaluation is undertaken as a part of the MR- project. The evaluation is done by a consultant involved in the project.

**VISITORS /AUDIENCE**

The average visitor is a middle-aged woman with a civil servant background. The museum has 60% female visitors. Audience research has been done, through

the web, by staff in the entrance, there are also computer screens with evaluations outside the exhibition halls. Bohuslän museum is more of a cultural center. They have more than 500 program items per year, and are closed only three days per year. Most activities are open and free of admission. The museum works with social media, in terms of program activities. The permanent exhibitions translates to English, they also have audio guides in different languages.

**PROGRAMMING/ OUTREACH**

Bohuslän's museum has in recent years continuously worked with the exhibition "Meet the traveling community", which is Sweden's first permanent exhibition about traveling people. In preparation of this exhibition, the organization has developed good relationships with travelling communities. They have, among other things, developed a visit map of settlements for travelling communities. The theme is part of the exhibition and around the projects in "Meet the Traveling People." In 2013 they also had an exhibition called "Finding Home" which was about children who have lived in orphanages. In connection with that the museum added to the collections of "Meet the traveling community", since many travelling people have lived in orphanages.

Bohuslän's museum works extensively with debate evenings and children activities. The goal is that 30% of program activities should target children and young people. The museum is also part of the project Venue Dalaberg. Dalaberg is a residential area in the north of Uddevalla with a lot of newly arrived immigrants.

The museum holds a public dialogue which affects the design of programming /outreach activities. Ideas come from organizations, associations or individuals. The work is not evaluated, since it is not fully developed. The spread occurs organically.

**PARTNERS**

For Bohuslän's museum, it is important to cooperate. Partnerships strengthen up their own work. The museum has long term relationships with organizations related to travelling people. All partners are highlighted and communicated. Bohuslän's museum also has an ongoing collaboration with SFI (Swedish for Immigrants) and organizes screenings and other types of events. The museum does not evaluate work with partners at the moment.

**STAFF**

Bohuslän's museum has no specific recruitment policy. According to the informant mostly ethnic Swedes apply to their advertised positions, and this is a major obstacle.

When someone is looking for employment at Bohusläns museum skills and competencies are important. The museum doesn't employ often though, but would like to find employees of different backgrounds. If it would stand between two people with the right skills, the museum would choose the person who can bring cultural diversity.

The museum tries in different ways, an example is during an exhibition, when the museum wanted to employ exhibition hosts. The museum informed the Swedish Employment Service, which handled the recruitment, that they welcomed people with different background. The museum still ended up with Swedish middle-aged women as exhibition hosts.

They discuss withing the organization that it is difficult to find diversity among the traditional museum professions such as archaeologists, while it is easier when it comes to work in the reception.

**BOARD**

Bohuslän museum is a foundation with a board which is appointed and consists of representatives from the region and Uddevalla Municipality. Operations are conducted by the managers of the museum and Västvarvet's administration which is politically appointed.

**SUBCONTRACTORS**

Bohuslän museum follows region Västra Götaland's procurements. Several of the museum's departments are also centralised such as economics and communication. The processes are very controlled by Västra Götaland's region and the informant has no insight.

**BENCHMARK LEVEL BOHUSLÄN MUSEUM**

Vision/policy	Visitors/audience	Programming/outreach	Partners	Staff	Board	Subcontractors
Upper intermediate	Upper intermediate	Lower intermediate	Lower intermediate	Basic	N/A	N/A

**Västerbottens museum**  
(The Museum of Västerbotten)

Umeå, Sweden

www.vbm.se

**INFORMANTS**

**Ulrica Grubbström**, CEO and Museum Head  
**Britta Lindgren Hyvönen**, Project Manager and Archeologist, Member of the Museum Diversity Group.  
**Maine Wallentinson**, Museum Teacher, Member of the Museum Diversity Group.

**BRIEF BACKGROUND**

Västerbotten museum has responsibility for the entire county Västerbotten's cultural history. The museum's tasks is to preserve, nurture and bring the cultural heritage to life, for present and future generations. The museum is working to keep the knowledge accessible to all through the archives, collections, publications, exhibitions, program activities, advice, views and information.

The museum consists of the managing company Västerbotten museum AB, and the Foundation Västerbotten museums collections. The museum works with the traditional missions to collect, preserve and exhibit. The museum's ambition is to be a county museum in time, with increased participation and dialogue with its citizens. This for example includes working actively throughout the county with "local offices", extensive museum education and cultural touristic projects.

**VISION AND POLICY**

Västerbotten museum has an organization covering issues of diversity, a diversity group, and a diversity plan. At a higher level, the museum has a collaboration group where all executives, including the CEO and the unions are included. All decisions go through them, they also ensure that the plans are maintained. Västerbottens museum has a focus on the Sami people and has reference group which highlights Sami issues.

Västerbotten museum's Diversity Plan is being revised, as it was written in 2008 and adopted in 2009. Among other things, the plan has been a policy without measurable goals and now checklists

Will be integrated so that the plan can be implemented at all levels. The new diversity plan will take effect from 2015. The diversity group is responsible for the development, and ultimately responsible for implementation is the collaboration group.

Regarding funds, diversity efforts need to be a part of regular operations, since there is no special diversity pot.

The implementation of the policy documents was during a monthly meeting. Since then the museum has had some training modules related to diversity. The organization has plans to hold more educational elements. The new policy documents will be available on the intranet.

The evaluations based on the current diversity plan are carried out within the cooperation group. The results are not spread externally, but they hope it will be visible in the operations.

Västerbotten museum is a part of the network Museums for diversity, which goes through all members' diversity plans. Museums for diversity is a new group and they will have their first meeting with representatives of other museums in the autumn of 2014. The museum has developed keywords where diversity is one of them, the keywords appear throughout their checklists and permeate their work. During the past six years, the museum has worked a lot with diversity through the help of collaborations. The informants believe that they must have documents and checklists, because the questions are easily forgotten and not always alive.

**VISITORS /AUDIENCE**

According to the informants, the most common visitor is the "culture lady". There is an over-representation of older people and families with children. The museum, however, tries to focus their events such as the Swedish National Day at increasing diversity. The museum uses the web and social media intensively with various types of subgroups. At all major events, they have a checklist and try to think of increasing diversity.

The museum communicates in Swedish and English and they use Sami both in writing and sound. The Museum has published a book in South Sami.

Participation is one of the museum's keywords, and they try to build interactive exhibits where they meet with the audience. There should be an arena to meet and create dialogue. The museum wants the audience to participate and they want to develop the museum as a meeting place. They have built in a narrative perspective by story cafes.

Evaluation is done sporadically, including quantitatively by measuring the number of visitors. The only qualitative measurement is the ongoing investigations when they measure the museum and exhibitions, with the help of a consulting firm. Spread occurs internally at monthly meetings.

**PROGRAMMING /OUTREACH**

Västerbottens museum's goal is to be a museum for all. The museum works with a broad spectrum and niche programming. The key words affect programming, a different perspective highlighted is that the economy affects.

Diversity is incorporated into checklists for communication, exhibitions, education and archaeologists. The museum has realized that people often think along the same track and need to be reminded.

Evaluation and spread of results occur mainly at internal monthly meetings.

**PARTNERS**

For Västerbottens museum it is necessary to develop projects in cooperation with partners. The best results occur during collaborations. Västerbotten museum collaborates with PREI (Project for the Integration) since 2006. PREI is a cultural organization that began as a shelter and has developed into a center where 50-60 ethnic groups gather. Personal contacts led to cooperation. The museum collaborates for example with PREI around different activities.

**STAFF**

Västerbottens museum has about 60 employees and no recruitment policy. The museum uses traditional recruitment ways such as the Employment Service and trade magazines. Sometimes they headhunt staff with specific skills. They do not often advertise vacancies. When it comes to performers and artists, it is done through their network for the most part. The museum does not write anything about diversity be-

ing encouraged in their postings but they have an introductory text on the museums visions. The museum gets few applicants from different backgrounds, for some reason, they don't find them. The informants sometimes wonder how many museum trained people of different backgrounds there are and whether this could be an obstacle.

The museum world is very specific when it comes to knowledge. Recently they searched for a person to an economy post and it still there was not a single person with a different background whom applied. The informants believe that it may be easier to understand if when it comes to narrow cultural heritage positions. The museum has worked with hospitality. All of the staff should know that they have the same responsibilities when it comes to hospitality issues and deliver quality, regardless of what they work with in the organization.

The museum has no HR department, it is the managers who handle recruitment issues.

**BOARD**

Västerbottens museum's board is politically appointed with representatives from Umeå Municipality, Västerbotten Region and Västerbotten County native environment associations. Diversity issues raised by the diversity plan and policy is to be raised by the Board. The Board is invited to capacity building but rarely have the opportunity to join.

**SUBCONTRACTORS**

Västerbotten museum is a part of the municipality's general agreement, so 99% of the procurements go through them.

**BENCHMARK LEVEL VÄSTERBOTTENS MUSEUM**

Vision/policy	Visitors/audience	Programming/outreach	Partners	Staff	Board	Subcontractors
Upper intermediate	Basic	Basic/Lower intermediate	Basic	Basic	N/A	N/A

**Riksteatern**  
(The National Theatre)

Stockholm, Sweden

www.riksteatern.se

**INFORMANT**

Jessica Lindberg Dik, Interim Chief of the International Mission, Producer with a background in classical music.

**BRIEF BACKGROUND**

Riksteatern was founded in 1933 and is a movement that owns a touring national stage. Riksteatern is owned by its members whom are more than 40 000 members, 230 national theatre associations, 21 regional associations and 50 connected organizations throughout Sweden are part of Riksteatern, which organizes, mediates, produces and develops the Performing Arts.

Riksteatern's vision is performing arts that put thoughts and feelings in motion - for everyone, everywhere. Riksteatern contributes to more than one million performing arts visits per year and also has extensive international operations, including a multi-year collaboration with theaters in Finland. Riksteatern's Silent Theatre has since 1977 been playing theater for deaf and hearing children, youth and adults. Every four years Riksteatern's congress is held and hundreds of representatives from Riksteatern's associations and affiliated organizations among other things, map out the future and appoint directors. Members of Riksteatern's theatre associations organize events locally. Riksteatern selects and purchase theater, dance productions and performing arts. They can buy from Riksteaterns own associations or performances from other producers.

**VISION AND POLICY**

The informant believes that the work that Riksteatern does regarding diversity is very personally linked to certain key employees. There is no rooted way of working throughout the organization. Riksteatern has an international mission that often becomes the bearer of diversity tasks and aspects. Within the international mission operations works with the major language groups in Sweden. Riksteatern does not use ethnic groups, instead they use language groups and work with Finnish, Bosnian, Kurdish, Persian, Arabic and more. The goal is to get people who come to Sweden into society through culture. There is no specific model they operate through because the target group is heterogeneous. Some are highly educated and motivated while others are not. They adapt their work based on the target audience.

Since Riksteatern is a national organization, they want the local associations to look at their local communities. Riksteatern has to reach out to all citizens in Sweden. The international mission a lot with diversity, more than the rest of the organization.

The international mission has policy documents. Riksteatern however, doesn't have a diversity policy in the large organization. Individuals try to raise the issue, but it is not prioritized.

When it comes to diversity issues there is no responsible person and no special funds.

**VISITORS / AUDIENCE**

All of Riksteatern's theatre associations have their own audiences. Riksteatern as an organisation does not arrange public events. The average visitor lives in a small town in Sweden. Riksteatern's goal is to reach everyone in Sweden and more work needs to be done to reach this. Riksteatern support their theatre associations in identifying potential new audiences but also to maintain the visitors they already have.

Riksteatern communicates in different languages to reach different groups, depending on the performance or projects. They also have a communications officer specifically for the international mission. It's about adapted communication to different groups. In this way, the international assignment has a freedom compared to the rest of the organization. They work with communication in different ways, find key people who are respected and tie them to the organization. An important aspect is their own networks. Project managers in the international mission are recruited based on their expertise but also based on their networks.

To encourage audience participation Riksteatern works with focus groups, public talks and try to keep an open dialogue with their audience, members and trustees. The informant states the following areas for improvement: training, evaluation and spread of results.

**PROGRAMMING/OUTREACH**

The international mission spreads information about language groups, increase knowledge about them and their background, similarities and differences- the ultimate goal is for Riksteatern's organization to be relevant for more people and reach out to more citizens. They believe in creating a meeting place and knowledge which can reduce racism.

Riksteatern tries to find themes that are relevant in Europe and the conflicts that are spilling over in Sweden, for example in the form of refugees. The themes offered must also contain an element of entertainment. Children are an important target group for programming.

They have realized that a lot is tied into the premises and that there are obstacles regarding participation in fancy premises, so they try to find new places. A person should feel welcome to a cultural institution. The informant sees obstacles in infrastructure and codes.

The audience is an important factor that influences the design of Riksteatern's program, it starts with which type of audience Riksteatern wants to reach and their needs.

The informant believes that diversity is incorporated too little, or not at all in Riksteatern as a whole. Diversity is always a separate track and the entire organization leans on the international mission when it comes these questions.

Before the international mission makes a decision, they always go consult with the target audience. They have, for example, children's theater in Arabic, where they use Arabic but also mix in Swedish so that everyone can understand. For the collaborative celebration event Eldfesten, they do comprehensive preparations, with sales support, marketing plans, budget etc- there is always a producer, an engineer and a communication project manager whom review the project so that they create a balanced repertoire.

Riksteatern always carries out evaluations. What is measurable is the audience quantity and they send questionnaires to their theatre associations each year. The questionnaires are then compiled and presented once a year. When it comes to Eldfesten, they compile how many organizations cooperated and who the organizers were- the majority of organizers must be associations, according to Riksteatern's letter of regulation. They are not allowed to compete with concert promoters or private theater actors. The informant wishes the organization could measure more. In the internal work they present marketing results once per season to the entire organization. Results are also presented at Riksteatern's congress every 4 years. However, there is no public spread of results. They also report annually to the Ministry of Culture.

**PARTNERS**

Riksteatern's operations would never work without partners. Everything they do is cooperation and it is needed because the municipality does not have the skills. Riksteatern has many international partners in their home countries, for example in Finland. They also work with local multicultural cultural associations, NGOs, and other interest groups. Local partners are crucial for the credibility in the local community.

The objective of cooperation is to strengthen Riksteatern's network, credibility and competence. Riksteatern is part of a long-term cooperation with their theatre associations around the country. From

a diversity perspective international mission works with a method where they find key individuals within language groups whom they build a relationship with and make ambassadors for Riksteatern. They have also established networks with specific theatre associations.

Riksteatern has not developed an evaluation system for their collaborations. They need tips on how to evaluate the impact of their partnerships.

**STAFF**

Riksteatern has about 300 employees in the organization. They recruit both internally and externally when vacancies occur. According to a local agreement, all vacancies that are longer than 3 months shall primarily be advertised internally. Within the performing arts there are a number of official and informal recruitment channels they can use. In cases where a vacancy is advertised externally, this is done in consultation with the HR department, and usually goes out to daily press. The HR department has developed a template for the Riksteatern's recruitment, but HR's role in the process is supportive, and it is owned and operated by the accountable manager.

Riksteatern's organization has begun to competency-based recruitment, ie a process in which they identify and define the competencies required for the position, then these form the basis for the requirement profile and interview questions. The international mission, as mentioned before, recruits staff with networks which are relevant for the position.

Riksteatern has started to work with a method called the KIV process, which aims at systematic capacity building for the individual and the organization. Riksteatern's hope is that the KIV- process will highlight diversity, and spot under-representation for future workforce planning. The objectives of KIV process include the empowerment of Riksteatern's employees in operational planning and competence planning, safeguarding employees' expertise in operational planning and competence planning process, as well as a greater understanding of their mission, vision and goals. In this way, Riksteatern wants to create a heightened sense of belonging, pride, shared identity, better working environment as well as an open and tolerant climate.

Riksteatern annually has 1-2 staff days where topics such as community values and increased understanding of each other's differences are the theme. Challenges are for example that they have a big house with many different professions, creating distance between functions and groups with different cultures. Sometimes there is a low understanding and acceptance of differences and needs.

**BOARD**

Riksteatern's congress appoints a nominating committee who in turn appoints the board. Intercultural competence is discussed in their work, as well as a variety of other skills. The informant insists, however, that the board has never managed to incorporate a diversity perspective. There is a need for capacity building for the board.

**SUBCONTRACTORS**

As an institution Riksteatern has to use public procurement. The international mission though, has emphasized that they have other needs in forms of skills and broader competencies, so in some cases they may use other subcontractors, mostly marketing. Within the organization there is not a deep understanding of why the international mission needs for example marketing in different languages. The unions also play a role since they protect the permanent employment. The effects of procurement is measured primarily in terms of price

**BENCHMARK LEVEL RIKSTEATERN**

Vision/policy	Visitors/audience	Programming/outreach	Partners	Staff	Board	Subcontractors
Basic	Upper intermediate	Lower intermediate	Upper intermediate	Lower intermediate	Basic	Basic

## Västerbottensteatern

(The Theatre of Västerbotten)

Skellefteå, Sweden

[www.vasterbottensteatern.se](http://www.vasterbottensteatern.se)

### INFORMANT

**Francesca Quartey**, CEO and Artistic Leader

### BRIEF BACKGROUND

Västerbottensteatern is a county theater based in Skellefteå in the north of Sweden. The theatre produces 6-8 new productions per year and plays about 400 performances in Skellefteå, Umeå and on tour in the region Västerbotten. In recent years the theatre has profiled itself increasingly as a storytelling theater. Västerbottensteatern's vision is to become the leading storytelling theater and strive to a new theater to be built. Every summer since 1987 has Västerbottensteatern played summer theater in Skellefteå. These beliefs are built on commitment from community-based amateur actors who complimented the theater's permanent ensemble and created opportunities to make big, generous, productions.

Västerbottensteatern is a limited company where the owners consists of Region Västerbotten and Skellefteå municipality. The annual turnover is around 30 million. Västerbottensteatern is a regional theater that tours with all performances in and outside the county, apart from our summer theater. The theater works with income statements, management by objectives and establishes scorecard.

### VISION AND POLICY

The informant accounts for the period, 2013-2014.

Västerbottensteatern has an equal treatment plan, but they have not in the past year specifically worked with it. The equal treatment plan is to be revised, it was developed by an equality group that is directly under the theater. The group consists of representatives from all levels: artistic side, marketing, technology and trade, and shall have regular meetings. Unfortunately, the group has not had time to meet the last year. The informant highlights 2015 will Västerbottensteatern to work with a repertoire that shows more diversity.

### VISITORS / AUDIENCE

The average visitor is a white middle-aged woman. Västerbottensteatern has recently appointed a public worker which will expand the audience base. They

### BENCHMARK LEVEL VÄSTERBOTTENSTEATERN

Vision/policy	Visitors/audience	Programming/outreach	Partners	Staff	Board	Subcontractors
Basic	Basic	Basic	Basic	Basic	N/A	N/A

need to reach more men, young adults and people with foreign backgrounds. Currently they don't address this audience, but now that they have appointed a public worker they hope that it will get better. Västerbottensteatern's only project right now that promotes audience participation is linked to young people and drama. The measurement is done only in the form of audience surveys. There is no training or evaluation.

### PROGRAMMING/OUTREACH

The goal is for as many as possible to identify with the theatre. The idea is that diversity will be more visible in 2015. An important factor that influences the design of programming is that they want to create attractive stories. The theatre head, a dramaturge, technicians and actors put together the repertoire.

### PARTNERS

The theatre has discussed cooperation with the education SFI, (Swedish for Immigrants). In the coming year, they'll see how they can work together and evaluate.

### STAFF

Västerbottensteatern has 40 employees.

Västerbottensteatern is always open to diversity, although they find it difficult to increase their own diversity. The theatre's job descriptions are always encouraging, but fail to attract candidates of different backgrounds. For the latest job advertisement they received 32 applications of which two were of foreign origin.

The informant asks signal "Where do you find promises? There is no experience of knocking on doors and finding promising creators or workers in culture. They could find them, but do not have the time. We need a broker who will find producers, technicians, stagehands, lighting designer."

The theatre has no recruitment policy that emphasizes diversity. The staff is aware of the lack of diversity, but it is generally not discussed.

### BOARD

Västerbottensteatern has a board of directors, which consists of politically appointed representatives. Diversity is not discussed in general and there is no organized capacity building specific to the Board.

### SUBCONTRACTORS

Diversity is not considered.

## Kulturhuset/Stadsteatern

(Culture House City Theatre)

Stockholm, Sweden

[www.kulturhusetstadsteatern.se](http://www.kulturhusetstadsteatern.se)

### INFORMANTS

**Linda Zachrisson**, Head of Parkteatern (Park Theatre)  
**Åsa Lassfolk**, Head of Production, Kulturhuset/Stadsteatern (Culture House City Theatre)

### BRIEF BACKGROUND

Since July 1, 2013, Kulturhuset/Stadsteatern is a merged public cultural institution in Stockholm. It consists of the previous Kulturhuset and Stockholms Stadsteater. Stadsteatern was founded in 1960 as a municipal entity and has been running its operations in Kulturhuset's premises at Sergels Torg in central Stockholm since 1990. Kulturhuset was founded in 1974 has been its own operation within the City of Stockholm's cultural administration. The space is about 36,000 square meters. When the two organizations merged in 2013, they became a common institution that is part of the company Stockholms Stadsteater AB. The joint areas consists of theater, dance, music, literature, art and design, as well as debate, with 8 artistic managers within these focus areas. Kulturhuset/Stadsteatern also runs a child and youth scene in the area Skärholmen, south of Stockholm. In the summertime they run Parkteatern and play shows in the parks of Stockholm. Stockholms Stadsteater AB, which owns the operations, has over 300 permanent employees with about 150 actors and dancers. Turnover is around 450 million SEK.

### Explanation:

Kulturhuset/Stadsteatern: Merged organization

Stockholms Stadsteater: The old theatre with activities around Stockholm and its base in the old Kulturhuset building.

Kulturhuset: The old culture house and with activities and a building.

Parkteatern: department of the merged organization

### VISION AND POLICY

Before the merge in 2013 Kulturhuset worked a lot with issues concerning diversity. Since Kulturhuset/Stadsteatern as an organization is new, many of the processes are under development.

Kulturhuset had a diversity plan and there is a current plan for Stockholm City Theatre, but the organizations are bringing them together. Stadsteatern's diversity plan has not been updated since 2010.

The city of Stockholm also has policy documents which are not regulatory documents in detail, but diversity is

highlighted in them, even they are not used regularly. The informants believe that artistic work often is mystified. There could exist policy documents for the artistic level, but many of the decisions at those levels are not affected by regulatory documents. "A policy document can lie unread by directors for 20 years." Policy documents have no relevance where the real decisions are made.

Kulturhuset/Stadsteatern has no special funds allocated for their diversity work, so everything takes place within the framework of their regular activities. When it comes to budget, the distribution of funds between projects vary, but the organization always uses some of its own resources.

When it comes to implementing the policy, it is under development. New employees however, get a presentation of the organization's policy. All documents are also available on their intranet, so it is up to each department head how they want to implement the it, since there is an operational strategy at the moment.

The cultural administration which Kulturhuset used to be a part of, worked much more strategically. The informants believe that the merge has resulted in some work culture clashes. Strategies are needed and asked for in the organization. However, there is a strong driving force in much of the ensemble and among the artistic managers. In recent years the ensemble for example has recruited in a standards-critical way, when it comes to age.

Diversity work is driven by those who work with it, and those who are part of the network. Thoughts on who gets access to the room are brought up. According to the informants, it is interesting how it looks throughout the various art forms.

Each department produces its own objectives, because they want to, not because they have to. However, there is dialogue between departments since they work in different ways. For example the department in Skärholmen work more consistently with recruitment and encounter diversity every day.

In the old Kulturhuset there always was capacity building covering hospitality and recruitment. Stockholms Stadsteater was not on the same level, but it depends on how one chooses to look at the staff group. Some have a lot of knowledge and great expertise in diversity, such as the Stadsteatern Skärholmen. The organization's vision is to be a theatre for all and the merge has led to Kulturhuset taking a step back then Stadsteatern taking one step forward when it comes to diversity.

Kulturhuset was also stronger when it came to evaluation and followed up their audience surveys and reviewed recruitment results. Few things in the organization are measured and evaluated other than ticket sales.

According the diversity plan, the organization shall annually spread the results internally. It is a large organization with a constant flow of information so the em-

employees follow what they want to follow. The annual report shows repertoire and there is much data as well as a measurement tool for gender.

**VISITORS / AUDIENCE**

Kulturhuset/Stadsteatern's average visitor is a white woman in her 50s, who lives in a southern suburb. However, there are exceptions if they look at the different departments of the organization, such as Forum debate, Stadsteatern Skärholmen and Parkteatern.

When it comes to Parkteatern, they develop project and communication plans and then strategies accordingly. Parkteatern works to identify stakeholders and is increasingly working in partnerships locally. One example is the 127-festival, which has contacts with people who live in Bredäng and Skärholmen. Parkteatern delves deeper into people's everyday lives, by showing up in their homes and areas. The work is very hands on.

During the end of summer 2014, there was a multilingual guest appearance, where the show is partly in Arabic. They work closely with the areas Tensta, Rinkeby, Skärholmen and Bredäng. In the program paper they mark all show which you do not need to be Swedish speaking to appreciate.

Parkteatern works a lot with participation when they are in daily dialogue with their audience, for example through social media. Parkteatern also get a lot of emails with requests to bring back shows. Participation and influence affect, however, the organization's resources are affected and it is costly.

Kulturhuset/Stadsteatern has created a new hospitality department where language skills is a key competence. They see the department Stadsteatern Skärholmen as a role model in his work with the entrance staff, ticket sales, tour guides and the rest of the services that are linked to performances operations. There is also a newly appointed hospitality manager within the organization.

Parkteatern measures their venues and keeps statistics of the number of visitors from every show. The informant believes that Parkteatern hasn't found a method for measurement that works well yet. Stadsteatern has made detailed studies on gender, but this work is resource intensive. 10 years ago they had discussions on issues like, can we count heads? Is it possible to look and see a difference between people? How do we count heads when it comes to diversity? – Their conclusion was that they can not. Measurements are controversial, which is a shame when you lose experience. The organization reports audience statistics to the media and Stockholm City, but also internally on the intranet.

**BENCHMARK LEVEL KULTURHUSET/STADSTEATERN**

Vision/policy Basic	Visitors/audience Lower intermediate	Programming/outreach N/A	Partners Basic	Staff Basic	Board N/A	Subcontractors Basic
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**PROGRAMMING/ OUTREACH**

N/A

**PARTNERS**

Kulturhuset/Stadsteatern views collaborations as very important. As an example, they can find artists that they don't have in their network and give them space.

Parkteatern collaborates extensively with associations and in the area Skärholmen they work with schools, local churches and basketball clubs. The partnerships are a part of a long-term strategy. They need people who recommend the organization. One example is Kidzone, in Tensta, where educators from the activity Room for Kids want to show children who do not live in the inner city that they are welcome to Kulturhuset/Stadsteatern.

The work with partnerships is generally not evaluated according to the informants. The impact is measured primarily by the audience statistics.

**STAFF**

Stockholms Stadsteater AB, has over 300 permanent employees. Kulturhuset was always more active and set clear goals when it came to recruitment and staff. Parkteatern has outsourced recruitment to a firm which hires seasonal workers at their directives. The informants say that with the Parkteatern staff, they have succeeded with some representation and diversity.

When it comes to creating a greater understanding and fellowship within the workforce, there is much work to do. The informants believe that it is different depending on the department. A big question is the artistic work culture here where people find themselves is an authority in itself.

**BOARD**

Kulturhuset/Stadsteatern has a democratically politically appointed board which reflects the City Hall representation seats, the spots are distributed proportionally according to the election results.

**SUBCONTRACTORS**

Kulturhuset/Stadsteatern follows Stockholm city's contracts and all public procurement is done through them. Therefore, the informants have no insight when it comes to the majority of the subcontractors. Within the Parkteatern a lot of work is performed in-house.

**Folkoperan**  
(The People's Opera)

Stockholm, Sweden

www.folkoperan.se

**INFORMANTS**

Pia Kronkvist, CEO

Gunnel Erlich, Communications Officer

**BRIEF BACKGROUND**

Folkoperan is an opera house in Stockholm, which was founded in 1976. In 1993 Folkoperan went from being a free musical theater group to become an institutional theater. The organization receives annual funding from the Arts Council, Stockholm County Council and Stockholm City. Folkoperan is organized as a limited liability company with the Foundation Folkoperan as sole shareholder. Folkoperan's goal is to constantly innovate the art of opera and reach new audiences. In the house they play everything from classic works to newly composed operas and children's opera. The performances are sung in Swedish instead of the original language, which makes the plot understandable in a Swedish context. Folkoperan also wants to be close to the audience so the orchestra pit has been removed. Children and young people has always been a priority target group and many productions focus on children's opera and children's participation. Folkoperan's goal is to renew the art of opera and crush barriers.

**VISION AND POLICY**

Within Folkoperan there is a strong desire to work with diversity and recruit broader.

Folkoperan's new artistic director has a great knowledge and experience of working with cultural diversity. She has also held training with the staff of Folkoperan on norm-critical work. The training has led to an increased awareness among staff, regarding one's own position and how homogeneous the working place is in reality.

Folkoperan has developed an action plan for 2014-2015. One of the target objectives is for the diversity and equality perspective permeates the entire organization. In its action plan Folkoperan strives for a high awareness of diversity issues among staff and must therefore be continually invite external lecturers in diversity issues, as well as holding seminars and discussions. They also want to increase diversity in both management and administrative staff group as well as the artistic staff. The informants emphasize that so far

they have only managed to increase diversity among staff in the lobby, and there is much work left to do to reach their goals of diversity.

The content of the action plan is developed by the safety committee with employee surveys as a basis. The CEO has the responsibility to anchor the policy.

The implementation of the policy documents occur at the start of each new production and introduction of new employees and orchestra. They get an introduction by the CEO and a copy of Folkoperan's staff guide.

Internal communication is done primarily through the introduction by the CEO.

Folkoperan's diversity work has meant a lot and the awareness among their staff is constantly growing. The organization wants more though, but doesn't know how to reach there. They are aware that they are at a "conscious incompetent stage" and need to find the right tools to move all the policy fully into use in their daily work.

Folkoperan doesn't currently evaluate their work with diversity, but they want to get better at this.

**VISITORS / AUDIENCE**

According to surveys, the average visitor at Folkoperan is a highly educated woman of 59 years, and at times she brings her family to the opera.

Since opera often is "long" and "demanding" to new and unfamiliar audiences, Folkoperan has started working with a concept where they leave the stage and runs shows in everything from the foyer to outside of the house.

Folkoperan's communication department has also discussed how they can reach new audiences and have realized that it apply to the whole chain from the program. It is difficult to promote an opera as anything other than what it is. They have ideas of following a focus group for a year and letting them see different operas and discuss afterwards how they perceive the opera and marketing. The challenge for Folkoperan is to find participants that they want to be included in the focus group.

Folkoperan works with classic marketing to reach their visitors. Currently, they have not developed a strategy to reach new audiences. Even though they have the will, they do not feel that they have the skills, networks or channels to communicate wider.

Folkoperan has not developed a strategical evaluation system, which is something they have to work with.

**PROGRAMMING/ OUTREACH**

The new artistic director is a driving force when it comes to using stories from previous unheard voices. Folkoperan, for example, set up a performance with women from Egypt, who were a part of the events in Tahrir Square in 2011 and talked about their experiences. It was emotional and two of the musicians began to cry while they played.

The opera *Shit* had a diversity focus, it was a new opera where they worked with young people in the area Rinkeby and used their stories. It was a successful and Folkoperan worked on the project for a few years. It resulted in some relationships in Rinkeby, but no lasting impression in the organization.

After *Shit*, Folkoperan continued their diversity work and created a new method for its children and youth work. They worked with Botkyrka Municipality in a so-called six-step method where kids got to experience and co-create Opera. Folkoperan also wants to further develop their diversity efforts relating to children and young people, for example by working together with parents.

An example of when Folkoperan didn't succeed with diversity is in the performance *Matthew Passion*, which is about when Jesus dies on the cross. The singers, orchestra musicians and choir got to tell the director about their own experiences as the basis for the performance. Diversity failed because there were only white people whom talked about their experiences. Within Folkoperan this was perceived as problematic, however the audience did not react.

For the last 3 years Folkoperan has been running the project *Opera Showroom*, where they want to move opera into the art room. The idea is to explore what happens if opera is put in an art space where the concept is that the visitor can enter and leave as they like. They review formats and use the foyer for simple casual performances.

**PARTNERS**

Folkoperan looks to partners as a way to connect with new audiences and boost up their own skills. Examples include collaborations with Rinkeby Academy, Botkyrka municipality. Folkoperan offers its premises and may account for the rent under the agreement that the partner can cover their variable costs.

Folkoperan currently doesn't evaluate their work with partners, a form of evaluation does though takes place when they write responses to financial applications, where diversity and intersectionality comes in. The organization is looking at how they can evaluate better and faster so that can spread the results.

**STAFF**

Folkoperan has 20 permanent employees of which 17 are full-time positions. Folkoperan only works with freelancers when it comes to singers and musicians. They have 70 people in the choir, 20 people in the children's choir, 25 in the orchestra.

Folkoperan has no strategic recruitment policy regarding diversity, it all takes place from a desire to increase diversity, which according to the informants unfortunately isn't successful for the most part.

They test new ways to recruit and increase diversity in the staff composition. With regard to the permanent staff, they have failed to broaden diversity. To address this, the management has tried a method where they decode all applications, but in the end, "there still sits a white woman from the middle class in the interview." This has happened several times when decoding applications. Now, however, they try to set quotas and bring at least one person to the interview, who possess formal qualifications but also contributes to diversity. One example highlighted is when they wanted to hire an executive assistant, where a competent candidate fell on the finish line because of poor knowledge of the Swedish language. The informants point out that the only part of the organization where they have succeeded in creating diversity is in the foyer, where they have freelancers from all over the world working.

The informants perceive both the classically trained musicians and singers in opera and classical music as art forms, as very "white" and the whole area to be a western art form. It can be difficult to recruit from a diversity perspective, and they point out that it could be their own inability to find employees with a different background. Then there's the aspect that there is a few opera singers to begin with.

The informants emphasize the need to take expensive special classes if you want to become an opera. One must also begin practicing the art form at a young age to develop. When it comes to singing opera, language is no obstacle though, since a good singer can intone the song.

When it comes to the available selection of opera singers, the informants view it as that the recruitment starts at the Opera school. They have spoken with the Opera school in Stockholm to find out if they have a strategy and if they are trying to broaden recruitment. Folkoperan does not feel that the Opera school looks at diversity as an important factor in their recruitment. Folkoperan realizes that they need to change this by requesting diversity. In an even earlier stage, they look at the culture school and what children choose when applying there. The informants do not feel that Opera is the first thing that kids choose in the culture school.

The informants believe that there are barriers in opera and that the whole opera as an art form has to work on the patriarchal structures. Many people who practice opera believe it is a special form of art and exclusive. The audience is not always open to new people coming in and experiencing opera.

**BOARD**

Since Folkoperan is a part of one foundation and one limited company AB, they have two boards which affect them. The Folkoperan Foundation owns Folkoperan AB, which in turn owns their cafe and restaurant. The company's board discusses issues related to cultural diversity, cultural policy and how the culture of the school is being eroded leading to a lack of diversity. Diversity is a priority, even if it is not the most important question. According the informants diversity is not considered when recruiting board members.

**SUBCONTRACTORS**

Diversity is not a factor considered when it comes to subcontractors.

**BENCHMARK LEVEL FOLKOPERAN**

Vision/policy Advanced	Visitors/audience Basic	Programming/outreach Basic	Partners Upper intermediate	Staff Basic	Board Basic	Subcontractors Basic
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# Vara Konserthus

(Vara Concert House)

## Vara, Sweden

www.varakonserthus.se

### INFORMANTS

**Staffan Becker**, Head and CEO

**Elin Svensson**, Temporarily appointed Head of Production, Producer, Theatre and Dance

### BRIEF BACKGROUND

Vara Konserthus is a municipal concert venue and conference center in the city of Vara on the Swedish west coast. The Concert Hall is run with the support of Vara Municipality and Region Västra Götaland. Each year, approximately 60 000 people of all ages visit a show at Vara Konserthus. At a total around 180 performances are shown each year. Vara Konserthus is designed by Kjell Hadin and opened in September 2003. The building is connected to Lagmans High School and the two buildings have a total area of about 4000 square meters. The concert houses's biggest hall has 517 seats and the small hall has 67 seats. They make their own productions, but they also rent out their space to other event producers and operate different conference activities. The building is also used by the municipal music school.

### VISION AND POLICY

Vara Konserthus works with diversity with the goal of becoming an inclusive institution. They have not yet developed any policy documents, but there is a profound thought regarding the operations of the concert hall that they should "take the world to Vara". They should be a window to the outside world where they can show the performing arts expressions from their cultural sphere. Vara municipality, however, has policy documents, but they are not in use in the concert house. Vara Konserthus was in the municipal administration until 2012.

Since Vara concert house currently doesn't have any policy documents, there is no training, evaluation and spread of any results relating to diversity.

### VISITORS /AUDIENCE

According to the informants, Vara Konserthus audience has a high average age, are married couples and has Swedish background. There is an even gender distribution. The organization has conducted audience surveys. The informants are not sure that there are large immigrant communities in Vara and its surrounding areas.

For the show "I'm call my brothers" by Jonas Hasen Khemiri, Vara Concert Hall translated a text into Arabic. It was an Arabic-speaking entrance staff who translated the text for them.

Vara Konserthus promotes audience participation through schools. They have held a major creative school projects across all grade levels. The schoolchildren were taught songs and got the opportunity to write songs, which resulted in an album. The concert house also holds family days. They also have a youth big band under mentorship of the concert house's big band. The concert house did a audience survey in 2013, where they asked what the audience would like to see.

Every four years, Vara Municipality organizes capacity building. In 2013 the entire municipality participated in seminars and development in Vara, as well as a one week trip to Estonia which covered attitude and "customers".

Vara Konserthus does audience surveys and spreads information internally. They have a mission from both the municipality and the region. The organization is living in an economic reality that they are struggling with. They a high self-financing rate of 20-25%, which sets limits to what they can do. Evaluation and spread is costly, which is why they spread results internally and to the board.

### PROGRAMMING/OUTREACH

Vara Konserthus goal is to present a wide variety of offers and have a high artistic apex. They have missions in all genres including dance, theater and music in all of its forms. They don't work with theme's as a whole, and have not thought it, but it could happen. Sometimes, they can organize festivals with themes though. During their 10th anniversary in 2013, there was a theme about the culture of the countryside.

Vara Konserthus mission controls much of their work, even if the assignment is openly formulated. They have a responsibility to preserve big band music. In their Artist in Residence program, they have a lot of artistic freedom. There is an opportunity to do things that aren't mainstream. Vara Konserthus needs to bring more women into the residence program. One of the advantages of the residences are that they are dynamic and they can focus on projects that relate to diversity, some projects don't even need to have economic bearing.

Vara Konserthus is working with a project called the International Women's Choir. The project creates meetings between different types of women. They have worked on the project for 1.5 years. The women of Swedish descent who are members of the choir think it is exciting to be involved in, and take part of other cultures.

A new project that they are working on is the project is the Best of Sweden, people whom are famous artists in their homelands, but live in Sweden and don't get the same opportunities are highlighted.

Evaluation is done internally and it mainly covres the economy and the budget. They do not use any checklist. When it comes to diversity the informants mean that it depends on who is working, since the questions are person bound, therefore it is good if it is written down so that it can live on in the organization.

The organization has changed its marketing strategy. From adverts to work with the more cost effective and relationship-based social media.

### PARTNERS

Collaboration is important for Vara Konserthus to be able to operate successfully. They have partnerships with institutions such as the Malmö Symphony Orchestra and Gothenburg Symphony Orchestra. The Gothenburg Symphony Orchestra, for example, have their second stage at Vara concert house and work there four days a year.

Audience hosts who work prior to and during the arrangements are called agents and volunteers. They are dedicated and well-anchored in the organization. In the wardrobe is different associations work each evening and they keep the money they earn from the wardrobe. Vara Konserthus gets a lot from the agents and associations in the wardrobe. These partnerships create informal relationships and networks. Vara Konserthus arranges intro sessions for its agents, trips and dinners. They view their agents as ambassadors.

In Vara Konserthus assignments their activity and how they collaborate with the civil society and the free field is measured.

### STAFF

Vara Konserthus has 34 employees. Half work in their big band Bohuslän Big Band and about half are management, administrators, marketing, finance, stage managers and technicians. They follow the labor laws that are in place. There is no specific recruitment policy regarding diversity. The informants emphasize that Vara is located some distance from metropolitan areas, so it is hard to get diverse potential employees, from the area or who can to move there or are willing to commute. The organization also, has to be rooted in the local community, which further coplicates it if they have to hire people from outside with no local knowledge of Vara.

### BOARD

The board are the three politicians and some business representatives. There is no explicit diversity strategy. The Board has recently begun to discuss diversity though.

### SUBCONTRACTORS

Vara konserthus is controlled by public procurement. The informants believe that this prevents diversity regarding subcontractors. They argue that it is difficult for subcontractors to participate in procurment, due to information, knowledge and skills.

### BENCHMARK LEVEL VARA KONSERTHUS

Vision/policy	Visitors/audience	Programming/outreach	Partners	Staff	Board	Subcontractors
Basic	Basic	Basic	Basic	Basic	Basic	Basic

## Länsbiblioteket i Västerbotten

(The County Library in Västerbotten)

Umeå, Sweden

[www.regionvasterbotten.se](http://www.regionvasterbotten.se)

### INFORMANTS

**Susanne Ljungström**, County Library Head  
**Pia Brinkfeldt**, Library Advisor

### BRIEF BACKGROUND

Länsbiblioteket i Västerbotten has the whole county of Västerbotten in the north of Sweden as its work field. They are a part of the national library network. Länsbiblioteket i Västerbotten works for the development of the overall library operations in the county and to strengthen the role of libraries as a force for democracy, inclusiveness and diversity. Länsbiblioteket i Västerbotten is also responsible for the county's three hospital libraries.

### Länsbiblioteket i Västerbotten promotes the development of libraries in the county by:

- Coordination, support, stimulation and enthusiasm
- Continuous discussions about local and regional development in collaboration with municipal libraries.
- Initiating and supporting projects related to promoting reading and library development

They contribute through additional media supply, access to literature and information in the county. They also make Västerbotten's local literature available through a county bibliography (Bothnica) and information materials, such as "Storytelling County" and literary sites in Västerbotten and Norrbotten.

Länsbiblioteket i Västerbotten in itself however, holds no public activities, making it difficult to answer some of the questions in covered in MCP Broker.

### VISION AND POLICY

Länsbiblioteket i Västerbotten has no diversity policy but believes that diversity is everyone's business. They have a mission against the libraries, however no explicit focus on diversity. Västerbotten County has small municipalities when it comes to residential counts, but there are 2-3 large refugee quarters which affect Västerbotten. Umeå is also a major student city with students from all over the world.

The informants emphasize that for Västerbotten, they gained a lot from having a multicultural advisor for many years who supported them in their diversity work. The ambition at the regional level has meant a lot to the department. The informants believe that Västerbotten has shown their ambition by investing in the multicultural advisor.

Capacity building is sometimes done, but not strategically or structured. If they find some form of external professional development related their activities, the informants would sign up for it.

### VISITORS / AUDIENCE

As mentioned Länsbiblioteket i Västerbotten in itself does not work with public activities but visitors is an important issue, since they work with municipal libraries, which in turn have visitors.

Länsbiblioteket i Västerbotten assists the Umeå City Library with the mission to provide literature in about 65 different languages. The county library also constantly develops its database of newspapers in many languages.

They hold no identification, communication, promotion of participation, capacity building, evaluation and spread of results when it comes to visitors.

### PROGRAMMING/ OUTREACH

Länsbiblioteket i Västerbotten's mission is to ensure that all municipal libraries can serve all those seeking the library, either physically or online. It's very "Swedish", "Swedish" websites, "Swedish" directories. There are some directories in English, but if you live in a municipality, you should regardless of language and background have access to library resources. When it comes to other languages, they haven't come far. They have on occasions, translated some leaflets.

Länsbiblioteket i Västerbotten's is holding a current digital inclusion project in collaboration with educational associations. One example activity is a course for a for a philippino association on how to navigate government websites.

The county has a lot of people from all over the world, so they look to have literature available in current and in-demand languages.

### PARTNERS

Länsbiblioteket i Västerbotten has a number of different partners. They work in close collaboration with the libraries in the county municipalities, which in turn has their network of partners.

### BOARD

Länsbiblioteket i Västerbotten has no board, but is linked to culture preparation which is a political body within the Region of Västerbotten, appointed by the regional council.

Within the steering groups of the county libraries projects, they don't talk about diversity, however, they do talk about equality between the sexes. These questions are mainly discussed in the operating activities.

There is no specific capacity building for the cultural preparation. However, when training in diversity is organized, the politicians are invited. For example, the seminar series "To do the same but in different ways", lasted for a year and was organized by the Legal Centre Västerbotten, with the support of the Regional Council of Västerbotten.

### SUBCONTRACTORS

When it comes to subcontractors, equality and accessibility is primarily considered, but not diversity. The county libraries use the the Region of Västerbotten's established channels, but they are aware that they have a responsibility to extend and supplement it. One example is by ads with information about procurement in different languages.

Since there is a law that states that all citizens have the right to access to democratic information, the libraries need to deliver this information. With immigrants and refugees, the library sees that their role has to develop in partnership with schools so that they can provide information to all citizens.

Projects are evaluated before the final stage. They keep statistical information on which languages are lent out. These statistics are reported to the state.

### STAFF

Länsbiblioteket i Västerbotten works under Region Västerbotten's directive and use their channels, but they know what they need- staff with different skills and backgrounds other than Swedish middle class. The informants see some challenges though, since you need to fully master the Swedish language to work with libraries. When they post job ads, diversity is not highlighted in the ad according to their directives. The need of diversity is more of an internal discussion. In a current job advert that for a library advisor they got 24 applicants of which half were formally qualified. There were only two whose names indicated a different background, and one application in English. One obstacle is the language requirement, but above all the internal incompetence of how they approach other cultures, competence is needed.

Länsbiblioteket i Västerbotten discusses diversity issues. Region Västerbotten is currently developing an action plan. However, there is currently no strategy or evaluation of their work with recruitment.

### BENCHMARK LEVEL LÄNSBIBLIOTEKET I VÄSTERBOTTEN

Vision/policy	Visitors/audience	Programming/outreach	Partners	Staff	Board	Subcontractors
N/A	N/A	Basic	Lower Intermediate	Basic	N/A	N/A

## Finspångs bibliotek (The Library of Finspång)

Finspång, Sweden

www.finspang.se

### INFORMANT

Marie Sääf, Head of the Library

### BRIEF BACKGROUND

Finspång Municipality is a municipality in the northern part of the county Östergötland, with a population of approximately 21 000. In Finspång there is one main library with branches in Hällestad and Rejmyre. The original library in Finspång has been around since the early located in the same building. It was an old houses which in the end didn't agree with the demands of a future library. Finspång's library is currently developing into more of a meeting place and as part of this, they have moved into new premises together with two high schools. The physical books have had to stand back a bit to develop new types of meetings and areas of work for the librarians. The library has 13 employees and plans to grow, they are also responsible for library operations at Bergska school, the local high school.

### VISION AND POLICY

Finspångs bibliotek diversity work is mostly done by ensuring that there is media(different forms of reading and viewing material) and the opportunity for newspapers, in the languages that are relevant in the municipality. The library has plans and discussions together with the churches which operates languages cafes. They also run activities with lectures, and plan to make them wider available through interpreters.

In Östergötland five library representatives from the cities Norrköping, Finspång, Linköping, Motala and the County libraries in Östergötland, are organised in a diversity group. The group began as a group to review and purchase foreign language material, but has evolved to deal with diversity on the basis that the representatives felt that material was not the biggest issue. They try to review activities, but the steering group would rather see that they just buy material. The diversity group has held a lecture. The idea is that they will work with the professional development of the whole of Östergötland. According to the informant, there is a perspective that is often missed when purchasing foreign material. It is important to get Swedish literature in Swedish, written by other backgrounds, instead of just focusing on literature in other languages. The literature portfolio must reflect the rest of the world.

The library has no policy documents, but is developing a new library plan which will include diversity.

Hence, there is no communication, professional development, evaluation, and spread of results.

### VISITORS / AUDIENCE

The informant believes that the average visitor is a middle-aged swedish woman.

The library tries to identify everybody as their target audience, and this is a challenge. They communicate thorough marketing, social media, preschools and schools. They also work together with the schools that are located in the same premises and SFI (Swedish for Immigrants).

Diversity is not strategically incorporated at the moment. The library however, hold showings with people whom have newly arrived in Sweden and Finspång. The library also has signs in English, Swedish and Finnish, since Finspång is located in a Finnish administrative area. There are books and media in 15 languages and if anyone is looking for a language, they can always order media from other libraries in Östergötland or buy it.

Visitors have the opportunity to submit proposals at the library. The library has held focus groups and a questionnaire survey. Via social media visitors can leave suggestions. The library also holds groups with community information for new arrivals with an interpreter. During these activities the informant takes the opportunity to learn more about diversity by asking questions.

At the county level, the library has participated in a professional development project that includes hospitality. The informant is trying to get through a new capacity building course for all staff, she would like to the high schools in the same building is included, since the whole house must have a shared vision when it comes to this.

The library measures the number of visitors, quantity and during events. They have not evaluated diversity. The quantitative results are spread, so that they have an understanding of how many visitors the library has.

### PROGRAMMING/ OUTREACH

The library's goal is that as many as possible realize the value of libraries. They shall increase the level of education among the residents of the municipality. Everyone should have the opportunity to get more education and knowledge, regardless of whom you are.

The library's partners have a lot of influence on programming. The library does not have a lot of resources, so they join what their partners are planning and their current themes.

According to the informant diversity is not incorporated enough in the planning of their programming. When it comes to the literature stock diversity is taken into account. The library receives statistics regarding the different language groups in the municipality. They also have contact with the refugee coordinator in the municipality and get information on when large groups of refugees will arrive. Finspång opened a new refugee camp in late 2013, and many Syrians came there so the library ordered and sent them Arabic literature.

SFI(Swedish for Immigrants) is a good of focus group for the library, they have a dialogue, with much curiosity and questions.

The library measures only the quantitative, not qualitative effect.

### PARTNERS

Collaborations are a very important part of developing the library. In particular, in collaboration with organizations who do not belong to the traditional cultural sector. The informant believes that it is as interesting to talk to other industries. One of the high schools that the library shares premises with, is a private technical school, which provides a lot of contacts with industries in the municipality. The library also collaborates extensively with the other libraries in Östergötland and associations that develop the library's mindset. Youth unions think differently and give new perspective. The only cooperation that is fully strategic currently is with the schools, the rest of the collaborations are under development. As for the business community the informant would like to see a way for the library to access resources. Finspång has an international industry. Many people work there for a while and then move on. There is a possibility to hold a discussion group with these people and transfer knowledge about how people in other cultures think, an intercultural competence.

From a diversity perspective the library's collaborations include with SFI, the refugee coordinator and the church's language café. The informant says that it

is good that the church is working with language, but that there should be an option that is not religiously tied.

The library does not evaluate this work.

### STAFF

The library has 13 employees and plans to grow, then they are also responsible for library operations at Bergska school, the local high school.

The library is restricted by municipal rules and advertise vacancies through the Internet's public job sites and sometimes through unions. When it comes to internships, they sometimes use the Employment Service. The library is controlled by the Human Resources department at the municipality.

### BOARD

The board is politically appointed and the informant has no insight into whether they discuss diversity issues or receive training.

### SUBCONTRACTORS

The libraries have recently procured material for Enköping, Norrköping and Finspång, the informant believes that diversity is there, in a corner, because the range consists of books, movies, magazines and licenses from several countries and in different languages.

The informant has identified barriers to increasing diversity when it comes to procurement and purchasing. Since Finspång is a small municipality, the organization economic department has difficulties to pay foreign invoices, which affects for example the procurement of certain foreign media which does not have an intermediary for distribution in Sweden. The library is therefore dependent on the Swedish subcontractors stock the material that they need.

The result is evaluated before doing the next procurement.

### BENCHMARK LEVEL FINSPÅNGS BIBLIOTEK

Vision/policy	Visitors/audience	Programming/outreach	Partners	Staff	Board	Subcontractors
Basic	Lower intermediate	Lower intermediate	Basic	Basic	N/A	Basic

# Botkyrka Kulturskola

(Botkyrka Culture School)

Botkyrka Municipality, Stockholm, Sweden

www.botkyrka.se

## INFORMANT

Uno Karlsson, Head of Botkyrka Culture School

## BRIEF BACKGROUND

Botkyrka is a municipality in the south of Stockholm. Botkyrka Kulturskola offers courses in music, dance, theater, animation and video. The foundation of what they do is that students should be able to discover their full potential. The teaching is tailored to students interests and ambitions. In the course offerings, their goal is growing, learning, development with increased participation and democracy. Botkyrka kulturskola operated for all children and young people in the community. Everyone should know that they exist and why. The fee for Botkyrka Kulturskola has recently been reduced to 350 SEK/semester, which is among the lowest costs in Sweden.

## VISION AND POLICY

Botkyrka Kulturskola's policy document is an action plan directly based on the municipal goals. Every culture school teacher then make their own activity plan based on the culture school's commitments. In addition to the action plan, the municipality has formulated and adopted an intercultural approach. Each department then breaks it down and formulates it so that it becomes adapted for their operations. The school works with the entire administration as a resource to manage the cultural policy objectives. In a way, Botkyrka kulturskola works with great freedom, since the politicians trust them and they have good communication with the board. The school has to relate to a municipality with many cultures with an intercultural approach. Each department is responsible for its own work with diversity. There are no special funds for diversity work, it has to be included in the regular budget.

The implementation of the culture school's intercultural action plan is an ongoing project. The major focus is on hospitality issues. The informant believes the staff feel that they have come a long way regarding diversity, but that they have to try to build a unity. The socio-economic issue is important since 75-80% of the enrolled children and young people come from a white middle class.

The governing documents are communicated internally through workshops and workplace meetings. Externally, there is no communication. The informant says that it is Botkyrka Municipality who handles most of the external communication.

When it comes to capacity building all the staff have recently completed the 2.5-year project "Culture for All" together with Stockholm's Culture Administration. The basis

of the project was hospitality issues and intercultural issues were an important part.

Botkyrka kulturskola measures how many of their enrolled students are registered in the various municipal districts and the number of participants in their open activities, school and youth partnerships.

## VISITORS /AUDIENCE

According to the informant the culture school has students and pupils, but also visitors in the form of parents who come and watch their children's shows. They try to mix different activities, courses and genres to achieve diversity in the audience. In the programming phase they already think about the audience composition. For example, at their dance performances, they have a completely different vitality since they began with courses in Indian dance.

According to the informant, Botkyrka kulturskola has deficiencies in their communication, since Botkyrka Municipality has an old policy that all information to the public has to be in Swedish. They must also use their web tool, which comes with a lot of constraints, in the form of translation among others. They are trying to get an outside web platform specifically for the cultural school. Therefore, they work mostly with outreach activities, with for example guides and events where parents can get help to enroll their children.

The informant believes that on the one hand, each student has great potential for influence, but on the other hand, the school hasn't come far when it comes to inclusion. The informant would like a clearer communication, planning, course descriptions, support and follow-up with parents, who should know to expect from the school. The informant draws a lot of inspiration from Stockholm's culture school and how far they have come. Parents and children need to know what they can expect when they sign up, and the school has to be flexible with the students and have a clear dialogue.

Capacity building took place within the project "Culture for All" which was conducted together with Stockholm's Culture Administration. As part of the project, the staff received a course in the evaluation method Generic Learning Outcomes (GLO) with the consultant Emily Johnson. They are trying to learn more about GLO and how to understand needs, desires and motivations before and during a project.

Botkyrka kulturskola is also involved in the project "Breaking Down stereotypes- building trust and hope" that they own together with Ukraine, and which is financed by the Swedish Institute.

The informant has identified an obstacle in the form of the school having a difficulty collecting surnames and contact details of many participants from the area Fittja in Botkyrka. They do not know why and it does not apply to the areas Hallunda and Norsborg, but precisely Fittja. The informant believes that some form of El Sistema could help this.

## PARTNERS

Partnerships are very important for Botkyrka kulturskola. They usually seek project funding in collaboration with external parties, to learn more, reach new groups and develop their own methods simultaneously. Botkyrka kulturskola has partnerships with other schools, recreational and secondary education. Other administrations are also very important to keep developing. High school is a base for meeting new types of people.

Botkyrka kulturskola is also looking for partners with other networks than their own. Examples are the Farhang, Reorient and associations in the municipality.

## STAFF

Botkyrka Kulturskola has about 50 employees including management and teachers. They use the Municipality of Botkyrka's website, employment offices and networks to advertise vacancies. Botkyrka Municipality has a policy to follow, and employees should reflect those living in the municipality. This is far from how it looks today.

There is a curiosity but also a great fear when it comes to new people with other skills and competencies. In order to work in music schools, a long specialized training is required. The pay is low. There is a broad requirement whilst traditional music education trains experts on their instruments. This issue is constantly put against the relevant training. They have started a discussion with Human Resources that the school could take responsibility for pedagogic capacity building for employees who have music skills. It may be that they are looking for an expert in one instrument but that the person does not have the teaching skills. This is a consequence of the schools no longer having an education for culture school teachers. "We can add a competence" "We'll never get new demographics if we hire people who have attended Swedish music courses."

## BOARD

Botkyrka Kulturskola has a governing body, which is politically appointed and consists of elected politicians. Diversity is discussed but the informant is unsure of the outcome. The informant does not know if there is capacity building of the board.

## SUBCONTRACTORS

Botkyrka Kulturskola has to follow the municipality of Botkyrka's procurement rules. Despite the procurement rules, they have much freedom to control purchases themselves. The municipality has an active procurement department and they have good communication and help out with how to formulate the objective before purchasing.

Botkyrka Kulturskola has previously been running the project Drive, which was about searching for young people with a drive, for example they hired summer workers who compiled what young people thought about their motivations. The goal was that every teacher should think about it in each interaction with the students.

Spread of results occurs mostly internally within the administration with annual follow-ups. The school is trying to expose themselves outside of the municipality by marketing particularly exciting events and projects in the local and national press. They also have a network of culture schools where they work with these kinds of issues.

When Botkyrka Kulturskola has implemented a project they evaluate it. The informant believes that they are quite unaware of what they are evaluating. They just count how many people came, but when they start using GLO more strategically, it will get better.

## PROGRAMMING/OUTREACH

Botkyrka kulturskola follows the administrations theme regarding cultural objectives.

Examples of projects include "Culture on the farms" and "Culture School Festival" in the area Hallunda.

Botkyrka kulturskola has a special focus on language development with activities for newly arrived. They also arrange open "try out" activities.

One factor that influences the design of programming is how they relate to socio-economic realities, gender aspects and the large segregation in Botkyrka. It's a matter of economics, but money is far from the most difficult issue according to the informant. Botkyrka kulturskola tries to develop courses that are simple. They try to meet the socio-economic realities of the participants lives in and try to get include these aspects in their action plan with clear commitments. There is also a continued effort to change and develop their own approach with these issues, not at least the question of how and whom they recruit into their teaching staff.

The informant believes that the organization is very grounded in a western mindset. There is plenty of work to do, since they have a certain awareness but it has to be made clear. The activities are very dependent on individuals. "There could be someone who is great, and then they go on paternal leave."

The work is currently not evaluated and spread, they want to find ways to work with GLO first.

## BENCHMARK LEVEL BOTKYRKA KULTURSKOLA

Vision/policy	Visitors/audience	Programming/outreach	Partners	Staff	Board	Subcontractors
Advanced	Lower intermediate	Basic	Lower intermediate	Basic	N/A	N/A

## 10. Overall conclusions and recommendations

Based on the benchmark developed by the project we have analysed the participating institutions and come up with the following results shown in table 2.

**Table 2.**  
Conclusion Overall Benchmark level

NAME	OVERALL LEVEL
Malmö Museer	Lower intermediate /Upper intermediate
Bohusläns Museum	Lower intermediate
Västerbottens Museum	Basic/Lower intermediate
Riksteatern	Lower intermediate
Västerbottensteatern	Basic
Kulturhuset/Stadsteatern	Basic
Folkoperan	Lower intermediate
Vara Konserthus	Basic
Länsbiblioteket i Västerbotten	Basic
Finspångs Biblioteket	Basic
Botkyrka Kulturskola	Lower intermediate

The analysis shows that none of the participating cultural institutions in the project has a consistent diversity perspective that concerns the overall organizations and includes its different departments.

When analysing the data we can clearly see that the cultural institutions without policies or a concrete strategy cannot rise over basic level.

Concerning programming, there are good initiatives embracing diversity and inclusion however this has been bound to individual engagement or appointed to a specific department of the organization, therefore the result is not visible in the whole organization and poorly communicated.

The audience work is in general not strategic when it comes to involving migrant communities. Few institutions have mapped the migrant communities in their mission area.

We find the lowest levels of diversity within the staff, 9

out of 11 institutions reach the basic level and 2 reach the lower intermediate level.

Most of the cultural institutions boards' are politically elected therefore it's difficult to draw any conclusions, which is why the benchmark is not applicable.

The cultural institutions are in general bound to the municipality's rather complicated rules concerning subcontractors and are therefore not free to neither choose nor engage in this issue.

We can clearly see that the work with increasing diversity and inclusion is a knowledge based operation. The institutions with a track record in the field describe their work with objective and strategic terms, while the institutions with lesser experience express emotional angst and a sense of insecurity. There is a fear of "not doing the right thing", that results in "doing nothing". Therefore we see a need for a tool like our benchmark that contributes with guidance.

Finally, the self-perception of power and privileges is rather weak within most of the cultural institutions. We also see a risk with an increased influence of the Sweden Democrats that might jeopardize the current political vision of a culture for "all".

### RECOMMENDATIONS:

#### On a governmental level:

- Support a sector overall usage of the benchmark as a tool for development of diversity and inclusion. The need for measurable tools are huge in the cultural sector and our benchmark is tested and useful as a start for this.
- Continue to emphasise diversity and inclusion for all inhabitants in Sweden as a highly prioritised goal for publicly funded cultural institutions.
- Use the benchmark tool (or other similar tools) in order to evaluate the institutions work with diversity and inclusion, and articulate this perspective much stronger in evaluations and feedbacks. Require liability if an institutions doesn't engage in the task.
- Public funding should be measured towards its results and its work with diversity and inclusion of migrants. Public bodies should work much more proactively with funding as a steering tool.

#### On an institutional level:

- Clear and articulated policy documents and/or concrete strategies on how to work with diversity and inclusion that are anchored within the board and the management are crucial for success.
- The cultural institution should regard development in competence in diversity and inclusion as part of the overall organizational development.

- The management should be prepared to give room for changes. It might lead to internal discussions when it comes to how power is organized within the institution.
- Set up teams with internal and strategic partners in order to secure engagement and sustainability for diversity and inclusion.
- Each cultural institution should collect data and map the migrant communities in their mission area in order to picture their potential audiences and understand their target groups.
- All new recruitments need to have a clear diversity target. There is very little recruitment in the cultural sector therefore each opportunity needs to be regarded with special attention and affirmative action. Diversity and intercultural competence need to be the leading perspectives. We therefore strongly recommend competence based recruitment processes.
- Subcontracting is difficult and time-consuming. Team up with other cultural institutions in the municipality together with the municipality's procurement office aiming in including diversity and intercultural competence in the offers.

#### On an individual level:

Reflect on your role as a gatekeeper and work with norm critical and postcolonial perspectives.

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## Footnotes

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