

|  | INSTITUTIONAL VISION AND POLICY  | VISITORS / AUDIENCES  | PROGRAMMING, REPERTOIRE, COLLECTIONS, NARRATIVE  | PARTNERS / COLLABORATORS   | STAFF  | BOARDS, GOVERNING BODIES  | SUPPLIERS  |
|--|--|---|--|--|--|---|--|
| <b>A<br/>D<br/>V<br/>A<br/>N<br/>C<br/>E<br/>D<br/><br/>L<br/>E<br/>V<br/>E<br/>L</b>  | <p><b>How the CI perceives its role with regard to MCP:</b></p> <ul style="list-style-type: none"> <li>The CI considers itself as an organisation that should fully reflect society's diversity, and the CI's policy documents or contracts with third parties contain statements to this effect.</li> </ul> <p><b>How the implementation of MCP is tackled by the CI:</b></p> <ul style="list-style-type: none"> <li>There is a commitment to fully reflecting intercultural innovation at all institutional levels, and the CI's policy documents or contracts with third parties contain statements to this effect.</li> <li>There is a commitment to building intercultural competence into the institutional fabric and into decision-making processes, and the CI's policy documents or contracts with third parties contain statements to this effect.</li> </ul> <p><b>Funding:</b></p> <ul style="list-style-type: none"> <li>MCP work is supported through core funding across budget lines.</li> </ul> <p><b>Evaluation:</b></p> <ul style="list-style-type: none"> <li>Evaluation results are shared internally and externally. Feedback opportunities are created. Feedback is acted upon.</li> </ul>   | <p><b>How visitors/audiences are perceived:</b></p> <ul style="list-style-type: none"> <li>The CI works on developing cross-cultural, hybrid audiences.</li> </ul> <p><b>How visitors/audiences are identified, approached and targeted:</b></p> <ul style="list-style-type: none"> <li>Since MCP is no longer seen as a separate domain, targeting policies have become superfluous.</li> </ul> <p><b>How participation is promoted:</b></p> <ul style="list-style-type: none"> <li>The CI encourages project ownership. Participants' voices (whether migrants or autochthonous) are included in interpretation, documentation, exhibition spaces, cultural productions.</li> </ul>   | <ul style="list-style-type: none"> <li>The CI produces a diversified programme with a significant component of hybridised cultural production which represents intercultural innovation or of new, inclusive and shared narratives around collections or repertoires.</li> <li>The CI sees itself as a place where knowledge is not only transmitted, but co-produced.</li> <li>The CI creates or offers spaces of intercultural engagement.</li> </ul>  | <ul style="list-style-type: none"> <li>The CI defines itself as a hub (or contact zone) for multiple collaborative relationships with other organizations, acting as a player in a network of a great variety of players (e.g. schools, hospitals, prisons, community based organisations, anti-discrimination and anti-racism NGO's, international arts and cultural partners, diaspora local ethnic communities, universities (academies), statistics authorities).</li> </ul> <p><b>Purpose of collaborations:</b></p> <ul style="list-style-type: none"> <li>To optimise the diversity of its productions and its reach of the population and furthermore to be active outside of its core institutional locations.</li> </ul> | <ul style="list-style-type: none"> <li>The CI's workforce reflects the diversity of the country's population at all institutional levels.</li> </ul>   | <ul style="list-style-type: none"> <li>The composition of the CI's leadership and board reflects the diversity of the country's population.</li> </ul>  | <ul style="list-style-type: none"> <li>The CI's pool of suppliers is composed of businesses which apply diversity and equality principles in their employment practices.</li> <li>Key suppliers are associated with the CI's diversity management training programme.</li> <li>The CI privileges relations with suppliers who do not only meet migrant representation criteria but also hold knowledge about diversity issues because</li> </ul> |
| <b>U<br/>P<br/>P<br/>E<br/>R<br/><br/>I<br/>N<br/>T<br/>E<br/>R<br/>M<br/>E<br/>D<br/>I<br/>A<br/>T<br/>E<br/><br/>L<br/>E<br/>V<br/>E<br/>L</b> | <p><b>How the CI perceives its role with regard to MCP:</b></p> <ul style="list-style-type: none"> <li>The CI sees itself as a cultural space for interaction, participation and cooperation.</li> <li>MCP/diversity policies are seen as a tool for internal change.</li> </ul> <p><b>How the implementation of MCP is tackled by the CI:</b></p> <ul style="list-style-type: none"> <li>The CI has identified inter-communal tensions and frictions which it attempts to help deal with, i.e. by enabling changes of attitudes and behaviours.</li> <li>The results of consultation processes (started to break down barriers to access and participation and to diversify programming) are fully integrated in the CI's MCP policy.</li> <li>The CI has created dedicated structures to ensure that its commitment to MCP is enacted throughout the organisation (e.g. working groups, a specialist department, interdepartmental collaboration, trustees with expertise in intercultural issues...).</li> </ul> <p><b>Funding:</b></p> <ul style="list-style-type: none"> <li>A permanent budget line (lasting a CI's whole budget period) dedicated to MCP work is in place.</li> </ul> <p><b>Evaluation:</b></p> <ul style="list-style-type: none"> <li>Evaluation is carried out at all stages: front-end evaluation (is the MCP policy/project in response to an identified need? e.g. research on local population information, consultation with local groups / local authority officers, etc.); formative (interim/remedial) evaluation; summative evaluation.</li> <li>Guidelines, standards and indicators for evaluation are in place.</li> <li>Results are shared internally and externally.</li> </ul> | <p><b>How visitors/audiences are perceived:</b></p> <ul style="list-style-type: none"> <li>The CI considers the needs, cultural preferences and aspirations of people with a migration background on an equal footing with those of autochthonous people.</li> </ul> <p><b>How visitors/audiences are identified, approached and targeted:</b></p> <ul style="list-style-type: none"> <li>The CI has developed a thorough knowledge and understanding of the local situation in terms of intercultural dynamics and immigration or integration policies, by carrying out background research and/or other activities in preparation for its MCP projects (e.g. interviews with colleagues, visitors and cultural mediators of immigrant background to investigate cultural consumption patterns of migrant communities; desk research on local migration patterns).</li> <li>The CI collects information about MCP, upon which consistent policies can be built, regularly.</li> <li>The CI promotes interaction and a new or stronger cohesion between different groups or mixed audiences (by origin, social and cultural background, age, gender, education or profession).</li> </ul> <p><b>How participation is promoted:</b></p> <ul style="list-style-type: none"> <li>The CI recognises that participants with a migration background can provide a significant contribution to the knowledge, understanding and interpretation of collections (museum objects, books...) or repertoires. (The CI will already have taken such an approach to autochthonous participants.)</li> <li>Strategies aimed at the development of relational skills and dialogic identities are in place - including the ability to question one's own points of view, the awareness of one's own multi-layered identities, an openness to individuals and groups with different cultural, ethnic, religious backgrounds.</li> </ul> | <ul style="list-style-type: none"> <li>The CI stages/exhibits artists with a migration background without bracketing them in the culture of their origin.</li> <li>The CI actively engages mixed groups drawn from the autochthonous population and a range of migrant groups/communities in the development of narratives around collections or of cultural productions and programmes.</li> <li>The CI proactively engages citizens with a migration background as a resource in order to prompt its traditional public into alternative ways of seeing the collections or cultural repertoire, as well as to initiate new knowledge systems, relationships, or interpretative communities.</li> <li>The CI attributes high importance to methodology (as opposed to content), e.g. it promotes the re-negotiation of interpretations, active engagement with objects, mutually supportive learning, emotional and sensory access, opportunities for self-representation, and the challenging of stereotypes.</li> </ul> | <ul style="list-style-type: none"> <li>CI has a growing number of strategic collaborative relationships with other organizations and networks belonging to different sectors of civil society in order to enhance MCP.</li> </ul> <p><b>Purpose of collaborations:</b></p> <ul style="list-style-type: none"> <li>To implement an internal commitment to address diversity and society</li> </ul>  | <ul style="list-style-type: none"> <li>Diversity and equality principles are integrated into the CI's recruitment procedures. Such principles can concern the specificities of job descriptions, the means of advertising jobs - public vs via networks, the composition and competence of the recruitment team etc.</li> <li>Special efforts are made to recruit people with a migration background as artists and performers.</li> <li>Diversity management is being applied.</li> </ul> | <ul style="list-style-type: none"> <li>The CI has a proactive policy of selecting members with a migration background in its board on the basis of competence.</li> <li>Leaders and other members of the board with a migration background receive equal treatment from their institution.</li> <li>Board members receive training on diversity and equality principles.</li> </ul> | <ul style="list-style-type: none"> <li>Diversity and equality data gathered from successful tenders and bidders is monitored and is used to set procurement targets.</li> </ul>  |



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|---------------------------------------|--|---|---|---|---|---|---|
| <b>LOW<br/>INTERMEDIATE<br/>LEVEL</b> | <p><b>How the CI perceives its role with regard to MCP:</b></p> <ul style="list-style-type: none"> <li>The CI endorses a dynamic understanding of culture, and incorporates socio-cultural goals.</li> <li>The CI is committed to the notion of "diversity as richness" and presents clear arguments for this commitment.</li> </ul> <p><b>How the implementation of MCP is tackled by the CI:</b></p> <ul style="list-style-type: none"> <li>Key CI documents state the importance of reaching out to visitors with a migration background as a component of its institutional mission.</li> <li>The CI has created consultation groups (e.g. advisory panels, cultural ambassadors) and opportunities for exchange between programmers and curators, representatives of migrant associations, cultural mediators and individual visitors.</li> <li>The learning from consultation processes is used to start to break down the identified barriers to access and participation (e.g. new pricing policies / opening hours, multilingual aids ...) and to diversify programming.</li> <li>The CI's commitment to promoting MCP has been entrusted to ad hoc units (e.g. education, outreach, access development).</li> </ul> <p><b>Funding:</b></p> <ul style="list-style-type: none"> <li>Resources are earmarked for MCP pilot projects (as precursors to a strategic approach).</li> </ul> <p><b>Evaluation:</b></p> <ul style="list-style-type: none"> <li>Evaluation is carried out at the end of MCP projects/programmes (summative evaluation).</li> <li>Reports are shared internally.</li> </ul> | <p><b>How visitors/audiences are perceived:</b></p> <ul style="list-style-type: none"> <li>The "second generation" of immigrants have come into the view of the CI. They are also perceived as specific groups whose specificity is to be accommodated.</li> </ul> <p><b>How visitors/audiences are identified, approached and targeted:</b></p> <ul style="list-style-type: none"> <li>Equality and diversity data is used to map the area from which potential visitors come.</li> <li>The CI occasionally carries out MCP surveys.</li> <li>The CI identifies <i>migrant groups/communities</i> and individuals as the main target groups for MCP projects; however, the CI also seeks opportunities to encourage the interaction of <i>new citizens</i> with <i>autochthonous</i> audiences.</li> </ul> <p><b>How participation is promoted:</b></p> <ul style="list-style-type: none"> <li>The CI encourages a more direct involvement of <i>migrants</i> as visitors or audiences by adjusting its cultural offer to accommodate their needs, cultural preferences and aspirations.</li> <li>In those cases where the CI encourages interaction between different groups, its main aim is to promote mutual knowledge and respect.</li> </ul> | <ul style="list-style-type: none"> <li>The CI stages/exhibits local artists/locally produced works which draw predominantly on <i>migrants'</i> cultures or the cultures of their countries of origin (migrant artists/curators etc. producing migration relevant works).</li> <li>Programmes focus on ethno-cultural traditions and popular cultures in order to promote cultural self-awareness in <i>migrant groups/communities</i> and to make <i>autochthonous audiences</i> aware of other cultures.</li> <li>The CI develops compensatory or celebratory exhibitions and events drawing on collections/repertoire that might hold particular significance for a <i>migrant group/community</i>.</li> </ul> | <ul style="list-style-type: none"> <li>The CI has a set number of strategic collaborative relationships with other organisations and networks belonging to different sectors of civil society in order to enhance MCP.</li> </ul> <p><b>Purpose of any collaborations:</b></p> <ul style="list-style-type: none"> <li>To satisfy a statutory need or to respond to pressure from government authorities to address diversity in society.</li> </ul>         | <ul style="list-style-type: none"> <li><i>Equality and diversity data</i> are collected on a regular basis and used to monitor the evolution of the CI's workforce and in order to set employment targets.</li> <li>Strategies to fulfill employment targets are in place such as discussing student intake policies with cultural training institutions or advertising jobs with partners and collaborators with a track record on diversity issues.</li> <li>Programmes for training of staff in <i>diversity management</i> are in place, covering such issues as knowledge of cultural habits, awareness of power relations, postcolonialism, structural discrimination, knowledge about the rules applying to the employment of foreign nationals.</li> <li>Staff with a <i>migration background</i> receive equal treatment.</li> </ul> | <ul style="list-style-type: none"> <li><i>Equality and diversity data</i> is used to monitor the CI's leadership and board and to set recruitment targets.</li> </ul>   | <ul style="list-style-type: none"> <li>Migrant-owned businesses are encouraged by the CI to bid for tenders.</li> </ul>             |
| <b>BASIC<br/>LEVEL</b>                | <p><b>How the CI perceives its role with regard to MCP:</b></p> <ul style="list-style-type: none"> <li>The promotion of MCP is seen as a socio-political, rather than a cultural goal. The CI faces demands from policy-makers or society.</li> </ul> <p><b>How the implementation of MCP is envisioned by the CI:</b></p> <ul style="list-style-type: none"> <li>Public statements (in speeches or promotional documents) have been made about the importance of reaching out to people with a <i>migration background</i>.</li> <li>First efforts have been made to become more familiar with the surrounding <i>communities</i> (e.g. contacts are established with local authorities, associations working with <i>migrants</i>, teachers from schools with a high percentage of pupils with a <i>migration background</i>, educators from adult education agencies, mediators working in multicultural contexts other than the cultural sector...)</li> <li>Barriers to access and participation have been identified (whether physical, economic, social, psychological or cultural).</li> </ul> <p><b>Funding:</b></p> <ul style="list-style-type: none"> <li>Resources are allocated to random MCP projects.</li> </ul> <p><b>Evaluation:</b></p> <ul style="list-style-type: none"> <li>Anecdotal evidence is gathered.</li> </ul>  | <p><b>How visitors/audiences are perceived:</b></p> <ul style="list-style-type: none"> <li>The CI perceives migrants as culturally distinct groups whose differences from the <i>autochthonous population</i> are to be accommodated.</li> </ul> <p><b>How visitors/audiences are identified, approached and targeted:</b></p> <ul style="list-style-type: none"> <li>The CI uses random opportunities or individual contacts to identify and involve <i>migrants</i> as potential audiences or visitors by approaching educational institutions such as schools.</li> <li>The CI identifies <i>migrant groups/communities</i> and individuals as the exclusive target groups for any MCP projects.</li> </ul> <p><b>How participation is promoted:</b></p> <ul style="list-style-type: none"> <li>The CI regards <i>migrants</i> as recipients/consumers of cultural productions or <i>heritage literacy</i> programmes, i.e. as passive.</li> </ul>   | <ul style="list-style-type: none"> <li>The CI stages/exhibits artists/works which <i>migrants</i> would experience in their country of origin (migrant-relevant cultural "import"), focused on traditional cultural expressions.</li> <li>The CI strives to promote the <i>heritage literacy</i> of visitors/audiences with a <i>migration background</i>, in order to help them become more familiar with the country's history, language, values and traditions.</li> </ul>   | <ul style="list-style-type: none"> <li>The CI has engaged in one-off collaborative relationships with other organizations such as schools or local (cultural, educational, social) associations in order to enhance MCP.</li> </ul> <p><b>Purpose of any collaborations:</b></p> <ul style="list-style-type: none"> <li>To respond to a perceived moral obligation to increase the diversity of its productions and its reach of the population.</li> </ul> | <ul style="list-style-type: none"> <li>The CI's stated employment policy includes that applications of people from a <i>diversity of cultural backgrounds</i> are welcome.</li> </ul>   | <ul style="list-style-type: none"> <li>Leadership positions and membership of the CI's board are legally open to foreign nationals. The CI has one or more foreign national of person with a <i>migration background</i> in a leadership position or on their board.</li> </ul> | <ul style="list-style-type: none"> <li>The CI promotes diversity and equality principles in its dealings with suppliers.</li> </ul> |