



NATIONAL REPORT: SPAIN

MCP BROKER



Pilot research with 11 Spanish cultural institutions based on benchmarks for diversity management, with the aim to determine their development level, as well as to establish critical hurdles and to identify needs

Contents

INTRODUCTION	3
OBJECTIVES	3
PHASES	3
ACTIVITIES	4
Development of benchmarking tool	4
Pilot study on the status of diversity management in public cultural institutions.....	5
Learning Partnerships.....	6
Dissemination and communication of MCP Broker.....	7
CULTURAL POLICY IN SPAIN	9
General objectives and principles of cultural policy in Spain	9
Current issues in cultural policy development and debate	11
Cultural diversity and inclusion policies	12
Intercultural dialogue: Actors, strategies, programs.....	17
European / International actors and programs	18
CULTURAL DEMAND	23
CULTURAL OFFER	26
Museums.....	26
Performing arts and music	28
Libraries.....	29
CULTURAL DIVERSITY MANAGEMENT AND SOCIAL DEVELOPMENT.....	30
FIELD RESEARCH	33
RED DE BIBLIOTECAS ANDALUZAS – INTERCULTURAL LIBRARIES (Andalucía, Spain)	35
CONSERVATORIO MUNICIPAL DE BARCELONA (Barcelona, Spain)	38
MUSEO DE AMÉRICA (Madrid, Spain).....	40
MUSEU D’HISTÒRIA DE LA IMMIGRACIÓ DE CATALUÑA (Barcelona, Spain)	44
MUSEO ARQUEOLÓGICO DE BADAJOZ (Badajoz, Spain)	47
MUSEO Y CENTRO DE INVESTIGACIÓN DE ALTAMIRA (Santillana del Mar, Spain)	51
MUSEU MARÍTIM BARCELONA (Barcelona, Spain)	54
MUSEU D’HISTÒRIA DE BARCELONA (Barcelona Spain).....	57
MUSEU ETNOLÓGIC DE BARCELONA (Barcelona, Spain)	61

MACBA (Barcelona, Spain).....	64
CENTRO DRAMÁTICO NACIONAL (Madrid, Spain).....	67
CONCLUSIONS.....	70
REFERENCES.....	75

INTRODUCTION

Brokering Migrants' Cultural Participation (MCP Broker) is a European project that emerges from the need to provide public cultural institutions with mechanisms and tools to improve their management of cultural diversity. Thereby the project seeks to study the situation of diversity in cultural institutions in 5 European countries, and the adoption of a framework to guide cultural institutions in the management of cultural diversity. Participating cultural institutions will have an evaluation of their integration in society, specifically as regards issues related to migration.

MCP Broker is a project which studies the role of cultural institutions as actors in societies that integrate migrants. It questions how these adapt to the new demographic composition of our society; it also analyzes how institutions react to the new cultural and social flows and foresees (or not) integration mechanisms.

The MCP Broker (Brokering Migrants' Cultural Participation) project is funded by the European Commission-Directorate General Home Affairs, and coordinated by Interarts with the participation of four partners from different EU countries: Austria (Educult), Belgium (Platform for Intercultural Europe), Italy (Eccom) and Sweden (Intercult).

OBJECTIVES

The main objective of MCP Broker is to train public cultural institutions and provide them with the tools needed to improve the management of cultural diversity, as well as stimulate cultural participation of migrants by improving the capacity of local public cultural institutions to interact with them. In this way, the initiative focuses on improving the interaction of public cultural institutions with migrants.

The specific objectives of the project are to take local action to improve the political, economic, social and cultural participation of migrants. Moreover, cultural participation of migrants is driven by the integration of local communities regarding the acceptance of migrants, and respecting the rights of the different cultures present in the community. Another aim stated in the project is to ensure equal treatment of migrants and improve the management of cultural diversity in public and private institutions, education systems, services, media, etc.

PHASES

- I. Benchmarking tool for the management of cultural diversity in public cultural institutions.
- II. Pilot studies on the status of diversity management in public cultural institutions in 5 countries of the European Union.

- III. Four types of learning workshops for cultural institutions to provide knowledge and support integration measures in 5 European countries.
- IV. Dissemination of the benchmarking tool and Learning Partnerships to facilitate the use and emulation of the project.

ACTIVITIES

The project activities are adjusted to achieve the previous results and are specified below:

Development of benchmarking tool

The development of a benchmarking tool is a fundamental step to start the project. This tool is developed with the aim of understanding the level of management of cultural diversity in cultural institutions, through an analysis of different activities and levels of engagement in the management of cultural diversity.

The starting point for the preparation of the benchmarking tool 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 diversity management in public cultural institutions. 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 Brussels (Belgium) and was organized by the Platform for Intercultural Europe in December 2013.

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.

The benchmarking tool sets forth the criteria to analyze the institutions' level of cultural diversity management, from basic level to low intermediate level, intermediate high level, and advanced level, regarding the fields of vision / institutional vision and policy, visitors and audience, programming, repertoire, collections and narrative, partners and collaborators, staff, boards and governing bodies, and suppliers.

Pilot study on the status of diversity management in public cultural institutions

The subsequent stage after the development of the benchmarking tool is based on pilot studies regarding the management of cultural diversity in public cultural institutions in the participating European countries. In each study, the benchmarking tool is applied and the participating institutions are evaluated. Participating cultural institutions will be selected according to specific requirements, such as experience in managing cultural diversity.

The benchmarking tool will be tested through interviews to 10-15 cultural institutions in each participating country. The goal is to include in the test various types of cultural organizations (theaters, auditoriums, museums, libraries, etc.), of different size and with different levels of experience in the management of cultural diversity. The benchmarking tool will be adjusted after the pilot research before being published and disseminated for direct use by the cultural institutions (self-assessment) and the organizations that fund cultural activities.

The pilot studies will analyze the level of involvement of public cultural institutions in the participation of migrant communities, for example through activities fostering inclusion and dialogue. The participating institutions should facilitate the understanding of their program content through integration projects or joint actions with migrant groups.

The interviews will be carried out during June, July, August and September 2014 for a total of 75 and 105 interviews; 5 national reports will be produced. The set of national studies will enable a cross-country analysis of examples of cultural diversity, including the overall situation of cultural diversity, highlighting those areas and components that need to be improved.

Each project partner will produce a pilot study in its respective country, adapting the language and country-specific characteristics. After the interviews, an analysis of each cultural institution will be conducted, and a ranking of the institutions' level of cultural diversity management will be prepared. Additionally a verification and analysis of the results of the research will be performed by experts in the field of cultural diversity. Furthermore, and as a consequence of the interviews conducted to assess the level of cultural diversity management in each European country, the partners will prepare a report for each institution that will include proposals for improvement; they will also compare the overall situation through a

compilation of the information and the ranking results. All the reports will be published in print and online, plus disseminated through the websites of the Platform for Intercultural Europe and Interarts.

Learning Partnerships

The third phase of MCP Broker foresees the organization of a series of Learning Partnerships (four types) the aim of which is the promotion of the integration of migrants in five European countries. Therefore, and through the Learning Partnerships, the project aims to contribute to overcoming difficulties which may arise from a low level of experience in the management of cultural diversity and intercultural processes.

Four types of Learning Partnerships will be designed, with a total of 60 to 90 institutions in all the participating countries, so that a total of 24 workshops will be held in each country. Each national Learning Partnerships program will include a final report of activities and overall results, as well as 4 documentaries to show what happened during the Learning Partnerships.

This phase will begin with the identification of public cultural institutions for the Learning Partnerships, supported by the results of the pilot studies in each country and the specific needs identified. In addition to public cultural institutions, NGOs, employment agencies and schools with experience in issues relating to migration will be invited to participate in the Learning Partnerships. The identification will be carried out jointly by all project partners.

The design of the Learning Partnerships will be finalized during a two-day workshop, with the objective of implementing 4 types of workshops. This task will be performed in collaboration between the partners and 4 or 5 experts specialized in organizational development, employment counseling, intercultural competences, migration and social studies. The above-mentioned workshop will take place in Vienna (Austria), and will be hosted by Educult.

The first set of Learning Partnerships will involve public cultural institutions with a high level and a low level of management in cultural diversity. The content of this type of workshops will be based on the comparison of challenges and how to address them, as well as the development of joint commitments, actions and tools (for example, "balance score cards" for the use of resources and facilities in public cultural institutions') by the partners. Each project partner will be responsible for the coordination of three learning workshops (three sessions each) in each participating Member State.

The second set of Learning Partnerships will include the participation of public cultural institutions and NGOs with experience in migration issues. These

workshops will be based on visits and participation to cultural events, followed by debates on cultural habits, programs, repertoires, collections, treatment, attractiveness, and learning sessions (discussions, artistic exchange, etc.). In addition, joint commitments and tools to address migration issues will be developed. To this end, each MCP Broker partner shall coordinate 5 meetings between public institutions and NGOs engaged in activities geared towards inclusion of immigrants, in each participating Member State.

The third set of Learning Partnerships will be based on linking public cultural institutions and employment agencies. This type of Learning Partnership will be developed through discussions about the training needs, career opportunities and employment barriers (language, skills, validation of diplomas, etc.). Furthermore, joint commitments, actions and tools (e.g. design of traineeships for migrants) will be carried out by the partners. Each project partner will coordinate a general workshop and two follow-up meetings between public cultural institutions and employment agencies in all the participating Member States.

The fourth set of Learning Partnerships will focus on promoting interaction between public cultural institutions and schools with a high number of migrants. During these workshops the cultural sector will be introduced as an option for students both as audience and participants (also for employment opportunities). Public funding, cultural policies, human rights and active citizenship will be analyzed. A training session will be conducted to promote creativity, diversity, and emerging cultural expressions. Each project partner will be responsible for the coordination of 5 meetings between public cultural institutions and schools in each participating Member State.

Lastly, a meeting of all partners involved in MCP Broker will be organized, in order to collect and analyze the results of all Learning Partnerships and prepare the organization of the final public conference (see below). The workshop will be hosted by Intercult in Stockholm (Sweden). Project partners will collect all blog entries, photographs, personal stories and all types of communication resulting from the Learning Partnerships.

All the Learning Partnerships will be accompanied by a documentary film crew. The dates for the Learning Partnerships may be adjusted depending on the results of the pilot studies, but in any case they will be carried out between late 2014 and early 2015.

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 any cultural organization

(public and private) to use the tool in the future, and thereby to follow-up on the project's results.

In the dissemination stage different methods will be used to achieve the widest possible distribution. Firstly, meetings with high-ranking officials will be held in cultural and funding agencies in 5 European countries, with the objective of presenting the results of the project (for use and replication), and to propose a larger scale investigation, resulting in a bigger ranking of cultural institutions (using the benchmarking tool). Moreover, meetings with officials from three European city networks will be organized to present the results of MCP Broker. For this purpose, three workshops about the benchmarking tool and the strategic commitments of cultural institutions in intercultural integration policies at network meeting will be conducted. The task will be performed by Interarts and the Platform for Intercultural Europe.

Other actions to disseminate the project's results, under the responsibility of the Platform for Intercultural Europe, include the conversion of project outputs into advocacy positions for the EU structured dialogue with civil society on cultural diversity and intercultural dialogue, as well as a written proposal to MIPEX (Migrant Integration Policy Index) to explore the feasibility of including indicators of cultural policies in the index.

A key part of the promotion of the project is the final conference that will take place in Barcelona (always depending on the development of the project, it is expected that it takes place in June 2015) geared towards a wider public not necessarily expert in the subject of migration. This conference will convene approximately 300 participants. It will be organized by Interarts with support from the other European partners.

Two European conferences or more (related to issues of management of cultural diversity) will be selected where to present the results and activities carried out during the MCP Broker project. In addition the results of the project will be promoted in all participating countries through professional networks related to the issues touched upon by the project (publications, news, and in at least 5 events). Articles will be published in professional journals of the sector in all participating countries, and each participating institution will receive a communication kit where the project and its results will be described. In consequence, the cultural institutions will be able to spread information about MCP Broker and networking with organizations involved in migrant issues and the project.

CULTURAL POLICY IN SPAIN¹

"Culture" is not defined in cultural policy documents in Spain. As the Ministry notes in the introduction to one of its periodic reports on cultural legislation, "the concept of culture as expressed in the Constitution of 1978 is extremely loose and flexible". In his first speech, the new Minister of Education, Culture and Sport referred to culture as: "culture has a transversal nature. It includes cultural and creative industries, cultural tourism, cultural action abroad, creativity and innovation, cultural employment, etc." (March 8, 2012).²

From a technical standpoint, when collecting statistical information on different areas of cultural activity, the Ministry states that "the acknowledged European standard is used as the guideline telling us both which cultural sectors and sub sectors to include and how performance is to be measured [...] including the following: public libraries, public archives, artistic and architectural cultural properties, book and journal publishing, the visual, performing and musical arts, classical music and the audiovisual arts"³.

The main reference where the boundaries of culture are defined is the Constitution of 1978. *Articles 148 and 149* establish the scope of the areas of competence of the central government and regional communities which are also reflected in the regional charters. In bilingual regions, recovery, conservation and promotion of the native language have been added.

General objectives and principles of cultural policy in Spain

Cultural policy in Spain has gone under several changes in the last 40 years mainly because of the profound political transformations which took place after the death of the Spanish dictator, Francisco Franco. Through the Constitution of 1978 the country adopted the "State of Autonomies" model, resulting in 17 Autonomous Communities which share "historical, cultural and economic characteristics". Consequently since the instauration of democracy one of the Autonomous Communities' competences, along many others, is the organization and administration of culture. The central government is responsible for the protection of cultural property against export, the drafting of legislation to protect copyright, and for overseeing the basic rules on freedom of expression, creation and

¹ This chapter is based in the Compendium of Cultural Policies and Trends in Europe developed by *Council of Europe / ERICarts*, a web-based and permanently updated information and monitoring system of national cultural policies in Europe. The national cultural policies of Spain are analyzed by Anna Villarroya in cooperation with Victoria Ateca-Amestoy, and were last updated in March 2014.

² See "Comparecencia del Ministro de Educación Cultura y Deporte de Líneas Generales de Cultura": www.mecd.gob.es/dctm/ministerio/horizontales/prensa/discursos/2012/03/20120308-comparecencia-cultura.pdf?documentId=0901e72b8125cdbe

³ See "Anuario de Estadísticas Culturales 2013": www.mcu.es/estadisticas/docs/capitulos_graficos/AEC2013/AEC_2013.pdf

communication, as well as regulating the means of communication (radio, television and the press) solely to the extent that such freedoms are threatened. At the same time it retains the ownership of certain major cultural institutions, such as several museums, archives and libraries, even if their administration is sometimes delegated to the regions.

The regions led the radical decentralization process of cultural policy, in which three phases can be identified:

- The first lasted until 1988, in which the administrative structures and plans were laid out.
- The second, dominated by something akin to a "1992 fever" when, as a direct or indirect result of the commemorations of that year, cultural spending of many regions rose out of all proportion.
- The third phase, much more discerning in its policies and restrictive in its spending.

In the last decade, a change has been produced in the model, with a re-centralization tendency of culture intended and executed by the Spanish government. The Popular Party's first terms of government (1996-2004) meant a greater involvement of the private sector and questioned the existing model through legislative changes focused on achieving private funds for cultural activities. The ensuing economic crisis led to a decrease in public funding to culture, as well as to a critical analysis of the decentralized model. In 2008 the National Council for Culture and the Arts was created to support artistic and cultural creation. After the 2011 elections, some changes were introduced in the National Council in the form of a new structure aimed at reinforcing its composition as a supervisor and assessor of public cultural policies. These changes have been criticized by many cultural agents in the country because they are seen as a loss of the Council's powers.

The general objectives of cultural policy in Spain are the conservation and promotion of cultural heritage, as well as cultural creativity understood as cultural heritage in development. Support for cultural creativity has been traditionally articulated as an aim of cultural policy along three main axes: statutory protection of intellectual property and copyright; the teaching of creative arts; and specific measures to promote the work of creative artists themselves. In general terms, support for creativity appears with less emphasis in cultural policies than, for example, the preservation of heritage.

Access to culture is one of the prime objectives of recent Spanish cultural policy (see *Articles 9 and 44 of the 1978 Constitution*). Indeed, it is the main reason for public involvement in cultural affairs. However, generating demand outside the sphere of mass culture turned out to be somewhat more complex than initial

enthusiasts would have had us believe. Equally, the democratization of culture, understood as the citizens' right to have their say on how the cultural life of their communities is defined, leaves considerable room for development in the search for a fully rounded Spanish cultural policy.

Current issues in cultural policy development and debate

National identity is a main issue in Spain, especially regarding the defense of regional diversity and the promotion of diverse languages. In the last two years, the conservative government has implemented a strategy to defend Spanish identity through educational and cultural policies and it has been seen as an attack against regional identity, especially in Catalonia. Specific policies regarding the enhancement of Spanish identity and Spanish unity include the protection of the Castilian language, as well as Spanish traditional expressions.

The action of the central administration during the term 2004-2011, under the political mandate of the Socialist Party, focused on three central objectives: the acknowledgement of cultural diversity, the strengthening of co-operation and the consideration of culture as a tool for economic development and social cohesion. During this period cultural policy guidelines were directed to provide for: structural and procedural reforms in the principal cultural institutions of the country with the aim of improving their management and coping with the effects of the economic crisis; the implementation of initiatives to improve the relationship with regional and local authorities; the international promotion of Spanish culture, with the adoption of initiatives such as the *National Plan for Cultural Action Abroad* and the *Plan for the International Promotion of Cultural Tourism 2010-2012*; the creation of new cultural facilities; the entry into force of the *Cinema Act 55/2007*, and the final disposition of *Act 2/2011 on a Sustainable Economy*, which regulates intellectual property rights on the Internet, and also the protection of intellectual property rights and promotion of online accessibility of cultural resources.

The victory of the Popular Party in the 2011 elections led to the appointment of a single Minister for the areas of culture, education and sport. The basic lines of action for the current term, included in the *General Strategic Plan 2012-2015 of the State Secretariat for Culture*⁴ are mainly focused on giving new impetus to culture as a right and as an economic engine, and to promoting Spanish culture abroad. These priorities are specified in the following five general objectives:

- To articulate a state policy that guarantees the right of access to culture and contributes to underpinning citizenship and social cohesion.

⁴ www.cultura.gob.es/principal/docs/novedades/2012/PlanEstrategicoGeneral2012-2015.pdf

- To strengthen, with transparency, the instruments of communication and cultural cooperation between public authorities and other institutions to promote an efficient and rational use of cultural resources.
- To promote culture as a critical tool to disseminate the "brand" Spain abroad.
- To encourage participation and the role of civil society in the support and promotion of culture.
- To facilitate the creation, innovation and the production of knowledge and promote culture on the Internet, safeguarding intellectual property rights.

These priorities do not differ to a great extent from those of the previous government (2004-2011), although the context of a severe economic crisis has led to further cuts in culture, as well as to greater requirements for effectiveness, efficiency and transparency. In addition to rationality in public spending, the government's approach has become more centralized and some regions, particularly Catalonia, see this as an attack on the cultural plurality of the country.

Besides the central administration, regional authorities hold many of the responsibilities for culture in Spain. Also, as in most developed countries, the local authorities assume a growing role in public cultural provision. The central government is, therefore, left with a limited scope of responsibility in terms of public policy making, though it has considerable weight in underlying policy through its constitutional mandate and its control of culture vis-à-vis foreign policy, not to mention its continued control over the best known and most influential cultural institutions.

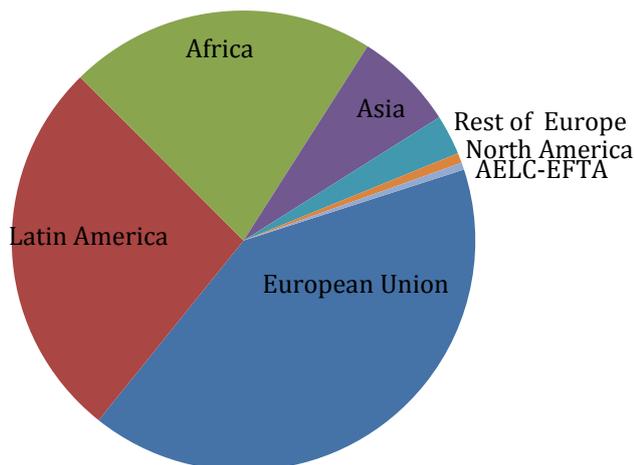
Cultural diversity and inclusion policies

The regions' cultural and linguistic diversity is protected by the country's Constitution of 1978 and by the charters of the autonomous regions, and since 2000 foreign cultural diversity has also been included in cultural policy frameworks, especially in a municipal level.

Indeed, Spain's transition to a democratic model has been based on the recognition of territorial cultural diversity. Understood in this sense, "territorial cultural diversity" becomes the reverse of "cultural minorities". The rapid influx of immigrants since the 2000s until the start of the crisis that led to the transformation of the country, as well as the influx of Spaniards abroad due to the crisis, are relatively recent phenomena that to some extent may help explain why a debate has yet to be held on a cultural policy for minorities, although some aspects of integration are being touched upon regarding education, citizenship, customs, security, etc.

According to the *Quarterly Report of the Permanent Immigration Observatory* (Ministry for Employment and Social Security), on 30 June 2013, the number of foreign residents in Spain was 5 503 977, an increase of 3.2% with respect to the previous year. As regards the distribution by continent of origin, the largest group comprised those from the European Union Member States (40.7%), Latin America (26.8%), followed by Africa (21.4%), Asia (7%), the rest of Europe (2.8%), North America (0.7%), AELC-EFTA (0.5%) and Oceania (0.0%).

Graph 1: Foreign Residents by Continent



Source: Interarts

When analyzed by country of origin the largest immigrant community was from Romania (925 140), followed by Morocco (888 937), Ecuador (390 034), Colombia (270 335) and the UK (255 135). In comparison to the previous year, the greater numerical increases have corresponded to Saudi Arabia (from 195 to 372), Nicaragua (from 8 162 to 10 190), Honduras (from 17 865 to 21 445) and Vietnam (from 330 to 396).

The main aim of the government's immigration policy (currently implemented by the General Secretariat for Immigration and Emigration) is to derive the maximum benefit for society as a whole. The policy applies to all the foreigners who reside in Spain, regardless of their nationality of origin. The *Forum for the Social Integration of Immigrants*, a collegial organization attached to the former Ministry for Employment and Immigration, through the Secretary of State for Immigration and Emigration, was set up in 2006 to aid the integration of immigrants who legally reside in Spain. The Forum is the consulting, informing and advising entity for Spain's national government and, when appropriate, for the 17 autonomous regional and local governments in matters relating to the integration of immigrants. In 2009, the *Organic Law 2/2009*, which modifies the *Organic Act 4/2000*, on the rights and liberties of foreign nationals in Spain and their social integration, was approved with the aim of emphasizing the role of integration within the government's immigration policy. According to the European Community acquis on migration and international protection, the new Act sought

to achieve a peaceful framework for the coexistence of identities and cultures. In this sense, the Act includes extensive references to the full integration of immigrants in Spanish society, within a framework for a fruitful coexistence of diverse identities and cultures limited only by respect for the Constitution and the Act. More recently, the *Spanish Observatory for Racism and Xenophobia* has been set up with functions of study and analysis, and with capacity to make proposals for action in the fight against racism and xenophobia and for the promotion of equal treatment.

The cross-sectional nature of immigration has meant that various ministries (education, labor, health and social services, etc.) have drawn up specific regulations and programs for the access of these groups to education, employment, health and accommodation. Of these projects, the most important is the *National Action Plan on Social Inclusion* (2001-2003, 2003-2005, 2005-2006, 2006-2008 and 2008-2010). Arriving late and with an insufficient budget allocation given the situation of poverty and social vulnerability of the country, in December 2013, the government approved the *National Action Plan on Social Inclusion 2013-2016*. It is based on three pillars: inclusion through employment, the guarantee of a system of economic benefits and basic public services and includes, for the first time, the fight against child poverty as a transversal objective. In fact, poverty and social exclusion in Spain affects, at present, very drastically children, the foreign population (excluding those with EU citizenship), unemployed and inactive people, adults with basic education, as well as the residents of the autonomous communities and cities of Ceuta and Melilla located in the southern part of Spain. References to culture in the new plan are related to access by the younger population, as well as the promotion of integration and intercultural coexistence of the immigrant population.

With the general aim of promoting social cohesion and built with the maximum institutional and social participation, in September 2011, the government approved the *Strategic Plan on Citizenship and Integration* (2011-2014), which replaced the previous Plan which was adopted in 2007. Addressed to all of the population, autochthonous and immigrants, the Plan recognizes equal rights and duties for everyone, equality of opportunities and respect for diversity. The Plan also wants to consolidate among immigrants a consciousness of belonging to the Spanish community. In that sense, the Plan is aimed to foster among immigrants greater understanding and respect for the common values of the European Union, the rights and duties of residents in Spain, the official languages used in different Communities and the social rules of Spanish society. In relation to the previous Plan, the new Plan considers new measures aimed at responding to new challenges such as how to manage diversity, strengthen human capital and ensure equal opportunities to guarantee social cohesion.

In the strictly cultural field, one of the projects undertaken by the government is the creation of the *Roma Cultural Institute Foundation*, a state-owned public sector foundation associated to the Ministry of Culture, currently the Ministry of Education, Culture and Sport. Its creation was authorized by the Council of Ministers held on 9 March 2007 with the aim to support the gypsy community, which has maintained its own identity in Spain since its arrival in the XV century. At present, this community represents 1.5% of the overall Spanish population. The Institute contributes to the harmonious relations between the various groups and cultures present in Spanish culture, paying special attention to equality of opportunities and to combating discrimination on grounds of gender or race. The Institute also supports the development and promotion of gypsy history, culture and language in all its manifestations, and contributes to its dissemination through research, publications and the organization of academic and cultural events. From a more general perspective, the government approved a specific Plan for the development of the Roma community to be implemented during the period 2010-2012. The Plan includes a series of actions to promote the social participation of the gypsy community, and the exercising of its rights and access to goods and services. In 2012, in accordance with European regulations, the government approved the *Strategy for the Social Inclusion of the Gypsy Population in Spain 2012-2020*, which includes the promotion of culture as a complementary line of action.

Another cultural project in this field is the *Network of Spanish Jewish Cities*, a non-profit making public association with the goal of protecting all facets of Sephardic heritage in Spain. Its members promote cultural and academic projects, organize events in Spain and abroad and support the design of sustainable cultural tourism policies in Spanish cities.

Beyond institutional initiatives, in Spain, there are many actions that promote culture and artistic creation as an "instrument" for the social integration of immigrant communities and cultural minorities, and as a "bridge" between these groups and the host population. Among their various objectives, the following are the most important:

- Promoting reading among immigrants living in Spain: the writing contest around the topic *Immigration, intercultural integration and peaceful coexistence* within the framework of a general agreement signed by the CEPAIM Foundation (Consortium of Organizations for Integral Action with Migrants) and the Ministry of Education, Culture and Sport to promote reading among the immigrant population;
- Increasing visibility through public celebrations and cultural events: the annual festival *Murcia: three cultures (Arab, Jewish and Christian)* organized by the Murcia City Council; *Venagua*, organized since 1991 by the Columbares Association in Beniajan (Murcia);

- Increasing visibility through the media: the Columbares Association has run various film and TV projects;
- Raising the skills of the minority communities: the ETANE Association is a working group from Sub-Saharan Africa which, since 1989, has organized teaching programs for teachers and pupils in Barcelona (Spain); since 2002, "La Formiga", a non-profit organization, organizes the *School of Language*, which offers language training in the host language to new immigrants;
- Intensifying the contacts between the associations and the NGOs: the CEPAIM Foundation (Consortium of Organizations for Integral Action with Migrants);
- Increasing intercultural activities for schools: since 1997, the Columbares Association in Murcia organizes the *Awareness in Schools* project; and
- Promoting intercultural coexistence and mutual respect for all cultures: since 1992, the Socio-Cultural Association for Cooperation and Development in Colombia and Latin America, Aculco, coordinates different cultural projects (such as festivals, workshops, art exhibitions, etc.) which allow interaction between the autochthonous and immigrants; and Foundation Tot Raval (Barcelona) organizes, since 2003, the cultural festival *Raval(s)*, which shows the various "Ravals" living in the neighborhood.

More recently, the Ministry of Education, Culture and Sport has carried out initiatives aimed at the inclusion of other disadvantaged groups such as the disabled. Thus, in July 2011, the Ministry of Culture and the Ministry of Health, Social Policy and Equality presented the document *A Comprehensive Strategy of culture for all*, that seeks to provide full accessibility to spaces, cultural activities and services managed by the Ministry of Culture and National Heritage; to encourage artistic creation of people with disabilities, as well as their activity as direct cultural managers, and promote research on technologies that facilitate accessibility to cultural content and spaces. In November 2011, an inter-ministerial body (*Inclusive Culture Forum*) was created for the follow-up of this initiative, which is composed of both Ministries, along with *National Heritage*, the largest organization representing people with disabilities, public and private referral centers and various experts.

More specific institutional initiatives in this area include the participation of the National Institute of Performing Arts and Music in several projects, such as "Accessible Theatre", which includes audio description for people with disabilities, or the organization of the "A different look" Festival by the National Drama Centre that programs shows by artists with disabilities⁵.

⁵ See "Artes Escénicas e Inclusión Social": www.mecd.gob.es/cultura-mecd/areas-cultura/artesescenicas/artes-escenicas-e-inclusion-social.html

Intercultural dialogue: Actors, strategies, programs

The Ministry of Education, Culture and Sport, has promoted intercultural dialogue and the defense of diversity in many international forums. In April 2006, the Ministry of Culture held the meeting "Europe for intercultural dialogue", with representatives of some thirty countries, with the aim of making intercultural dialogue a permanent process in Europe and an element present at all levels of action of the European Union. This meeting followed in the spirit of the *Alliance of Civilizations* concluded with a *Declaration of the Presidency*, which expressed the reference points to bear in mind in a permanent process of intercultural dialogue, which must have the support of civil society and a flexible approach to respond to the needs of cities that are becoming increasingly heterogeneous. Spain led this process with the *I National Plan for the Alliance of Civilizations* which was approved in January 2008. From the experience of this Plan, the *II National Plan for the Alliance of Civilizations for the period 2010-2014*⁶ continues with the task of driving towards the development of projects and actions aimed at favoring mutual knowledge and respect for cultural diversity, at promoting understanding, and the acquisition of civic values and of a culture of peace. The goals of the II Plan are implemented in the following priority spheres: education, youth, migration and the media. Moreover, the Plan advances projects and actions oriented towards full equality between men and women. In cultural terms, the Plan seeks to reinforce mutual understanding between different cultures, reaffirming a paradigm of mutual respect and reciprocal recognition between them, and to facilitate the involvement of cultural industries in achieving the Alliance of Civilization's goals.

The commitment of the government to the principles of the Alliance is reflected in university and training agreements, cultural heritage preservation projects, the promotion of intercultural dialogue, and partnerships with international institutions that foster cultural diversity. The new government of the Popular Party, which had strongly criticized the initiative when it was the leader of opposition, has assumed the institutional position of the previous government, although it has reduced by half the budget for the project.

With the aim of preparing the *European Year of ICD 2008*, in March 2007 the central government approved the setting up of a National Commission for the Promotion of Intercultural Dialogue (*367/2007 Royal Decree*). In late January 2008, the National Commission for the Promotion of Intercultural Dialogue adopted the program of activities to celebrate during the *2008 European Year of ICD*. The various actions that took place around the country include: the "Biblio-Dialogue Project in Europe" in collaboration with the Three Cultures Foundation; the Festival "They create" in collaboration with the Institute for Women; the

⁶ See "Orden PRE/1329/2010, de 20 de mayo, por la que se publica el Acuerdo por el que se aprueba el II Plan Nacional para la Alianza de Civilizaciones": www.boe.es/boe/dias/2010/05/22/pdfs/BOE-A-2010-8193.pdf

"International Festival on Diversity and Intercultural Dialogue" in collaboration with the Interarts Foundation; and the launch of the "2008 Culturas" project, through the State Corporation for Cultural Commemorations, developed entirely via the Internet, with the objective of facilitating communication, exchange of experiences and dialogue between different cultures.

At local level, Barcelona celebrated the *Universal Forum of Cultures* in 2004. This international event, organized jointly by the Barcelona City Council, the Autonomous government of Catalonia and the Spanish government, was structured around three central themes approved by UNESCO: cultural diversity, sustainable development and conditions for peace. To meet these aims, over the 141 days of the Forum, a variety of events were presented to the public in order to illustrate the themes of the Forum: conferences (dialogues), exhibitions and plays, music, dance, puppet shows, pocket opera, cabaret, street parades, circus and films.

At present and especially at local level, the third sector, as well as cultural houses and civic centers run numerous activities and projects designed to promote cultural dialogue and understanding, especially in territories with a high population of immigrants.

European / International actors and programs

The presence of Spain in international cooperation is done through the country's official participation in international meetings called by the organizations of which Spain is a member as well as through the evaluation and follow-up of the various international agreements, programs and activities carried out in the framework of such international bodies.

In the case of the European Union, of which Spain has been a member since 1986, the current Sub Secretariat for Education, Culture and Sport performs the following tasks through its Sub Directorate-General for International Cooperation: coordination and follow-up of the actions of the Ministry related to the European Union and to other agencies and international authorities in the field of culture and, in particular, assistance to the Minister in the preparation of meetings of the Council of the European Union; coordination and, where appropriate, management of international cooperation treaties, conventions and programs, of bilateral or multilateral character, in those fields that affect the Ministry; and advice on Spanish participation in international organizations. During the first half of 2010, Spain assumed the presidency of the Council of Ministers of the European Union for the fourth time. The action lines of the cultural program of the Spanish presidency focused primarily on three priorities: to foster cultural potential with a focus on local and regional development; to strengthen culture as a factor of economic growth and social cohesion, and to develop and disseminate digital cultural contents.

European programs in which Spain participates or has participated include: in the cinema and audiovisual sector, the MEDIA Plus Program (2001-2006) and the MEDIA 2007-2013 Program, EURIMAGES, European Film Promotion and the European Audiovisual Observatory; in the cultural sector, the CULTURE Program (2007-2013); and in the sector of heritage protection, the Minerva Project and the ArcheoMed Project. Spain also participates in the new Program CREATIVE EUROPE (2014-2020).

Access to information on the programs of the European Union takes place through the Cultural Contact Point (CCP) of the Ministry of Education, Culture and Sport, which was created following up on the request made to Member States to provide such a service by the Directorate-General for Education and Culture of the European Commission. The CCP also has contacts in all Spanish regions.

The cultural foundation Media Desk Spain is the MEDIA program's office of representation in Spain, established by the National Institute of Cinematography and Audiovisual Arts (ICAA), CulturArts-IVAC, the Audio-visual Producers' Rights Management Association (EGEDA) and the Spanish Federation of Audio-visual Producers (FAPAE). In addition, there are MEDIA Antennas in Catalonia (Barcelona), the Basque Country (San Sebastián) and Andalusia (Seville).

The Spanish and French governments have promoted the European Heritage Label since 2006. With this project, both countries have sought to promote European identity and citizen participation in the building of Europe, as well as to foster European cultural heritage and sustainable development through cultural tourism. Both countries, along with the European Commission, have also set up a Committee of Experts that will propose guidelines on the issue of digitization of culture.

The International Resource Centre of European Cultures (CIRCE) was a project based in La Coruña (Galicia) and focused in the study and dissemination of contemporary European culture by providing citizens with information on this issue and establishing a network of partnerships with other similar European Union institutions. Despite of the previous socialist government's efforts to build the CIRCE, the current government has cancelled the initiative, replacing it with a civic center.

As regards the Council of Europe, of which Spain has been a member since 1977, the Sub Directorate-General of International Cooperation, in conjunction with the Ministry of Foreign Affairs and Cooperation, is also responsible for the follow-up and organization of Spain's participation in the events that the Council of Europe sponsors, either directly or indirectly.

Spain's cultural cooperation with UNESCO, of which Spain has been a member since 1953, involves the following tasks: coordination and liaison between the

Ministry of Education, Culture and Sport, the Spanish Embassy at UNESCO and UNESCO itself, with regard to the development of UNESCO's Conventions and Recommendations; preparation of the participation of the Ministry in the General Conference and the Inter-Governmental Conferences, expert committees and other meetings at UNESCO; coordination and liaison between the National Cooperation Commission and UNESCO, and participation in, and follow-up and dissemination of, UNESCO's activities. The Ministry of Education, Culture and Sport is currently responsible for the implementation of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. On 28 April 2006, the government approved the text of the Convention and presented it to the Parliament for ratification. The instrument of ratification was deposited on 18 December 2006. On 25 October 2006 it was approved and ratified by the King of Spain, a month after its approval by the Senate.

In the case of the Organization of Iberoamerican States for the Education, Science and Culture (OEI), of which Spain has been a member since 1949, the Sub Secretariat for Education, Culture and Sport, through its Sub Directorate-General for International Cooperation, coordinates the participation of the Ministry at the Iberoamerican Conferences of the Ministers of Culture, in the framework of the Iberoamerican summits. In June 2005, the VIII Iberoamerican Conference of Culture was held in Córdoba (Spain), which culminated in the *Córdoba Declaration*⁷, a document that stressed the need to "promote and protect the cultural diversity that underpins the Iberoamerican Community of Nations", and to search for "new mechanisms of cultural cooperation between Iberoamerican countries to strengthen the identities and the wealth of our cultural diversity and promote intercultural dialogue". At the same meeting, the Heads of State and government at the XV Iberoamerican Summit were urged to work together on the production of a *Cultural Charter for Iberoamerica*⁸ which would reinforce the common cultural space that defines all Iberoamerican countries. This Cultural Charter⁹ was finally adopted in November 2006 at the XVI Iberoamerican Summit in Montevideo, Uruguay. The XV Iberoamerican Conference of Culture, held in Spain in September 2012, focused mainly on strengthening an Iberoamerican cultural space and the creative sector, as decisive tools for sustainable development. The Iberoamerican Congresses of Culture are held since 2008 as part of the development of the *Cultural Charter* for Iberoamerica, as well as spaces to deal with the Charter. The fifth edition (2013) was held in Spain with the title "Digital culture. Network Culture"¹⁰.

⁷ See "Declaración de Córdoba": www.oei.es/viiiicultura.htm

⁸ See "Para una Carta Cultural Iberoamericana":
www.oei.es/CARTACULTURALIBEROAMERICANA1.pdf

⁹ See "Carta Cultural Iberoamericana": www.oei.es/xvi/xvi_culturaccl.pdf

¹⁰ See "V Congreso Iberoamericano de Cultura": www.culturaiberoamerica.org

The MARCO programs organized by the Ministry of Education, Culture and Sport and the OEI, which are currently underway, cover practically all of the cultural sectors. In the area of books, archives and libraries, the following programs have been launched: ABINIA (to develop national libraries in Iberoamerican countries), ADAI (to develop Iberoamerican archives and the formation of a Network of Iberoamerican Archives) and RILVI (to develop an integrated book repertoire for sale in Iberoamerican countries). All of these MARCO programs (ABINIA, ADAI and RILVI) foresee grants for projects and also training activities for specialists in the sector. Finally, the IBERBIBLIOTECAS program has been launched with the aim of contributing to the creation of an Iberoamerican network of cooperation in the field of public libraries. In the cinema and audiovisual sector, the most important program is IBERMEDIA, which covers 19 countries and aims to establish an Iberoamerican audiovisual space by promoting co-productions and the distribution of cinema and TV films in Spanish and Portuguese. In the field of music, the support program for the establishment of an Iberoamerican musical space, IBERORQUESTAS JUVENILES, was launched in 2007 as a multilateral project of technical and financial cooperation aimed at promoting musical development, especially among children and adolescents who are in situations of social risk. More recently, in November 2011, the IBERMÚSICAS Program was approved with the aim of promoting Iberoamerican cultural diversity in this area of the arts. IBERMUSEOS addresses the area of fine arts and cultural assets. It was launched in April 2009 with the participation of 10 Iberoamerican countries with the aim of offering multilateral cooperation mechanisms and to undertake joint actions in the field of museums and museology in Iberoamerican countries. In addition, the program strengthens the relationship between public and private institutions and Latin American museum professionals, and promotes heritage protection and management as well as the exchange of practical experiences. In the sector of the performing arts, the IBERESCENA program aims to create and consolidate a theatre and dance network in participating countries, in the Spanish-speaking countries, via grants, subsidies and other means. In the area of intellectual property cooperation activities have centered fundamentally on training in copyright and similar rights, through the FIPI program, sponsored by the Iberoamerican General Secretariat.

Since 1982, Spain has also been a signatory to the Andrés Bello Agreement, an intergovernmental organization that works to achieve the educational, scientific and cultural integration of Argentina, Bolivia, Colombia, Cuba, Chile, Ecuador, Spain, Mexico, Panama, Paraguay, Peru, the Dominican Republic and Venezuela. The area of culture offers a number of programs, notably 'We are Heritage', which aims to conceptualize, evaluate and disseminate natural heritage.

Spain is also a member of the Regional Centre for Book Development in Latin America and the Caribbean (CERLALC), an intergovernmental organization of Ibero-America under the auspices of UNESCO, which works towards the



development and integration of the region through the construction of reading societies.

CULTURAL DEMAND

Cultural consumption and demand of immigrants is mostly limited to practices acquired prior to the migratory process by immigrants, regardless whether these practices are influenced by the new cultural offer located in the places of arrival. Immigrants' cultural practices and tastes are influenced by variables such as age, social environment, period of residence in the country of destination, etc. In this context, it is important to note that there is a need to further develop studies regarding immigrants' cultural consumption in order to address the issue of immigrant participation in cultural activities, and also in order to deepen the knowledge about this particular issue.

Spanish society used to perceive immigrants as a homogenous workforce with low skills; however this is not the case anymore, since in the last decade Spain received a big number of young immigrants and qualified workers. The cultural demand of the immigrant community is an indicator of their social integration, since the leisure consumption is a free and autonomous act and it illustrates the immigrants' insertion in the dynamics of leisure in the receiving society. The main factors that influence the cultural demand of immigrants are the individual interest and their purchasing power.

Immigrant communities practice very diverse leisure activities. According to the study developed by Ramón Llopis Goig, based the "Survey of the Use of Time" carried out by the National Institute of Statistic (INE), immigrants' cultural consumption is determined by their origin, and therefore the survey divides the sample of immigrants interviewed by their continental origin (Africa, Eastern Europe, Western Europe and Latin America). The cultural demand of immigrants from Western Europe shows a preference for high culture, whereas Latin Americans prefer modern commercial leisure. The survey also shows that Africans have the biggest difficulties to access cultural leisure activities, with a small average participation in cultural activities compared to other forms of leisure. Immigrants from Africa prefer sport events, while Western Europeans attend classical cultural activities such as performing arts, concerts, cultural tours, or exhibitions in museums. On the other hand, as regards their leisure Eastern Europeans and Latin Americans prefer to spend their free time at malls, cinema, fairs, and amusement parks (Llopis, 2005)¹¹.

The study on social integration and media and cultural consumption of North-African immigrants in Catalonia carried out by the University of Barcelona (with data from the Barometer of Communication and Culture¹²) concluded that participation in culture and art practices of this community is minimal in Catalonia,

¹¹ See "Inmigración, Ocio y Tiempo Libre Vida social, actividades deportivas y actividades culturales de la población inmigrante en España": www.aedemo.es/aedemo3/socios/revista89/AD-89-03.pdf

¹² See www.fundacc.org

a trend that can be extended to the rest of the country. North African immigrants' cultural demand is characterized by a high consumption of Arab television channels and sports media or, in other words, by a strong presence of products from their geographic area of origin. The participation of North African immigrants in the cultural and intellectual offer in Catalonia is smaller than the average of foreign residents, mainly because of their unawareness about cultural offer in general. The influence of cultural roots and religious affiliation in cultural consumption is reflected in music and audio-visual, especially fiction television and film, preferences (Huertas, Reguero and Sagarzazu, 2010)¹³.

The Association for the Knowledge of the Immigrant population (ACPI) published the "Study of media for immigrants"¹⁴ in 2007 which analyzed immigrants' media consumption in Madrid. The main findings of the she study were that immigrants watch less television hours as compared to Spaniards but listen to more radio (ACPI, 2007). The same association also developed a study in 2008, extending the geographical zones to the provinces of Madrid, Barcelona, Castellón, Valencia, Alicante, Murcia and Almería. The results confirmed that immigrants consume more newspapers that address immigrant issues than general media (ACPI, 2008)¹⁵.

The Latin American community is one of the most important immigrant groups in Spain; therefore it is important to address its cultural consumption. The pilot study "Latin American immigrants' cultural consumption: Transnational context of cultural practices" (Retis, 2011) found that the cultural consumption amongst immigrants decreased after the economic crisis, and that the monetary value of cultural and media products is a key element in their decisions as regards consumption. Regarding "high" culture, only highly educated immigrants with high incomes, attend concerts, go to museums or exhibitions. In average, immigrants have a low degree of participation in cultural and social activities offered by the neighbourhoods or cities in which they live mainly due, besides the economic barriers set by the high prices of cultural events, to a lack of time and interest. According to the results of the study, administrations and institutions do not use the right channels to reach immigrant groups. Immigrants show a clear preference for television and radio (and especially for music stations), higher consumption of free printed media, and low attendance to the cinema (Retis, 2011). The General Secretariat for Immigration and Emigration makes available statistical information about cultural consumption in Spain for public authorities, experts, institutions and citizens; however the statistics do not take into account

¹³ See "Integración Social Y Consumo Mediático Y Cultural De Los Migrantes Magrebíes En Cataluña": www.ehu.es/zer/hemeroteca/pdfs/zer29-11-huertas.pdf

¹⁴ See "Estudio de Medios para Inmigrantes (EMI)": www.fct.urjc.es/oicam/enlaces/docs/emi2007.pdf

¹⁵ See "Estudio de Medios para Inmigrantes (EMI)": www.fct.urjc.es/oicam/enlaces/docs/emi2008.pdf



the origin of cultural consumers thus raising the issue of existing gaps as regards the cultural demand of immigrants.

CULTURAL OFFER

The cultural sector in Spain represents 2,9 % of the GDP, and the role of the public sector is very important, taking into account that culture is highly decentralized in the country. Three levels of government have competences regarding culture: the central government, the autonomous communities and the local governments.

Museums

Although there is no official register in Spain that collects the number of museums, the Directory of Museums and Collections in Spain (developed by the Ministry of Culture in collaboration with the Autonomous Communities)¹⁶ counts 1583 museums, including public and private institutions. The Office of National Museums is an administrative unit of the General Department of Fine Arts and Cultural Assets, which promotes and co-ordinates actions related to museums at a national level. The Spanish Central administration holds the ownership of 140 museums:

Table 1: Museums owned by Spanish Central Administration

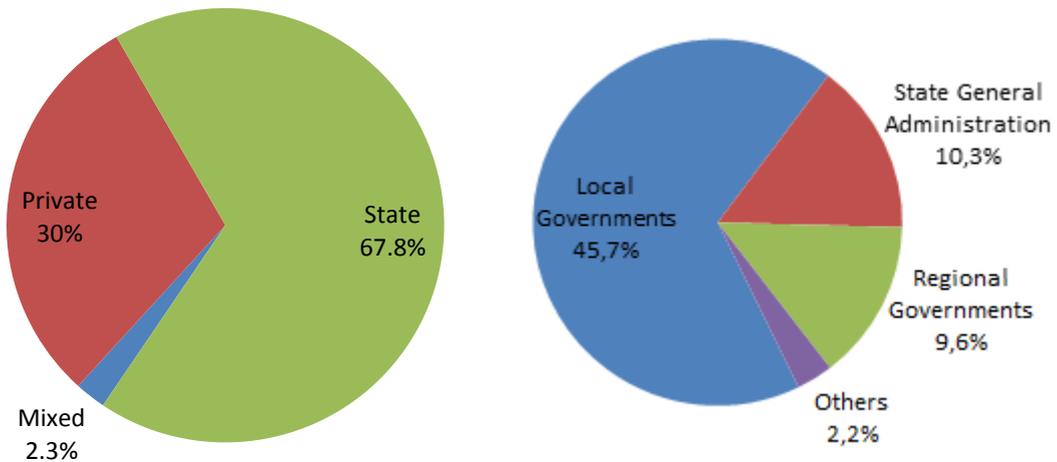
Management		Museums
Attached to the Ministry	General Department	17
	Autonomous Communities	64
	Special Public Entity	1 (Museo del Prado)
	Autonomous Entity	1 (Reina Sofía National Art Centre Museum)
	National Stage Arts and Music Institute	1 (National Theatre Museum)
Attached to other Ministerial departments, independent bodies, Royal Academies, etc.		56

Source: Interarts

84 museums are attached to the Ministry of Culture (17 are managed exclusively by the General Department, 64 are now managed by the Autonomous Communities through agreements with the State, the Prado National Museum is a "Special Public Entity", the Reina Sofía National Art Centre Museum is an Autonomous Entity, and the National Theatre Museum is managed exclusively by the National Stage Arts and Music Institute - INAEM). 56 museums are attached to other ministerial departments, independent bodies, Royal Academies, etc. The rest of the museums are managed by regional or local governments, private institutions or non-profit entities.

¹⁶ See <http://directoriomuseos.mcu.es/>

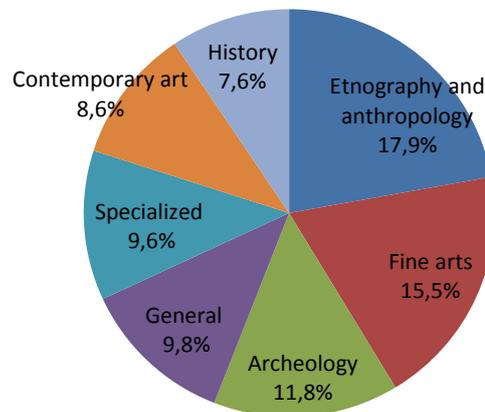
Graph 2: Spanish museums' ownership



Source: Anuario de Estadísticas Culturales 2013

According to the General Statistics and Research Subdirectorates' last statistical study about the situation of culture in Spain, 67.8% of the Spanish museums are state owned, 30% managed privately and 2.3% have a mixed ownership. Regarding the state owned museums, 45.7% are managed by local governments, 10.3% by the State's General Administration, and 9.6% by the regional governments (data of 2012).

Graph 3: Most important museums' themes



Source: Anuario de Estadísticas Culturales 2013

Spanish museum are diverse regarding themes or subjects: ethnography and anthropology museums represent 17.9% of the total, and fine arts the 15.5%, followed by archeology, general and specialized (11.8%, 9.8% and 9.6%) and contemporary art and history (8.6% and 7.6%). Finally, museum houses, natural science and natural history museums, science and technology museums, site museums, and decorative arts museums represent percentages below 6, 5%.

In 2012, Spanish museums received more than 59 million visitors, with a dramatic increase in the attendance to contemporary arts, science and technology and fine arts museums¹⁷.

Performing arts and music

The National Institute of Performing Arts and Music (INAEM) is an organization dependent of the Ministry of Education, Culture and Sports that articulates and develops programs related to music, dance, theater and circus. The objectives of INAEM are to promote, protect and disseminate music, dance, theater and circus, as well as to coordinate communication between regions on these matters. INAEM is managed through administrative units, as well as production, exhibition and art education centers dependent on the Secretary of State for Culture. Therefore, the institution sponsors, supports and collaborates with other institutions and entities in music, theater and dance festivals. INAEM also organizes awards granted annually to recognize outstanding individuals or activities in theater, music, dance and circus.

INAEM directly oversees the management of several production, exhibition and art education centers that produce and exhibit creations, as well as other centers specialized in document management, artistic training and stage techniques. The INAEM centers are: the Auditorio Nacional de Música, Ballet Nacional de España, Centro de Documentación de Música y Danza, Centro de Documentación Teatral, Centro de Tecnología del Espectáculo, Centro Dramático Nacional, Centro Nacional de Difusión Musical, Compañía Nacional de Danza, Compañía Nacional de Teatro Clásico, Joven Orquesta Nacional de España, Museo Nacional del Teatro, Orquesta y Coro Nacionales de España, and Teatro de la Zarzuela. In 2012 public performance venues represented 74.6% of the entire 1605 Spanish theatres (3.5 spaces per 100000 inhabitants). 2191 musical plays were performed during 2012, with 45% of incidental music, 36.6% of instrumental music and 6.6% of vocal music. There are more than 500 concert halls in Spain, and 72% are managed publicly¹⁸.

In addition, the Autonomous Communities have assumed responsibility for the performing arts and music activities through their own legislation. In 2012, 50 thousands theater plays were performed in the autonomous communities, with more than 11 thousand viewers and an average of 227 viewers per play. The lyric genre and dance performances represented almost 4 thousand acts in 2012, with 18 hundred spectators. Furthermore, over 131 thousands music concerts took place in 2012 (classical and popular music), with more than 29 thousands

¹⁷ See "Anuario de Estadísticas Culturales 2013":
www.calameo.com/read/0000753352e1806b27d03

¹⁸ See "Anuario de Estadísticas Culturales 2013":
www.calameo.com/read/0000753352e1806b27d03

attendees and an average of 315 people for each classical music concert and 209 for each popular music concert¹⁹.

Libraries

According to data of 2011, 97% of the Spanish population has library services in their area. The Spanish State has exclusive jurisdiction over libraries, without prejudice to the libraries' management by the autonomous communities. Spanish government offers Library cooperation between public administrations through the *Board on Library Cooperation*, as part of the Spanish Library System. The autonomous communities have jurisdiction over libraries (Article 148.1.15 of the Constitution) other than over those that are state owned. However, the autonomous communities can assume responsibility for the management of state owned libraries if this is specifically transferred by the State.

The Permanent Secretariat of the Commission for Coordination of Libraries is in charge of developing a directory of all libraries dependent from the Central Government and its agencies. In the list published by this entity, the total number of libraries located in Spain is 8584²⁰, and there are 149 libraries directly dependent from the Spanish state in other countries. The list includes all the national and regional libraries, public libraries, libraries of institutions of higher education and specialized libraries.

The local governments (municipalities, provincial councils, town and island councils, and other local entities) hold the ownership of the vast majority of public libraries in Spain, with 5022. Private entities (religious and other institutions) also play an important role in the total number of libraries, making a total of 1086. The General State Administration has the ownership of 104 libraries in its different departments, and the Autonomous Communities have 802 libraries. Universities, the legislative power, the judicial power and other ownership types such as embassies abroad or other State agencies control the rest of libraries in Spain.

In 2010, public libraries reached more than 111 million visits, with more than 13 million registered users (28.7% of Spanish citizens)²¹. The whole collection of public libraries in Spain has more than 76 million documents (books, electronic documents, microforms, etc.); with an average of 1.61 documents per habitant and each library has an average of 15,015 documents.

¹⁹ See "Indicadores de Actividad de Artes Escénicas y Musicales":
www.mcu.es/culturabase/cgi/um?M=/t21/p21/a2005/&O=pcaxis&N=&L=0

²⁰ See "Directorio de Bibliotecas Españolas":
directoriobibliotecas.mcu.es/dimbe.cmd?apartado=territorial&accion=espana

²¹ See "Bibliotecas públicas españolas en cifras. Estadística 2010":
www.calameo.com/read/0000753358c5302f8a5a6

CULTURAL DIVERSITY MANAGEMENT AND SOCIAL DEVELOPMENT

Access to culture is a fundamental right for all citizens in Spain; therefore the Spanish government boosts processes to ensure equal treatment and full participation of immigrants regarding culture, along with other issues like employment, social security, etc. The integration of immigrants is one of the main challenges in the Spanish integral immigration policy since 2004, as well as the fight against illegal immigration and cooperation programs for the development of immigrants' countries of origin. The Spanish government launched the *Strategic Plan for Citizenship and Integration 2011-2014*, which followed the previous *Strategic Plan for Citizenship and Integration 2007-2010*, in order to generate a framework to foster immigrants' adaptation processes and to support their economic, social, and cultural development through interventions of the state and civil society.

Spain carries out activities to promote and protect cultural diversity on different levels: international, national, and regional. The Spanish Constitution supports linguistic and cultural plurality within the country and it has ratified the 2005 UNESCO Convention; therefore, state policies have been developed to ensure the compliance with the principles and regulations of the Convention. First of all, Spain has carried out two *National Plans for the Alliance of civilizations* (2008, 2010-2014) to foster knowledge about cultural diversity and to include the regions (Autonomous Communities and Local Administrations) and civil society (private organizations and citizens) projects in the framework of the Convention. Other initiatives led by the Spanish State include the *Universal Forum of Cultures of Barcelona* in 2004 and the *Ibero-American Conference of Culture of Córdoba* in 2005. Both events raised the issue of cultural diversity and enhanced cultural cooperation and intercultural dialogue. Furthermore, the State created the *National Commission for Intercultural Dialogue* in 2007, and the private sector set up the *Spanish Coalition for Cultural Diversity* in 2004, funded by the Ministry of Culture to defend the Convention's objectives.

Cultural diversity management in Spain was reinforced with the *Rights and liberties of foreigners in Spain and their social integration Law* (2/2009), the *Effective equality of men and women Law* (3/2007) and the following: the *Integral Spanish strategy of culture for all: Access to culture for persons with Disabilities*, the Institute of Gypsy Culture, the Network of Spanish Jewries, the *Plan for the promotion of cultural and creative industries*, etc²².

²² See "Spain Quadrennial Periodic Report on Measures to Protect and Promote the Diversity of Cultural Expressions in the Framework of the 2005 UNESCO Convention":
www.unesco.org/culture/cultural-diversity/2005convention/en/programme/periodicreport/

According to the survey carried out by the Ministry of Culture to prepare the 2012 Spanish report on Cultural Diversity all Autonomous Communities are familiar with the principles of the UNESCO 2005 Convention –with the exception of Extremadura- and therefore all Communities promote the application of the Convention. Also according to the same study, a part from big cities such as Madrid or Barcelona, local institutions are not directly aware of cultural diversity measures foreseen by the Convention but, nevertheless, local governments develop policies and programs to facilitate integration of immigrants and mutual understanding with the host community. In this sense, local cultural policies are influenced by the *Agenda 21 for Culture*, coordinated by *United Cities and Local Governments* (the Agenda is based on principles of cultural diversity and human rights).

The *General Strategic Plan 2012-2015* of the State Secretariat for Culture includes a state policy that ensures the right of access to culture and underpins citizenship and social cohesion as one of the five general goals for the next four years. Therefore, the cultural demand of immigrants is intended to be covered by public policies contributing to social cohesion. Local governments run most of the programs aimed at increasing immigrants' cultural participation at festivals or libraries.

The cross-sectional nature of immigration has meant that various ministries (education, labor, health and social services, etc.) have drawn up specific regulations and programs for the access of these groups to education, employment, health and accommodation. Of these projects, the most important is the *National Action Plan on Social Inclusion* (2001-2003, 2003-2005, 2005-2006, 2006-2008 and 2008-2010). The *National Action Plan on Social Inclusion 2013-2016* approved by the government in December 2013 arrives somewhat late and with an insufficient budget allocation. The *Plan* is based on three pillars: inclusion through employment, the guarantee of a system of economic benefits and basic public services and includes, for the first time, the fight against child poverty as a transversal objective. Unlike previous plans, poverty and social exclusion in Spain affects, at present, very drastically children, the foreign population (excluding those with EU citizenship), unemployed and inactive people, adults with basic education, as well as the residents of the autonomous communities and cities of Ceuta and Melilla located in the southern part of Spain. References to culture in the new plan are related to access by the younger population, as well as the promotion of integration and intercultural coexistence of the immigrant population.

With the general aim of promoting social cohesion and with the maximum institutional and social participation, in September 2011, the government approved the *Strategic Plan on Citizenship and Integration* (2011-2014), which replaced the previous Plan which was adopted in 2007. Addressed to the population as a whole, including both autochthonous and immigrants, the *Plan*

acknowledges equal rights and duties for everyone, equality of opportunities and respect for diversity. The *Plan* also wants to consolidate among immigrants a consciousness of belonging to the Spanish community. In this respect, the *Plan* is aimed at fostering among immigrants greater understanding and respect for the common values of the European Union, the rights and duties of residents in Spain, the official languages used in the different Autonomous Communities and the social rules of Spanish society. In relation to the previous, the new *Plan* considers new measures aimed at responding to new challenges such diversity management, strengthening of human capital and equal opportunities to guarantee social cohesion.

The Socialist government and also of the current government led by the Popular Party have considered culture as a tool for social cohesion and has made it one of the central objectives. With regard to the latter, the *General Strategic Plan 2012-2015* of the State Secretariat for Culture includes a state policy that ensures the right of access to culture and underpins citizenship and social cohesion as one of the five general goals for the next four years. Although the public projects launched in this area until now have been mainly addressed at cultural minority groups the new government, in its strategy of collaboration and cultural cooperation with private and public actors, and particularly with autonomous communities, seeks to create a favorable environment for the development of a culture of excellence that contributes to social and territorial cohesion.

Lastly, Spanish international cooperation measures and policies are influenced by the UNESCO 2005 Convention through the *Culture and Development Strategy for Spanish Cooperation*²³, and the *Management Plan of Spanish Cooperation*²⁴, with the general objective of culture as a fundamental element in sustainable human development.

²³ See “Estrategia de Cultura y Desarrollo de la Cooperación Española”:
www.aecid.es/ES/cultura/Paginas/Publicaciones/Coop_Espanola/Estrategias_Cooperacion/estrategias.aspx

²⁴ See “Plan Director de la Cooperación Española”:
www.aecid.es/ES/cultura/Paginas/Publicaciones/Coop_Espanola/Plan_director/Plan-Director.aspx

FIELD RESEARCH

The field research aims to determine the level of development and commitment of several cultural institutions located in Spain regarding cultural diversity management. Eleven institutions, among those active in the cultural sector in Spain, have been selected for the pilot research; they are all publicly funded and owned, and have a degree of experience in cultural diversity and intercultural dialogue. The selected institutions were approached by e-mail and telephone to explain the aims and structure of the MCP Broker project and to assess their availability to participate in the pilot research.

Table 2: Contacted institutions

	Name	Typology	Response
1	Red de Bibliotecas de Andalucía	Public Libraries	Yes
2	Conservatorio Municipal Barcelona	Municipal Conservatory	Yes
3	Museo de América	State owned museum	Yes
4	Museo Arqueológico de Badajoz	State owned museum	Yes
5	Museo y Centro de Investigación de Altamira	State owned museum	Yes
6	Museo Marítimo de Barcelona	City hall owned museum	Yes
7	Museo Etnológico de Barcelona	City hall owned museum	Yes
8	Museo de la Inmigración	Public consortium owned museum	Yes
9	Museo d'Historia de Barcelona	City hall owned museum	Yes
10	MACBA	Public shared ownership museum	No
11	Centro Dramático Nacional	Theatre production	No

Source: Interarts

In order to have as diverse as possible sample of institutions these were also chosen depending on their scope and remit as well as size; thus, the research includes libraries, museums and performing arts institutions.

The analysis of institutions was performed through the benchmarking tool produced in the first phase of the project, testing each criterion (vision / institutional vision and policy, visitors and audience, programming, repertoire, collections and narrative, partners and collaborators, staff, boards and governing bodies, and suppliers) with specific questions. Each interview was developed in

person or by telephone, and all the institutions shared internal data with the interviewer, after a desk research of the general characteristics of each cultural institution in which the staff to be interviewed was identified. The results of the benchmarking testing with each institution is explained below, including a general description of the institution, the findings in every benchmark criterion and the results regarding the level of involvement in cultural diversity management by cultural institutions.

Two additional assessment levels have been added in the indicators of the benchmarking tool. Accordingly, if an institution does not reach the basic level, the assessment is *below threshold* (B.T.). On the other hand, if the information about an institution is not available, the assessment is *information not available* (N/A).

The analysis of 2 cultural institutions was performed based on online information such as publications and institutional activities reports, since it was not possible to schedule interviews.

RED DE BIBLIOTECAS ANDALUZAS – INTERCULTURAL LIBRARIES (Andalucía, Spain)

SHORT DESCRIPTION OF THE INSTITUTION

The Regional Ministry of Culture of Andalucía launched the project “Intercultural Libraries in Andalucía I” within the 2001-2004 *Integral Plan for Immigration* with the aim of making public libraries the privileged places where the population can access information and cultural records on equal conditions and with a democratic spirit and solidarity. The project's success also allowed the inclusion of this project in the *Comprehensive Plan II*, launched in 2005. Intercultural Libraries were created in Andalucía to provide and ensure the access of immigrants and cultural minorities to library services, at the same level as the rest of the citizenry by providing appropriate materials and services, promoting the knowledge of their culture with other users of public libraries and encouraging the use of public libraries as a meeting place of cultural exchange. 37 libraries are part of the Intercultural Libraries of Andalucía program.

INSTITUTIONAL VISION AND POLICY

The region of Andalucía was the first in Spain to introduce an Integral Plan for Immigration, an initiative of the *Consejería de Cultura*, and specifically of the *Dirección del Libro e Industrias Creativas*. The plan is focused on giving equal access opportunities to immigrants and impulse their participation in cultural activities. The vision of the institution (through the Integral Plan) is basically concerned with cultural and linguistic diversity, considering it as the common heritage of humanity that should be preserved and maintained for the benefit of all. The libraries serve diverse interests and communities; function as learning, cultural and information centers. In addressing cultural and linguistic diversity, library services are governed by their commitment to the principles of fundamental liberties and equal access to information and knowledge for all, respect for cultural identity and values. The Integral Plan and the program Intercultural Libraries raised awareness on the issue of immigration as well as on the access to libraries for people with different ethnic origins. The *Dirección General Del Libro* has specific funding lines to promote interculturality through support to external projects such as intercultural programs, purchase of books, signaling system for libraries, web development or payments for external staff. The program is evaluated each year, on the basis of guides and standards: an evaluation form is sent by the program coordinator to all the librarians participating in the program, and their feedback enables the definition of further acting. A special unit or department in the coordination office is in charge of developing the Intercultural program.

VISITORS / AUDIENCES

The program's coordination office ensures that full access to materials and services in all the libraries is provided thus fostering the use of libraries as intercultural spaces. Furthermore, the program is aimed at achieving multicultural audiences. The targeted visitors are identified through demographic studies carried out by the municipalities, as well as through police and social security census. Nevertheless, these studies are always approximate, since it is very hard to address all the migrant community in Andalucía. When the migrants are identified, a profile is developed, including residence, occupation, origin, etc. Also, the programs are disseminated via migrant associations, NGOs and in neighborhoods with high migrant population, and are aimed at providing and ensuring that immigrants and ethnic / linguistic minorities have access to library services just as the rest of the population.

The main objective of the program is to improve respect for immigrants and mutual awareness between cultures. Bibliotecas Andaluzas carries out a focused communication strategy, promoting the respect to immigrants and dialogical identities. Moreover the migrant community is engaged in intercultural processes through activities such as community meals, or "cultural weeks" focused on a specific culture (Moroccan, Russian, Colombian week, etc.).

PROGRAMMING / REPERTOIRE / COLLECTIONS / NARRATIVE

The program *Intercultural Libraries* includes the development of intercultural activities, access to cultural services by immigrants, intercultural mediation by specifically trained professionals, and targeted education initiatives for librarians on issues related to interculturality, support for intercultural initiatives (theater) and performances by artists with a migrant background. Furthermore, the libraries have a diverse catalog of books in different languages to impulse intercultural processes through libraries, a webpage in different languages, and visual signals to help immigrants identify books (non-verbal). The books in the libraries are available in several languages: Arabic, Russian, Romanian, Polish, Lithuanian, English, French, Italian, German, Portuguese, Lithuanian, Ukrainian, Chinese and Bulgarian. The activities offered promote interaction by the local population with migrants. The presence of mediators is very significant; these are staff properly trained to interact with different cultures, being experts of at least two cultures. The activities are addressed to the population in general and, in particular, to library members. The cultural activities are also focused on a cultural background or country, with actions aimed to a specific culture (Colombia, Morocco, Russia, etc.). All the activities are free of charge. Spaces for intercultural activities are offered by the libraries taking part in the *Intercultural Libraries* program.

PARTNERS / COLLABORATORS

The participant libraries engage in collaborations with diverse organizations, such as migrant associations, schools – workshops -, neighborhood associations, city

halls, etc. The Coordination Office of the program believes that libraries are cultural places where intercultural processes happen, unlike some years ago when the libraries were perceived as something completely different. The objective of the collaborations is to improve intercultural dialogue and reaching out to as wide a range of diverse population as possible.

STAFF

The management of the Intercultural Libraries program does not contract staff directly. Instead the staff is hired under the responsibility of the regional Administration. However, the regional administration –through FORINTER – has a specific program for training staff in interculturality. The intercultural mediators are trained as well, to reach a level of understanding of at least two cultures. The institution accepts applications of three country nationals, if they comply with the requirements of the standard of rights and freedoms of foreigners in Spain.

BOARDS / GOVERNING BODIES

The regional Administration is responsible for hiring the board; therefore the network of public libraries of Andalucía does not have any competence in developing diversity management actions regarding the governing bodies. As with staff, the board is trained in intercultural issues. The board of the Intercultural Libraries program is composed by one person. The board is open to applications from nationals from countries not members of the European Union, with legal residence in Spain.

SUPPLIERS

Since the Intercultural Libraries plan was first implemented in Andalucía – Spanish pioneer in this program – it has contributed to interculturality regarding suppliers. The main suppliers are publishers and bookstores, and the products ordered are basically books in different languages, but also cds, music, cultural dvds, etc. Furthermore films screening with cultural diversity issues are organized as well with the help of suppliers. Nevertheless, the cultural institution does not promote equality regarding cultural diversity in its suppliers, since usually the decisions are based in economic parameters.

ASSESSMENT

Institutional vision & policy	Audiences	Programming, repertoire	Partners, collaborator	Staff	Boards etc.	Suppliers
Advanced	Advanced	Advanced	Advanced	Basic	Basic	Below threshold

CONSERVATORIO MUNICIPAL DE BARCELONA (Barcelona, Spain)

SHORT DESCRIPTION OF THE INSTITUTION

The mission of the Municipal Conservatory of Barcelona, as a public center, is to facilitate, through its educational, cultural and service offer citizens a natural and participatory relationship with music. As a public center the Conservatory provides training for students both as amateurs and professionals, an artistic programming open to the public and also a space for debate on educational activities between professionals in the cultural and educational field, promoted by the Municipal Institute of Education. The offer is structured and managed in four main areas: professional grade, area of lifelong learning, cultural area, and administration and service area. The Institution has approximately 550 pupils.

INSTITUTIONAL VISION AND POLICY

The cultural institution does not include MCP issues in its institutional vision and policies; nevertheless, it has a policy of equal opportunities for all members of society. The institution is devoted to teaching music to citizens, regardless of their origin. Until recently, the CI had a teaching program which covered all the levels of music teaching, but due to recent changes it now offers a teaching program only for mid-level students (neither basic nor advanced). The requirements for music studies are fixed by the government (Generalitat), and there are no MCP specifications. However, music serves as a tool for interaction between people of different countries, and the CI considers that nationality or origin is not a barrier to access. There is no funding or evaluation of MCP programs. The CI has a general ethical commitment toward society and public.

VISITORS / AUDIENCES

The institution considers the audience as a generic entity or, in other words, the CI does not consider that people with immigrant background should be the recipients of a differentiated treatment. The CI is open to all types of activities and organizes, for instance, concerts in its main hall. These concerts are organized internally (by teachers and pupils) or by different external organizations (for example Hindu music). The public attending these concerts is multicultural, although mainly composed by residents in the area where the institution is located (Eixample neighborhood), and social groups related to the organizers. Migrants are not targeted by the activities of the CI since, as stated, the needs of migrants are seen as being the same as those of the rest of the population.

PROGRAMMING / REPERTOIRE / COLLECTIONS / NARRATIVE

The activity most related to migrant cultural participation is *Escuelas Tandem*, an initiative of *Fundación La Pedrera*, where schools from areas with a high rate of immigration participate in music activities. This activity aims at attracting students

from different cultural backgrounds. The results of the project are very positive, with an impact in the behavior of problematic and socially excluded students. As stated above, the teaching program *Escuelas Tandem* is not influenced by the cultural institution; the education requirements are set by the government. However, specific events attract different nationalities. The public concerts held each Thursday (Concerts del dijous) are organized through agreements with external institutions (for example *Casa Asia*). Other initiatives that involve a social aspect are the choral activities organized for parents of students.

PARTNERS / COLLABORATORS

Collaborations are carried out with different institutions to organize events; migrant cultural participation is not undertaken. Social aspects are touched upon in specific activities.

STAFF

The staff is composed of civil servants; therefore the CI cannot implement MCP initiatives. Teachers are contracted following a practical test (another requirement is that they speak Catalan). Some of the social activities involve having a certain number of disabled teachers. The institution accepts applications of three country nationals, if they comply with the requirements of the standard of rights and freedoms of foreigners in Spain.

BOARDS / GOVERNING BODIES

The board is appointed by the Municipal Institute of Education. The board is open to applications from nationals from countries not members of the European Union, with legal residence in Spain.

SUPPLIERS

The Ci does not decide the hiring of suppliers. This is done by the Municipal Institute of Education and the *Districte del Eixample* (the district where the conservatory is located). The cultural institution does not promote equality regarding cultural diversity in its suppliers, since usually the decisions are based in economic parameters.

ASSESSMENT

Institutional vision & policy	Audiences	Programming, repertoire	Partners, collaborator	Staff	Boards etc.	Suppliers
Basic	Lower Intermediate	Lower Intermediate	Basic	Basic	Basic	Below threshold

MUSEO DE AMÉRICA (Madrid, Spain)

SHORT DESCRIPTION OF THE INSTITUTION

The Museo de América (Museum of America) is a public institution, owned and managed by the Ministry of Education, Culture and Sports (Department of Fine Arts, Cultural Heritage and Archives and Libraries). This museum is located in Madrid, and it was inaugurated in 1965. The main mission of the museum is to display American culture, and to study, preserve, and document the cultural diversity of the American continent, through the permanent exhibition and the organization of activities. The goal of the museum is to facilitate the understanding and appreciation of American cultural dynamics, and to foster intercultural dialogue.

The permanent exhibition promotes the knowledge of American cultural and social diversity. Furthermore, temporary exhibitions are scheduled throughout the year. These temporary exhibitions are either self-produced by the Museum or set up in collaboration with other institutions. Cultural and educational activities include lectures, seminars, concerts, film projections and public reading sessions, etc.

INSTITUTIONAL VISION AND POLICY

The Museum of America believes that cultural participation of immigrants is a socio-political objective of the organization, and also supports a dynamic understanding of culture. The organization is a vehicle to support cultural diversity.

The Museum of America is striving to familiarize itself with the institution's environment in order to have a better understanding of it. There have been contacts with Spanish local immigrant associations, such as for the celebration of the Día de Muertos, during which Mexican citizens' associations perform the traditional celebration. The institution made public statements about the importance of attracting immigrants, primarily through its vision and institutional policy. Some social barriers have been identified. On the one hand, particular groups with a distinct origin visit for punctual activities, but they do not when the activities are focused on a different ethnic group. On the other hand, local population visit regardless the ethnic origin of the activities proposed. No economic barriers have been identified, since the entrance fee is very low (3€)

The institution has not implemented consultation groups, special units, specific departments or working groups to ensure its commitment to the immigrant participation. Nevertheless, the entire structure of departments of the museum is focused in designing activities aimed to show the cultural diversity of American migrants. The institution will not implement special units or departments dedicated to immigrant participation.

The Spanish government funds the Museum for general expenses towards maintenance and operations through the State Budget. For each project, specific funding is requested to the Ministry of Culture by the Museum, so that resources are allocated to key projects or pilot projects of cultural participation.

Data collection on program attendance and its evaluation is done randomly, not following any standard of evaluation. Regarding public participation, the Ministry collects information on the number of visitors through its Laboratorio de Público Permanente, but not specifically on cultural participation of immigrants. For financial reasons, the institution does not perform evaluations throughout all the phases of the project, only every now and then; the reports are not necessarily disseminated. The results of collecting audience information are used by the Ministry of Culture to elaborate statistics and for internal evaluation purposes.

VISITORS / AUDIENCES

The institution works on the development of hybrid and multicultural audiences, inviting immigrant groups (from Latin America) to participate in projects and programming. The second generation of immigrants is not taken into account, except on rare occasions and for specific projects (Conoce mi Cultura program, with children born in Spain, but of immigrant parents).

Activities aimed at engaging immigrants are carried out, and the institution identifies groups of migrants, occasionally conducting surveys, basically aimed to find out the origin and background of the audience.

The institution generally considers migrants as “passive” consumers, but there is also a direct participation of immigrants in the activities and projects of the museum, enabling for an adjustment in the cultural offer. For instance, the celebration of the Día de Muertos, where an interaction between the Mexican and local population occurs, facilitates mutual understanding of the two cultures. Moreover, the program Conoce mi Cultura and Tu Viaje a Perú are focused on showing different cultural profiles: children present their countries of origin and cultures to the general public, and the collections are interpreted through the eyes of the participants to this sort of initiative. Specific actions are targeted to facilitate immigrants’ participation and ownership of the different projects proposed. For example, within the Colombia se Toma el museo de América project migrants are encouraged to design the activities foreseen. The program Migrar es Cultura, based on collecting and displaying cultural diversity in a participatory way, also encourages migrants to participate in the ownership of the project.

PROGRAMMING / REPERTOIRE / COLLECTIONS / NARRATIVE

Since the mission of the museum is to highlight the characteristics of American culture, the exhibitions and activities could be experienced in any American country, or in other words, the migrants could experience the same exhibitions and

activities in their own countries of origin (only for citizens of the Americas). The museum also programs locally produced exhibitions and displays the work of artists based in Spain but of immigrant background (e.g. photo exhibitions of Mexican artists). Sometimes the exact origin of the artist / works is not highlighted although it is always an artwork originating from America. Furthermore, activities are performed to engage citizens with immigrant origin, and to raise the awareness of the local public as to their cultures of origin (the above-mentioned programs are all about facilitating the general local public's interaction with public of immigrant origin). For each of the projects carried out the methodology is very important: immigrants play a key role in the cultural production, generating interpretations and facilitating learning processes. Internally, the organization challenges stereotypes and creates programs and specific projects where immigrants tell about their experiences of migration, with the aim of training newcomers and local people as well as of generating intercultural processes.

The programming combines internal organizational decisions and initiatives of immigrant groups. Thus, spaces are available for immigrants to carry out meetings and activities. Cultural innovation is based on the co-production of content.

PARTNERS / COLLABORATORS

The institution sees itself as an umbrella organization through which diverse groups or immigrant associations relate to each other, and where meetings are organized between various social actors (institutional, public and private, NGOs, immigrant associations, individuals, etc.). The institution fights against racism and acts as a concentrator for communities of different ethnic origin.

Due to the internal commitment and the goals of the organization, activities and collaborations are performed to deal with cultural diversity.

STAFF

The organization does not have sufficient power to influence recruitment policies, which are under the direct supervision of the Ministry of Education, Culture and Sports. Each position published has a set of requirements, but the issue of cultural diversity is not addressed. The institution accepts applications of three country nationals, if they comply with the requirements of the standard of rights and freedoms of foreigners in Spain.

BOARDS / GOVERNING BODIES

The organization does not have sufficient power to influence recruitment policies, which are under the direct supervision of the Ministry of Education, Culture and Sports. Each position published has a set of requirements, but the issue of cultural diversity is not addressed. The board is open to applications from nationals from countries not members of the European Union, with legal residence in Spain.

SUPPLIERS

Suppliers are selected through tenders, and cultural diversity is not contemplated in these tenders. The variable taken into account in awarding contracts is the economic factor (the provider that offers the best economic conditions and meets the requirements set forth by the tender is contracted).

ASSESSMENT

Institutional vision & policy	Audiences	Programming, repertoire	Partners, collaborator	Staff	Boards etc.	Suppliers
Lower Intermediate	Advanced	Advanced	Advanced	Basic	Basic	Below threshold

MUSEU D'HISTÒRIA DE LA IMMIGRACIÓ DE CATALUÑA (Barcelona, Spain)

SHORT DESCRIPTION OF THE INSTITUTION

The MhiC is open to the public since 2004. It is an equipment managed by the City of Sant Adrià del Besòs and part of the Network of Local Museums, as well as of the Barcelona Provincial Museum Network of the Generalitat of Catalonia. It has a permanent exhibition space that offers the public an overview of the history of human migration from prehistoric times and up to the twenty-first century.

The program of regional activities and temporary exhibitions presents the phenomenon of migration from various subject areas, all through the lens of multiculturalism understood as the key element of dialogue between the museum and its users.

INSTITUTIONAL VISION AND POLICY

The institution includes in its vision the management of cultural diversity as a socio-political goal. Still, the recent political change in the City Hall of Sant Adrià has implied a change in the perception of the museum's role by the authorities, and nowadays the museum is mostly devoted to technical tasks such as studies and reception of activities from migrant associations. The collection of the museum is generated by the users, always reflecting diversity and issues related to migration. As a result, interculturality is present reflecting issues as ethnic origin and gender. The cultural institution displays an understanding and acknowledgment of migration, and reveals Catalunya as a diverse region regarding culture with capacity to welcome migrants in a natural and spontaneous way.

The public is an active agent for the institution, since the collection and activities are entirely co-produced. Through testimonies from different ethnic groups during activities, linguistic barriers have been identified by the institution. The institutions tried to overcome these barriers offering Catalan courses to migrants in order to improve their integration in local society. The structure of the museum's funding has changed recently; all the funding that the museum used to receive from the local government has been diverted to social assistance of citizens at risk of social exclusion. Although the museum does not have a specific funding line for cultural diversity, the entire budget can be considered as a tool for boosting migrant integration and interculturality. The evaluation of the activities carried out in the museum is performed once in a while, not following any pattern or formal structure.

VISITORS / AUDIENCES

The museum is committed to develop hybrid and intercultural audiences, enhancing mutual awareness and understanding between communities, as well as

participation of all public and citizens with different ethnic background, highlighting the difficulties and experiences of migrants when they reach a foreign country. Furthermore, the institution is engaged in collaborations to bring schools and associations of disabled people to the museum. The audience is identified by direct questions and questionnaires to find out the visitors' profile. The visits are planned according to the needs of visitors, adapting the collection's language, and the activities and the collection are designed by migrant communities in order to boost the migrants' participation. Although the users hold the property of the collection (for example with donations of traditional utensils or clothes), it is produced and managed by the museum. The museum is in contact with Centers of Immigration Detention (CIES for its acronym in Spanish), mainly to give advice about registration in the census and absorb knowledge from the migrants' situation when crossing borders (the borders issue is very present in the museum collection).

PROGRAMMING / REPERTOIRE / COLLECTIONS / NARRATIVE

The museum's activities are very diverse and always focused in cultural diversity and migrant integration. For example, the museum organizes Ecuadorian music festivals, exhibitions about Berber / Amasic community (very present in the museum neighborhood), as well as guided visits / tours for disabled people and schools. The collection aims to highlight the migrant reality through ordinary and daily items, as well as the interculturality in contemporary world. The objective of the collection and activities is to eliminate the stereotype of migrant culture perceived as something exotic. Although the ethnic origin of the objects or activities is underlined, the museum's production addresses intercultural processes and cultural diversity, as well as social cohesion, injustice and prejudice (for instance through showing border issues). The activities are aimed to transfer knowledge and co-produce activities, offering a space for intercultural participation.

PARTNERS / COLLABORATORS

The collaborations of the cultural institution include, besides the local and regional government, universities, school, migrants' associations, collectives of artist with migrant background, and NGOs. Furthermore the collaborations also involve public campaigns to raise awareness in the migrant matter, for instance with the society SOS Racismo. The museum's discourse is focused in diversity regarding identity terms, underlining inequality and injustice with migrants. Therefore the aim of collaborations with other entities is optimizing the results of the museum activities and purposes.

STAFF

The staff consists of three persons at the moment. Two of them are members of an external company. Moreover, the museum offers opportunities to master students and volunteers. The museum is managed by the regional City Council, and in consequence it cannot apply diversity actions regarding employees, and the ethnic origin is not taken into consideration for hiring activities. Nevertheless the municipal criteria recruitment includes reservation of places for disabled people. The institution accepts applications of three country nationals, if they comply with the requirements of the standard of rights and freedoms of foreigners in Spain.

BOARDS / GOVERNING BODIES

The board comprises one general manager, and cultural diversity is not represented in the governing bodies. Diversity data is not used to monitor the institution leadership, and the hiring of board members is controlled by the Regional Administration. The board is open to applications from nationals from countries not members of the European Union, with legal residence in Spain.

SUPPLIERS

The museum does not buy pieces for its collection, since it is formed by pieces donated via visitors, audience and participants in the activities (all with a migrant background). No contracts are produced from the purchase of pieces for the museum. General suppliers (cleaning services, security, etc.) are hired from the City of Sant Adrià del Besòs, without any cultural diversity standard or requirement. The cultural institution does not promote diversity and equality in its suppliers, since usually the decisions are based in economic parameters.

ASSESSMENT

Institutional vision & policy	Audiences	Programming, repertoire	Partners, collaborator	Staff	Boards etc.	Suppliers
Advanced	Advanced	Advanced	Upper Intermediate	Basic	Basic	Below threshold

MUSEO ARQUEOLÓGICO DE BADAJOZ (Badajoz, Spain)

SHORT DESCRIPTION OF THE INSTITUTION

The Archaeological Museum of Badajoz is hosted in the Palacio de los Duques de la Roca, within the city's Islamic citadel. The Museum was founded in 1867 by the Provincial Monuments Commission, an institution dedicated to the safeguarding of the historical and artistic heritage from its secularization. The museum is owned by the Spanish Ministry of Education, Culture and Sports (Department of Fine Arts, Cultural Heritage and Archives and Libraries). The museum's permanent exhibition is organized in chronological sequence following the evolution of cultures settled in the territory of the present province of Badajoz. Therefore, the institution has collected, preserved and presented a general sample of the archaeological remains of the province, with over 20,000 pieces representing human presence in the province's territory (Lower and Middle Paleolithic, Chalcolithic period, Bronze Age, Orientalizing Period, Iron Age, Roman remains, late Roman and early Christian period, decorative architecture of the Visigoth period, Islamic period, and Christian Middle Ages).

The museum has three floors, with three rooms on the top, a mezzanine and four spaces in the central courtyard of the ground floor. The services of the museum include a library and a department for educational activities.

INSTITUTIONAL VISION AND POLICY

The institution's vision does not include issues regarding cultural diversity. The Cultural Institution does not implement cultural diversity projects; therefore the institutional policy is not influenced by cultural diversity. The institutional vision and the perception of the public do not include anything specific about immigration or cultural diversity. The province of Badajoz has a small percentage of immigrants (less than 2% of the population), and that is the main reason for not focusing in cultural diversity matters. Although the institution has not yet identified specific immigrant target groups, it has nevertheless, supported a dynamic understanding of culture as a strategic goal.

The institution clearly defines itself as a place where interaction and cooperation are fostered; however cultural diversity is not represented in a direct way. Cultural diversity is highlighted through archaeology, as is reflected in the statutes. No issues relating to cultural diversity are shown in contracts with third parties.

Since the museum do not have a public with an immigrant origin, cultural participation of migrants is not addressed. There have been no public statements about cultural diversity in the past. Still, in the last years the museum has had several contacts with local associations to familiarize itself with the communities living around the institution (contacts and participation in activities of the Imam of

Badajoz). Potential barriers for immigrants have thus been identified, but have not been directly addressed. Also, tensions between communities have been identified, but not specifically relating to immigrants (only regarding the high presence of Roma population, especially in the old quarter of Badajoz). The museum's philosophy is to position itself as an open for everyone, as an instrument to fight against racism. There is no commitment in reflecting cultural diversity through programs or projects.

The museum receives funding for running expenses (maintenance and operations) from the Junta de Extremadura (regional government). Since there are no specific projects for immigrant participation, there is no permanent budget line for such purposes.

Data is collected sporadically through surveys. The museum has an entry check which enables data collection regarding visitors. This data is collected in internal forms, but is not even shared internally. Since cultural diversity programs are not implemented, there is no evaluation for these. The museum is an administrative body of the Junta de Extremadura and, therefore, its margin of decision is very limited. The museum's decisions are limited to internal management; all other decisions are taken by the Ministry and the regional administration.

VISITORS / AUDIENCES

The migrants are treated as equal citizens, with no distinction on the country of origin. The museum is dedicated to a scientific discipline (archaeology), however the public is perceived as a target for culture dissemination. The second generation of immigrants is not taken into account, thus this public is not perceived as a different cultural group. Although the museum is the most visited in the region, there is no capacity of developing hybrid and multicultural audiences. However, the institution assumes that all visitors and citizens must be treated in the same way, and the needs and cultural preferences are equal for all population, regardless of their geographic origin.

The participation of migrants and social groups at risk of social exclusion has been promoted through contacts in schools, but more focused on Gypsy population (no specific programs for migrants; therefore their participation is not promoted). The reason why the museum does not implement programs for migrants is the lack of migrant public, and the low percentage of migrants in the region. The participation of migrants is not fostered since the institution perceives that all citizens are equal and are entitled to the same level of access to culture.

PROGRAMMING / REPERTOIRE / COLLECTIONS / NARRATIVE

The mission of the institution is to transmit knowledge through the archaeological collection; consequently no programs for cultural diversity are carried out. The pieces shown in the museum could be experience in the migrants' countries of

origin, for instance, the type of archaeology present in the institution is culturally homogenous with North African and South American Archaeology (especially regarding some history phases).

PARTNERS / COLLABORATORS

Although the museum does not promote the participation of migrants in its activities on a regular basis nor does it apply specific tools to promote visits of migrants to the museum, any specific activities targeted to migrants are promoted with the Imam of the city, although no information is disseminated in the local mosque).

The mission of the museum and the aim of the collaborations are to reach out to society, in general.

STAFF

The employment policy of the institution is managed by the regional administration; therefore the museum does not have enough competences to decide about recruitment policies. The recruitment process is based on public competitions, where the candidates with the best score obtain the post. The Regional administration has requested the museum to apply internal guidelines on nondiscrimination policies. The institution accepts applications of three country nationals, if they comply with the requirements of the standard of rights and freedoms of foreigners in Spain.

BOARDS / GOVERNING BODIES

The governing body is composed of one person, the director. The fact that Guillermo Kurtz has a migrant origin does not influence the institution's policy. There are no explicit policies regarding the selection of members with a migrant background. The board is open to applications from nationals from countries not members of the European Union, with legal residence in Spain.

SUPPLIERS

Suppliers are selected through tenders, and cultural diversity is not contemplated in these tenders. The hiring of suppliers is regulated by administrative rules, so that if more than 300 € are spent, a particular procedure must be followed as set out by the Regional administration, namely that compliance with the law and payment of Social Security taxes. Therefore the system of procurement is centralized. The variable taken into account in awarding contracts is the economic factor (the provider that offers the best economic conditions and meets the requirements of the tender is contracted).

ASSESSMENT

Institutional vision & policy	Audiences	Programming, repertoire	Partners, collaborator	Staff	Boards etc.	Suppliers
Basic	Upper intermediate	Basic	Upper Intermediate	Basic	Basic	Below threshold

MUSEO Y CENTRO DE INVESTIGACIÓN DE ALTAMIRA (Santillana del Mar, Spain)

SHORT DESCRIPTION OF THE INSTITUTION

The National Museum and Research Centre of Altamira was created in 1979 for the conservation, study, dissemination and enjoyment of the knowledge it contains. It is an institution devoted to discovering everything about Altamira, a masterpiece in universal art history and our most remote past.

The museum offers all its visitors a permanent exhibition, guided tours of the Neocave, children's workshops and experimental archaeology activities for those over twelve as well as unique temporary activities. A parking area, cafeteria, museum, shop, customized visits and events for companies, etc. complete this offer.

INSTITUTIONAL VISION AND POLICY

The CI is a museum which depends on the Culture Ministry (Dirección de Bellas Artes), and regarding MCP the Ministry has started a program to tackle accessibility, sustainability and intercultural processes in museums. This program aims to impulse the Spanish network of museums as an integrating space for all members of society, boosting and maximizing the education and divulgation.

The CI has the vision of being an inclusive organization, creating a structure where all citizens are welcome to visit. The social activities of the organization include actions for handicapped people. The CI does not implement direct actions for migrants, unless specific and punctual activities, such as the participation of Paraguayans in several projects in 2010, including allowing all migrants from Paraguay to enter the museum for free. The CI does not give public statements about the importance of attracting migrants, however the CI make efforts to promote integrative activities to reach mutual respect, equality, multiculturalism, and cooperation. Since the museum is focused in ancient art (in antiquity – Paleolithic- all humans were alike), the message is transmitted in a conciliatory language.

There are no specific funding line or evaluation methods for MCP, seeing that no MCP programs are developed. All funding comes from the General Budget of the museum. The situation in Cantabria is different compared to other regions of the country; the situation regarding immigration is normalized. Therefore, there are not a high number of associations of immigrants, and a significant number of visitors with a migrant background. Nonetheless the value of integrate is always present in the organization, with activities for students, groups of disabled people, with transversal values where all the public is invited to participate.

VISITORS / AUDIENCES

The CI sees the audience as equal visitors, with no distinction about nationality. The strategy for identifying and approach the public does not involve a special method for immigrants. The museum recognizes that there are not barriers for accessibility, since the tickets are very cheap (3 €) and the entrance is for free on the weekends. The line of activities is wide: focused on elderly people and families, and above all there is a strong diffusion of the projects to reach all the society.

PROGRAMMING / REPERTOIRE / COLLECTIONS / NARRATIVE

The collection of the CI presents a moment in common history; cave painting as a common language all over the world. Therefore the CI perceives the collections and activities -for instance the workshops, which are always costless for the public - as a conciliatory tool. Unfortunately there is no interaction between local people and migrants around the collection; the approach is the same for all visitors. The main visitors to the collection are local residents, because the region has a low quantity of migrant population. An initiative from the museum with a positive result in local population is the night of the museums, where there are different activities for the public. Local people attend this event, and also immigrants. The CI conducts researches among visitor with surveys to learn the origin of the audience. However these surveys have not produced any result.

PARTNERS / COLLABORATORS

The CI is engaged in several collaborations with art schools and performing arts institutes, and to engage students in the cultural narrative. Regarding MCP, the collaboration with the Paraguayan association has been especially important. The CI has collaboration with social groups and associations such as deaf people -with representation of collections in sign language- and disabled. Collaboration with migrants associations are not developed mainly because of the low presence of these kinds of associations in the region.

STAFF

Regarding recruitment of staff, all members of the team are civil servants. The CI lacks room for maneuver in applying MCP policies in hiring personnel. In terms of temporal recruitment, the staff is selected by INEM, and the employment agency reserve spaces in the tenders for handicapped, women or immigrants. This can happen in rare cases. One member of the cafeteria staff is an immigrant, but the hiring of this person is not promoted by a specific MCP objective. The institution accepts applications of three country nationals, if they comply with the requirements of the standard of rights and freedoms of foreigners in Spain.

BOARDS / GOVERNING BODIES

The CI does not have a board of directors, only a director. Also there is an advisory board in the form of a council. The board is open to applications from nationals from countries not members of the European Union, with legal residence in Spain.

SUPPLIERS

No measures or clauses about MCP in procurement documents. The recruitment of suppliers is made by the bodies of governance in by the Ministry. The cultural institution does not promote equality and diversity in its suppliers, since usually the decisions are based in economic parameters.

ASSESSMENT

Institutional vision & policy	Audiences	Programming, repertoire	Partners, collaborator	Staff	Boards etc.	Suppliers
Basic	Basic	Basic	Basic	Basic	Basic	Below threshold

MUSEU MARÍTIM BARCELONA (Barcelona, Spain)

SHORT DESCRIPTION OF THE INSTITUTION

The Consorci de les Drassanes Reials i Museo Marítim de Barcelona was created in 1993, and is a public institution with local nature dedicated to the conservation and rehabilitation of heritage, and provision of services related to the museum. The mission of the museum is to preserve, to study and to promote the maritime heritage of the country, one of the richest in the Mediterranean. It is located in the building of Atarazanas Reales, on the seafront of the city and at the foot of the mountain of Montjuïc.

INSTITUTIONAL VISION AND POLICY

The museum aims to reach and approximate towards the society, with an eye on the surrounding areas (the Raval is a neighborhood with a high presence of immigrants). Nevertheless, the institution does not include a specific vision or actions for immigrants. The vision of the institution is based in the idea of having a plural society represented in the museum, with no specific actions of positive discrimination, which is something opposed to the institutional vision. The MCP vision of the CI is characterized by the cooperation and the social responsibility, where they frame all the interaction with social groups. In consequence, there are efforts to understand and approximate to the surrounding communities. The CI did not create any advisory group to tackle MCP projects.

The CI does not have a specific financing line for MCP, and neither an evaluation process.

VISITORS / AUDIENCES

The audience is seen as a group of people with no difference of origin or race. The visitants are seen as equals when they cross the doors of the museum. Thus the approximation and identification of the public is in an equal level for all the audience or potential public. The CI considers that migrants' needs and preferences are the same compared to local people. The participation of migrants is not impulse since it is not a separate domain of the policy of the institution. Indirectly the CI promotes the participation of migrants, for example with programs for associations and activities for women, or

Nevertheless, there have been collaborations with Pakistani collectives for developing activities in the museum, for instance lending spaces for associations activities. The CI recognize that migrants can provide knowledge and a different interpretation of the collections, for instance with the vision of the pirates, which meaning is different for Europeans and immigrants (this is taken into account when designing the programs).

PROGRAMMING / REPERTOIRE / COLLECTIONS / NARRATIVE

The CI does not develop specific actions for immigrant population. The artworks, focused in maritime heritage, could be shown in the countries of origin of migrants, such as fishing boats.

An important part of the social projects developed by the museum are focused in women and young people. These programs basically involve the participation of women in activities, as the one that occurred in the Nit de los Museos. Since the museum is opened to the society and neighborhoods nearby, a strong number of the participants have an immigrant origin. Besides, the museum tries to integrate the population at risk of social exclusion, giving them the opportunity of working in the restaurant and cafe. Therefore, a high number of the people working in the restaurant are immigrants, although the program is not specifically focused in immigration.

Some activities show works by immigrant people, such as a boat used to cross the Gibraltar strait, without remarking the origin of the people who sailed it. In this way, other activities regarding migrant issues could be the Bienal al Mar, in a Mediterranean scale.

PARTNERS / COLLABORATORS

The CI engages in collaborations with different institutions such as associations and groups of immigrants. The collaborations with Pakistani associations is especially important, since these organizations has loaned spaces in the museum for developing activities, for instance in the assembly hall.

The goal of the CI performing collaborations with groups of immigrants is a moral obligation, and also an internal commitment trough the strategy of social responsibility.

STAFF

The museum carries out programs to hire and educate persons at risk of social exclusion from the Raval (where immigrants can be included), and in fact nowadays some people with a migrant origin are working in the restaurant, being rescued from a situation of exclusion, and even getting residence and work permits. The institution accepts applications of three country nationals, if they comply with the requirements of the standard of rights and freedoms of foreigners in Spain.

BOARDS / GOVERNING BODIES

The policies for hiring staff for the governing bodies of the CI are subject to the Ley de Contratos (Contracts Law) of the Generalitat. Although the legal figure of the CI is a consortium, there are no MCP requirements in contracting staff. The board is open to applications from nationals from countries not members of the European Union, with legal residence in Spain.

SUPPLIERS

The policies for hiring suppliers of the CI are subject to the Ley de Contratos (Contracts Law) of the Generalitat. Although the legal figure of the CI is a consortium, there are no MCP requirements in contracting suppliers. Tenders are developed to find the proper suppliers. This consortium does not promote equality principles regarding cultural diversity in its suppliers, since usually the decisions are based in economic parameters.

ASSESSMENT

Institutional vision & policy	Audiences	Programming, repertoire	Partners, collaborator	Staff	Boards etc.	Suppliers
Basic	Upper Intermediate	Lower Intermediate	Upper Intermediate	Upper Intermediate	Basic	Below threshold

MUSEU D'HISTÒRIA DE BARCELONA (Barcelona Spain)

SHORT DESCRIPTION OF THE INSTITUTION

The Museum was formally created in April 1940, and it was originally called the Museum of the History of the City. The Museum's initial nucleus was comprised of both the municipal collections on the history of Barcelona that had been compiled since the 19th century, and the heritage spaces at the monumental site of Plaça del Rei. In 2007 the museum was re-named Museu d'Història de Barcelona (Museum of the History of Barcelona) with the acronym MUHBA. With respect to its heritage spaces and permanent exhibitions, the Museum is currently renovating the archaeological subsoil at Plaça del Rei as part of "Plan Barcino" (the Barcino Plan), and enlarging the museography of the Museum at the Call (the Jewish quarter), and the new heritage spaces devoted to the metropolis in the 19th and 20th centuries, including the buildings of Fabra i Coats, Oliva Artés, Casa de l'Aigua de la Trinitat and Turó de la Rovira. Moreover, the museum is renovating the heritage space is Vil·la Joana, and has worked in the Park Güell as an advisory agent.

MUHBA's objective is to create coherent historical narratives in multiple formats and making it available to both citizens and tourists (paying special attention to education). Also, the institution aims to conceptualize the museum as an R&D+i center, to introduce innovation into history and heritage, and to provide technical services to other heritage projects, as well as to get the city's universities and local research centers involved in the Museum project, and to promote citizen participation. The Museum intention is to be consolidated as a portal and a mirror of Barcelona, introducing an active overall policy on collections that take into account the systematization of the archaeological archives and the need to create a contemporary collection.

INSTITUTIONAL VISION AND POLICY

The vision of the institution does not contain multicultural policies to stimulate the migrant's inclusion and participation. No specific activities or approaches are carried out by the museum regarding migrants; the institution prefers to address all citizens with the same attitude and messages. The MUHBA considers that by addressing migrants directly, or designing specific activities and approaches to migrant issues, the differences in race of the public would be underlined, and therefore the problem of migrants would be aggravated, or in other words, stressing the ethnic origin of the audience motivates discrimination and segregation. According to MUHBA, the institution does not identify its policy towards migration with the European tendency of drawing attention to the ethnic origin of the audience. However, the museum boasts specific policies and activities to approach social groups and collectives. The museum also is focused in analyzing, displaying and explaining the social practices and the urban life in Barcelona (through studies and programming containing efforts to get familiar with

communities) to secure more fluid barriers between communities. Barcelona's history is showed, and the cultural and linguistic pact present in Catalan society is emphasized, as well as the historical contrast and structure in the migration rhythm towards the region. Since there is a lack of programs aimed at cultural diversity and migrant participation, the institution does not have a specific funding line or evaluation standards about programs of migrants' cultural participation.

VISITORS / AUDIENCES

The visitors are perceived as a single entity, with no differences in ethnic origin or nationality. This vision is complemented by highlighting the practical life in the city, and the link with cultural and social policies. The institution aims to search for polarities in the practical life of communities, and to avoid separating the urban life by cataloging the members of communities by ethnic origin. Nevertheless, the institution has a big knowledge about the city's social and intercultural reality through researches and investigations.

MUHBA conducts surveys among its visitors, containing questions regarding the origin of users. The data collected is used to determine the nationality of visitors in order to organize the languages displayed in the exhibitions. No cultural diversity actions are implemented from the survey's findings and conclusions.

PROGRAMMING / REPERTOIRE / COLLECTIONS / NARRATIVE

Different activities that MUHBA carries out apply to cultural diversity; however those activities are not especially designed for migrants, anyhow, intercultural processes are developed in an organic manner. MUHBA is one of the most important institutions in the city of Barcelona dedicated to organize summer camps for children. The summer camps (Casal d'Estiu del Muhba) receive children (between 9 and 12 years old) with different ethnic origin, and the activities endure a rupture in the migrants' cultural frame (or culturalist molds) enhancing intercultural processes by a practical interpretation of the city. The institution has faced some problems in the past to convince parents and relatives to allow children to participate in the summer camps, due the lack of confidence from migrant parents to these kinds of programs; however the results have shown that children from different ethnicities benefit from interaction and education techniques carried out in the summer camps. There are no distinctions about the treatment to children in regards to their ethnic origin, enabling an integrated program of activities that include intercultural activities. For MUHBA, intercultural issues are already integrated in the programs by including contemporary urban practices, which reflect the reigning intercultural reality in the city of Barcelona; and in consequence there are no special adaptations in the summer camps directed to impulse migrant integration.

The MUHBA collection brings together the material culture that can help explain the city past, always taking into account that the ethnic variable is present in the development processes of the city's practical life. Therefore, MUHBA has developed activities showing the history of the city, for example the exhibition about Ildelfonso Cerdá ("Cerdá y Barcelona, la primera metropolis, 1853-1897"), one of the founders of modern urbanism, responsible for Barcelona's urban transformation in the second half of the XIX century, and in charge of the creation of the Eixample neighborhood. The exhibition emphasized the similarity of this neighborhood compared with other cities' urban planning around the world. The exhibition was successful showing the resemblance of the neighborhood to different ethnic groups and areas of their home cities. For this purpose migrant collectives (Chinese, South Americans, etc.) from different areas of the city were invited to visit the exhibition.

Another important project developed by MUHBA was the study regarding the ownership of enterprises ("Indianas, 1736-1847, los orígenes de la Barcelona industrial") in different regions of Barcelona with high presence of immigrants, for instance Chinese and Bengali communities. The project aimed to show the different ethnic composition of Barcelona's business network, challenging the stereotypes about entrepreneurs' origin. The results of the analysis showed the cultural diversity of Barcelona's business sector and the real provenance of the business man (Pakistani people coming from the UK, Chinese from Italy, etc.). MUHBA also organized the exhibition "Barracas, la ciudad informal" under the program "Barcelona Diálogo Intercultural" (Barcelona Intercultural Dialogue program). This exhibition was focused in showing Barcelona's conflict between the planned city and the informal city, with the emergence of shacks' areas in the XX century. The exhibition showed therefore the consequences of migration from other countries and regions of Spain, and its importance in relation to the formation of the actual Barcelona.

Moreover, MUHBA participated in the "Fiesta de la Diversidad" during 3 years, until the organizers had to move the event to a bigger venue. This event took place in the museum's facilities, and included lectures, exhibitions, music shows, games, etc. Punctual activities within the event were produced by MUHBA. The goal of the event was to generate spaces of coexistence for cultural diversity reflection.

PARTNERS / COLLABORATORS

The main collaborators of the museum regarding the issue of cultural diversity are schools located in Barcelona neighborhoods with high rates of migrant population (Ciutat Vella and outskirts of the city), neighborhood associations, or public and private entities. Although the museum does not interact with NGOs, collaboration with Peruvian and Cuban institutions had taken place in the past. The objective of

the collaborations is to spread and the knowledge about the city and the citizens' habits.

STAFF

No policies about cultural diversity in hiring employees. Besides, the team of the museum did not experience any change in recent years, therefore recruitment has not been necessary during the last few years. Nevertheless the museum's recruitment is in charge of the City of Barcelona government, which does not implement any policy about interculturality and migrant participation in staff's selection processes.

BOARDS / GOVERNING BODIES

Same situation applies to recruitment of governing bodies; since the board's cultural diverse composition is not boosted by the city of Barcelona government. The board is open to applications from nationals from countries not members of the European Union, with legal residence in Spain.

SUPPLIERS

The museum does not have enough power to determine the characteristics of the suppliers. The City Council decides about contracting suppliers, and the decisions are mainly based in economic conditions (the lowest offers win the tenders). Limited companies with migrant presence have participated in the museum activities, and without a specific arrangement coming from cultural diversity incentives. These cultural diverse suppliers (for instance NGOs with Moroccan staff) were in charge of organizing special events and managing certain exhibitions. However, the cultural institution does not promote equality principles regarding cultural diversity in its tenders, since usually the decisions are based in economic parameters.

ASSESSMENT

Institutional vision & policy	Audiences	Programming, repertoire	Partners, collaborator	Staff	Boards etc.	Suppliers
Basic	Advanced	Upper Intermediate	Lower Intermediate	Basic	Basic	Below threshold

MUSEU ETNOLÒGIC DE BARCELONA (Barcelona, Spain)

SHORT DESCRIPTION OF THE INSTITUTION

The Ethnological Museum of Barcelona is a place of understanding between cultures and the people from cities, towns and villages as early benchmarks for the study of society in all its complexity. The objects of everyday life and at the same time the most extraordinary of the cultures are represented and can be found in the museum. Therefore, the museum mixes scientific knowledge and culture aesthetics. The 50,000 images, the footage and audio records of fieldwork constitute an important audiovisual collection.

INSTITUTIONAL VISION AND POLICY

This museum, with 70 years of history, considers itself as a cultural space for interaction and cooperation. The function of the museum is to connect with the communities through activities and programs. The museum works with immigrants, on an equal basis compared to local population. The visitors are mainly members of social groups; therefore the museum is not focused on tourists. The collections are diverse regarding themes, showing the multidisciplinary capacity of the museum and the social reality. The institution sees itself as a fellow traveler for migrants.

Multiple public statements about the importance of attracting migrants to the museum, or in other words, using the museum as a tool, to approach culture to migrants and give them the chance of representing their cultures. Barriers have been identified, and measures as free tickets were implemented. The CI wants to cause emotion throughout scientific and aesthetic knowledge.

All the funding of the museum is destined to activities to promote cultural diversity. Evaluations are made in all the stages of the projects. Since all the projects are focused in cultural diversity, there are guidelines for evaluation. The evaluation is shared internally and externally.

VISITORS / AUDIENCES

All visitors are perceived as depositaries of culture, and the institution invite all visitors to engage in the production of the museum, depending on the specific activities. The institution works in developing a multicultural and hybrid audience, because each activity attracts migrants with diverse origins.

Specific activities to engage participation of migrants, letting migrants share their experiences in the museum and organizing events for them. There is a deep understanding about intercultural dynamic and integration policies, as well as the needs of the migrants' communities.

The participation and interaction in the museum is organized through projects where migrants participate in the activities, for instance, the project AFRICA involved people from Barcelona with a migrant origin bringing objects to the museum, and filling the exhibition space with those objects.

PROGRAMMING / REPERTOIRE / COLLECTIONS / NARRATIVE

Activities to promote migrant participation are carried out, as the exhibition Africa, where the mission was to show Africa for the eyes of Europeans. Collection focused in showing cultural practices from all over the world. Because of political issues the museum could change in the near future. It is planned to open a new museum focused on cultures from around the world, which would leave the Ethnological Museum with the only objective of showing the Catalan culture. Nonetheless, the activities with communities would not stop, and they will try to keep objects from different cultures. They try to show the Catalan exoticism, in contrast with other cultures, showing the points in contact.

The repertoire shows the social reality of the city, representing all the cultures in the city: Latin Americans and Africa. Activities for Arabic population, they even participated with conferences and activities in Damascus, in the event Arab Capital of Culture in 2008. They have travelling exhibitions in different parts of the country.

PARTNERS / COLLABORATORS

The museum collaborates with different migrant associations and other activities, as the Xarxa de Casas de la Festa, Barcelona carnival, fiesta mayor de Gracia, etc. The museum is embedded in the migrant society, serving as a location for migrant's activities. There are collaborations with universities of Colombia as well, in order to promote interaction between cultures.

The museum tries to bring migrant organizations of the city and the neighborhoods in the museum, in order to offer spaces and create interaction in communities, and processes of mutual understanding, and give back to society tangent results.

STAFF

For permanent staff, the recruitment competences belong to the Barcelona Council. Nevertheless, for temporary positions the museum applies diversity measures. The administration does not implement specific cultural diversity actions in hiring. The institution accepts applications of three country nationals, if they comply with the requirements of the standard of rights and freedoms of foreigners in Spain.

BOARDS / GOVERNING BODIES

The city council possesses all the competences to contract and to change members of the governing body of the institution. The board is open to applications from nationals from countries not members of the European Union, with legal residence in Spain.

SUPPLIERS

There is no discrimination or cultural diversity requirements for suppliers, but the cultural institution does not promote equality principles regarding cultural diversity within its suppliers, since usually the decisions are based in economic parameters.

ASSESSMENT

Institutional vision & policy	Audiences	Programming, repertoire	Partners, collaborator	Staff	Boards etc.	Suppliers
Advanced	Advanced	Advanced	Advanced	Basic	Basic	Below threshold

MACBA (Barcelona, Spain)

SHORT DESCRIPTION OF THE INSTITUTION

The Contemporary Art Museum of Barcelona (MACBA) is a museum located in Barcelona's Raval neighborhood, and dedicated to program and display contemporary culture as an expression of social, economic and political dynamics.

The Museu d'Art Contemporani de Barcelona Foundation was created in 1987, with the purpose of establishing a new center for contemporary art in Barcelona. In 1988, the new museum was born with the creation of the Consortium of the Museu d'Art Contemporani de Barcelona, which was comprised of the Government of Catalonia, Barcelona City Council and the Museu d'Art Contemporani de Barcelona Foundation. Its official opening took place on 28 November 1995. In 2007, the Ministry of Culture joined the Consortium, and on 14 April 2008 the Council Board approved new statutes that defined its structure. The three public administrations that form the Consortium contribute the funding required for the day-to-day running of the Museum, while the MACBA Foundation is responsible for generating the capital required to build up the permanent collection, with the main theme of the understanding and experience of contemporary works of art, influenced by globalization, digital media and changing patterns of migration.

INSTITUTIONAL VISION AND POLICY

MACBA's institutional vision includes the achievement of a diverse audience as a main objective, and the philosophy of being an open institution where citizens can find a space of public representation where education and innovation prioritizes. This vision shows the cultural commitment of the institution with the surrounding communities, as shown with the researches about the participation of citizens in the urban space around the museum.

VISITORS / AUDIENCES

As cited in the previous paragraph, the institution perceives its public as a diverse entity. However, no specific policies are developed to target and address migrants. When migrant issues such as displacement or identity are displayed through an exhibition, migrants are included in the interpretation and exhibition spaces as potential audiences or visitors. MACBA has performed researches to understand the local situation and local migration patterns.

PROGRAMMING / REPERTOIRE / COLLECTIONS / NARRATIVE

MACBA has addressed migrants' cultural participation in several projects that promote mutual understanding and between autochthonous audiences and migrant groups, with special significance for particular migrant groups or communities. "MeLa – Museums in an Age of Migrations: Reinterpreting Europe's

Cultural Heritage in the 21st Century" is a research project that aims to reflect on the role of museums (with a special focus on specific areas such as museum libraries) in the construction and dissemination of European cultural heritage, and to identify the new paths that are opening up to museums and libraries in today's context of mobility and change. MACBA's main role in the project is using exhibitions as discursive artefacts, and developing guidelines for archives and documentation. Within the framework of the project, the exhibition "Transfigurations: Curatorial and artistic research in an age of migrations" took place in the institution.

Regarding MACBA's collection, one of the main topics of debate is the post-identity theory: Gender, race and class. This course of work analyzes the narratives that appear on the borderline and in the hybrid spaces of the notion of identity, be it sexual, gender, race or nationality, teaching citizens about immigrant issues.

The project "Participatory Analysis of Urban Space in the Raval neighborhood" is a multidisciplinary and participatory educational program that aims to analyze the uses of public space in the neighborhood of Raval, especially in the areas around the Museum, where there is a high presence of migrant communities. Therefore the project collects evidence of the interaction and participation of local and migrant communities in the public spaces in the neighborhood.

The institution also participates in the project *Aproxa Cultura* (Closer to Culture), a program supported by the main Catalan public institutions and aimed at increasing the participation in culture of people at risk of social exclusion. Therefore the migrant community is included in the groups targeted by the program. MACBA offers free visits, guided tours, and workshops to different groups at very accessible prices.

PARTNERS / COLLABORATORS

Several institutions and foundations collaborate regularly and fund MACBA, for instance Axa Foundation, Banco Santander Foundation, Daniel y Nina Foundation Carraso or Estrella Damm, as well as multiple private companies. Nevertheless, none of them are directly involved in migration issues or migrant cultural participation. The purpose of the collaborations is not related to enhancing migrant cultural participation, but to increase the diversity of the productions and audiences.

STAFF

The institution does not implement specific cultural diversity measures in hiring staff, since the recruitment is regulated by the laws of public sector contracts. The institution accepts applications of three country nationals, if they comply with the requirements of the standard of rights and freedoms of foreigners in Spain.

BOARDS / GOVERNING BODIES

According to the institution's statutes, the belonging to the Consortium has a voluntary character, and members must be public entities or non-profit organizations. The Consortium, as explained in the short description of the institution, is formed by the Government of Catalonia, Barcelona City Council, Museu d'Art Contemporani de Barcelona Foundation, and the Ministry of Culture. The belonging to the Consortium does not imply a commitment with migrant cultural participation. The same principle applies to the institution's governing bodies. The board is open to applications from nationals from countries not members of the European Union, with legal residence in Spain.

SUPPLIERS

In accordance with the provisions of public sector contracting Law 30/2011, dated 14th of November, MACBA publicly advertises its current tenders and lists all contracts awarded, in order to ensure transparency and public access to information regarding its contracting activities. The suppliers are contracted depending upon the price and the adequacy of technical proposals to the tender's requirements, with no regards to the migrant participation in the services or companies (tenderers). However, MACBA tenders prioritize the suppliers' obligation of promoting social integration of disabled people, as well as gender equality. Nonetheless, the cultural institution does not promote equality regarding cultural diversity in its suppliers.

ASSESSMENT

Institutional vision & policy	Audiences	Programming, repertoire	Partners, collaborator	Staff	Boards etc.	Suppliers
Basic	Lower Intermediate	Lower Intermediate	Basic	Basic	Basic	Below threshold

CENTRO DRAMÁTICO NACIONAL (Madrid, Spain)

SHORT DESCRIPTION OF THE INSTITUTION

CDN is the abbreviation of Centro Dramático Nacional (National Drama Center), Spain's first theatre production unit, created by the Instituto Nacional de las Artes Escénicas y de la Música (INAEM, or National Institute for the Performing Arts and Music), and attached to the Ministry of Education, Culture and Sport. Since its creation, the institution has offered more than three hundred theatrical productions. The CDN has two facilities for its activities: the María Guerrero Theatre and the Valle-Inclán Theatre. The institution's management and production capacity allows it to schedule performances in these two permanent spaces simultaneously while sending its productions out on tour, both in Spain and abroad.

INSTITUTIONAL VISION AND POLICY

CDN's primary mission is to disseminate and consolidate the various schools and trends in contemporary dramaturgy, with a special focus on the work of current Spanish playwrights. The institutional vision and policy does not include a specific perspective on migrant cultural participation, however the Director Plan includes in its strategic goals the creation of programs and the design of activities focused on social integration and intercultural dialogue, collecting the reality of different communities and reflecting society's diversity. In addition, the institution is committed to organize performances specially designed for the foreign audiences. There is no specific funding line for migrants' participation or evaluation programs.

VISITORS / AUDIENCES

There is no indication of a special treatment or vision to migrant visitors; therefore the migrant audience is perceived as a group with no special needs. However, random opportunities such as specific exhibitions are used to target and approach migrants as passive consumers of cultural productions.

PROGRAMMING / REPERTOIRE / COLLECTIONS / NARRATIVE

The institution exhibits pieces that draw on migrants' cultures and ethno-cultural traditions, focusing on the migrants' cultures of origin. As an example of this kind of piece it is worth mentioning the exhibition "Akhyan: exhibition of puppets, masks and scrolls of the oral tradition of India", focused on the culture of the marionette not as an art object, but as a general cultural manifestation of oral and intangible heritage, as well as a form of transmission of knowledge and traditions.

The institution programs international plays developed by foreign creators, which are suitable to attract citizens with migrant background. Some of this plays are *About Ram*²⁵, *Tears by the river*²⁶, and *Adentro*²⁷.

CDN participates in the Conference on Social Inclusion and Education in the Performing Arts organized by INAEM annually. The workshops aim to encourage the sharing of experiences and the implementation of policies and projects that promote social inclusion and integration of communities at risk of exclusion.

CDN also organizes each year the festival *Una Mirada Diferente*, focused on performing arts and disabilities and with the stated goal of improving the visibility and inclusion of artists with disabilities in cultural life. Therefore, the festival enables the general public to understand diversity matters, and also trains performing arts professionals to work with different artists.

PARTNERS / COLLABORATORS

The institution engages in collaborations with Spanish and foreign dramatic arts institutions and agencies, as well as Spanish creators abroad, as a strategic objective stated in the institutional statutes. Accordingly, CDN has a program of collaboration in Latin America to develop workshops, courses, exchange of professional, etc. The objective of the collaborations is not regarded as a method to enhance migrant cultural participation.

STAFF

INAEM is the agency responsible for hiring staff, and therefore CDN cannot influence the decisions of hiring personnel. INAEM does not apply diversity policies when contracting personnel. The institution accepts applications of three country nationals, if they comply with the requirements of the standard of rights and freedoms of foreigners in Spain.

BOARDS / GOVERNING BODIES

The boards and governing bodies of CDN are not selected or recruited with a migration background criterion, since INAEM is in charge of choosing the director and the board. The board is open to applications from nationals from countries not members of the European Union, with legal residence in Spain.

SUPPLIERS

CDN does not promote diversity and equality in its dealings with suppliers. INAEM chooses and contracts the suppliers with no regards to cultural diversity, and equality data is not gathered.

²⁵ See: cdn.mcu.es/espectaculo/about-ram-titerescena/

²⁶ See: cdn.mcu.es/espectaculo/lagrimas-junto-al-rio-titerescena/

²⁷ See: cdn.mcu.es/espectaculo/adentro/

ASSESSMENT

Institutional vision & policy	Audiences	Programming, repertoire	Partners, collaborator	Staff	Boards etc.	Suppliers
Lower Intermediate	Basic	Lower Intermediate	Basic	Basic	Basic	Below threshold

CONCLUSIONS

The results of the pilot research and the application of the benchmarking tool to each cultural institution are certainly diverse. Depending on the institutions' typology and areas of activity, the benchmarking tool gives indications of different areas of improvement. The next table shows the benchmarking level reached by each cultural institution.

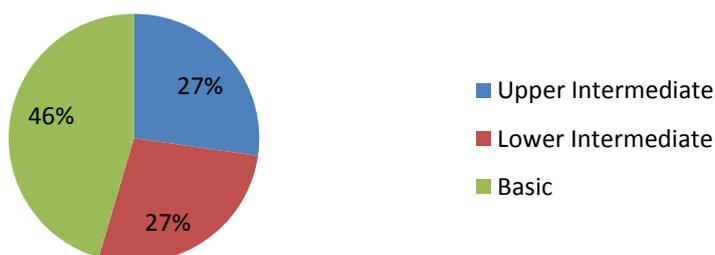
Table 3: Institutions' benchmarking level

	Name	Benchmarking Level
1	Red de Bibliotecas de Andalucía	Upper intermediate
2	Conservatorio Municipal Barcelona	Basic
3	Museo de América	Lower intermediate
4	Museo Arqueológico de Badajoz	Basic
5	Museo y Centro de Investigación de Altamira	Basic
6	Museo Marítimo de Barcelona	Lower Intermediate
7	Museo Etnológico de Barcelona	Upper Intermediate
8	Museo de la Inmigración	Upper Intermediate
9	Museo d'Historia de Barcelona	Lower Intermediate
10	MACBA	Basic
11	Centro Dramático Nacional	Basic

Source: Interarts

The pilot research reveals 3 cultural institutions in the upper intermediate level, 3 in the lower intermediate level, and 5 institutions in a basic level. It is important to highlight that no institutions are positioned in the advanced level, showing that institutions need to work on their attitudes and procedures to migrant participation.

Graph 4: Assessment levels in percentage

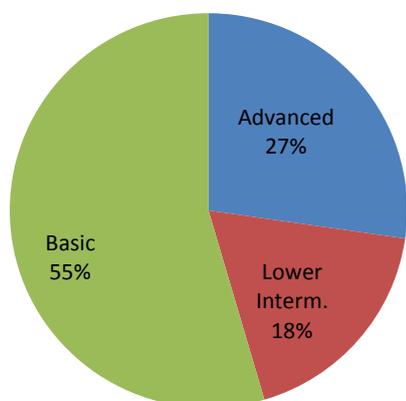


Source: Interarts

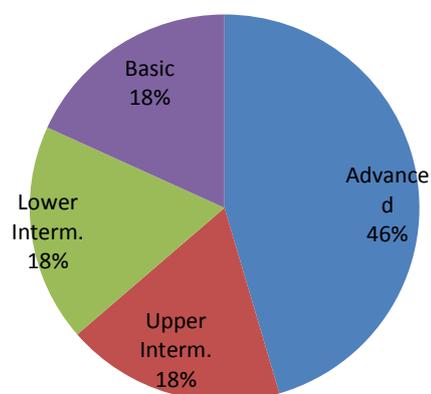
The results of the pilot research show that 46% of the cultural institutions analyzed have a basic level in the benchmarking tool, a fact that shows the lack of awareness and proper approaches in the commitment to migrants' cultural participation. Nevertheless, some of the cultural institutions in the basic level are developing actions, in some cases with no intentions, to include migrants in their audiences. These institutions should give more resources and efforts to understand and disseminate intercultural processes and identity issues, as well as integration and social cohesion, in an attempt to enhance the opportunities of communities at risk of social exclusion and equality principles. Other important fact shown in the compilation of information about institutional level of migrants' cultural participation is that 27% of the institutions are in an upper intermediate level, and on the other hand 27% are in a lower intermediate level. In order to reach better level in the commitment of migrants' cultural participation, these institutions have the need of developing policies and methods to improve the intercultural processes in the cultural sector.

Hereafter the different criteria's results are analyzed to have a better understanding of the potential improvement areas or weaknesses of the cultural institution based on the results of applying the benchmarking tool in each specific area of the institutions' activities. The graphs below show the results of the each specific indicator in percentages: institutional vision and policy, audiences, programming and repertoire, as well as partners and collaborators. In relation to the other criteria (staff, boards and governing bodies, and suppliers), it is important to pinpoint that the Spanish public cultural institutions cannot influence the diversity of staff, boards and suppliers, since they are hired by the State with no cultural diversity procedures. However, the national laws regarding staff and boards allow hiring migrants if their legal status complies with the migration laws. Moreover, the institutions must implement anti-discrimination policies in public institutions.

Graph 5: Institutional Vision and Policy

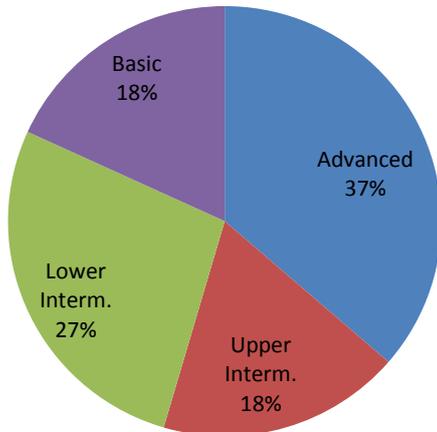


Graph 6: Audiences



Source: Interarts

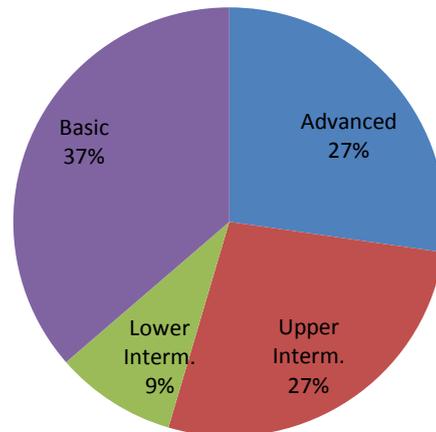
Graph 7: Programming/Repertoire



Source: Interarts

Source: Interarts

Graph 8: Partners/Collaborators



Source: Interarts

Firstly, and regarding institutional vision and policy, 73% of the cultural institutions are in the lower intermediate level or below. Therefore, one of the main improvements regarding migrants' cultural participation should involve an upgrade in this issue. The approach to enhance the institutional vision and policy of cultural institutions includes several subjects. The institutions should start to perceive themselves as a cultural space for interaction, participation and cooperation, as well as to reflect society's diversity. Additionally, consultation groups can be created to break barriers of access and participation (incorporating the results to the institutions' policy) and structures to ensure the commitment to migrants' cultural participation (specific departments), reflecting it in policy documents or contracts. The funding for migrant cultural participation must have a permanent or core funding line, and the evaluation of programs needs to be carried out in all stages through guidelines and standards, sharing the results internally and externally.

The results of the pilot in relation to visitors and audiences are fairly positive. 64% of the cultural institutions are in the two highest levels (advanced and upper intermediate). 46% of those institutions work on developing hybrid audiences and ownership of projects, and the targeting of migrants is no longer seen as a separate domain (targeting policies have become superfluous). It is worth mentioning that the good results in the audience criteria can be conditioned by the fact that some institutions do not perform diversity programs, and therefore they do not target or approach migrants (the benchmarking tool considers an advanced level to target migrants with identical strategies as to the autochthonous audiences). Moreover, the low overall assessment of some institutions that classified as advanced in programming and audiences is explained by their lower assessment in other categories.

With regard to the programming and repertoire, 45% of the institutions have a basic or lower intermediate level in migrants' cultural participation. Accordingly almost half of the institutions analyzed exhibit works which migrants would experience in their countries of origin, focused on traditional cultural expressions and traditions, as well as activities to educate migrants about the values, history and values of the host country. In order to improve the results of this group of institutions, the cultural plans must focus in hybridized and inclusive productions, without underlining the migration background of participants and works. In addition, the programs should boost the co-production of knowledge and narratives.

The majority of cultural institutions do not have a specific approach towards partners and collaborators and its implication in migrants' participation. Consequently most of the institutions' collaborations do not have a permanent strategy or scheme to increase the participation of migrants. On the other hand, 27% of the cultural institutions have a growing number of strategic collaborative relationships in different sectors of civil society (upper intermediate level), and other 27% act as an umbrella for organizations, collaborating in several sectors of society in order to optimize the productions' diversity (advanced level).

In relation to the indicator *staff*, 10 institutions have a basic level, the job application of people from a diversity of cultural backgrounds are welcome, if they have work and residence authorization, and 1 institution have a upper intermediate level, since diversity and equality principles are integrated in the recruitment procedures. Although all institutions cannot influence these recruitment procedures, they reach a basic level because the national employment policy permits contracting migrants. In order to improve the assessment in staff, the institutions must reflect the diversity of the country's population.

Concerning the boards and governing bodies of the cultural institutions analyzed, all 11 institutions classify in the basic level. Therefore the leadership positions are legally open to migrants; however there is a lack of recruitment policies to impulse the inclusion of migrants in the governing bodies.

Furthermore, there is a clear trend in the suppliers' indicator, since all cultural institutions analyzed are below threshold. This situation is explained through how suppliers are chosen. In many cases, only economic issues intervene in the suppliers' choice performed under the requisites of the Ministry of Culture, and therefore diversity and equality principles are not promoted.

In conclusion, the Spanish research study highlights several needs and areas of improvement in the institutions' approaches to tackle the cultural participation of migrants:

- Strong lack of awareness in the institutions regarding vision and policy to enhance migrants' cultural participation.
- Funding of migrants' cultural participation is not based in separate funding lines, but provided by the institutions' general budget.
- Evaluation of migrants' participation programs is not carried out in all phases and the standards are improvable.
- No existence of a specific department within the cultural institutions to deal with diversity concerns and participation of migrants.
- In general, cultural institutions do not encourage project ownership or co-production, and visitors with migrant background are not included in the interpretation of works or repertoire. The approach and identification of migrants are perceived as separate domains of the institutions' policies.
- There is a deficiency in relation to the migrant participation in staff, boards/governing bodies, and suppliers. As mentioned before, the public cultural institutions cannot influence these issues since the State stipulates the requirements about contracting employees and companies (no provisions about migrant's participation). This issue needs to be tackled with policies from the government to promote and support cultural diversity.

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