

BENCHMARK

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

Benchmarks for each level are defined in seven different areas:

1. Institutional policy and vision
2. Audience/visitor relations
3. Programme/repertoire/collections
4. Partners/collaborators for programming and profiling
5. Employees
6. Board members
7. Suppliers

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 this task studies, articles and reports were produced, as well as good practice guides; also interaction between experts to exchange opinions and criteria was fostered. This task was performed, during the second half of October 2013, by the Platform for Intercultural Europe, with support from the other partners.

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

Following this, the Platform for Intercultural Europe performed a follow-up and completion of the benchmarking tool in accordance with the inputs, suggestions, and recommendations made by the experts and partners during the Brussels workshop. The benchmarking tool and the interview questions were translated into the languages of the countries participating in the project, and a final adjustment of the benchmarking tool was carried out with the aim of having a refined version for the pilot studies in public cultural institutions. The tool has now been tested during the full project period and will in the future be published with an interactive application on this website.



	INSTITUTIONAL VISION AND POLICY	VISITORS / AUDIENCES	PROGRAMMING, REPERTOIRE, COLLECTIONS, NARRATIVE	PARTNERS / COLLABORATORS	STAFF	BOARDS, GOVERNING BODIES	SUPPLIERS
A D V A N C E D L E V E L	<p>How the CI perceives its role with regard to MCP:</p> <ul style="list-style-type: none"> 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. <p>How the implementation of MCP is tackled by the CI:</p> <ul style="list-style-type: none"> 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. 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. <p>Funding:</p> <ul style="list-style-type: none"> MCP work is supported through core funding across budget lines. <p>Evaluation:</p> <ul style="list-style-type: none"> Evaluation results are shared internally and externally. Feedback opportunities are created. Feedback is acted upon. 	<p>How visitors/audiences are perceived:</p> <ul style="list-style-type: none"> The CI works on developing cross-cultural, hybrid audiences. <p>How visitors/audiences are identified, approached and targeted:</p> <ul style="list-style-type: none"> Since MCP is no longer seen as a separate domain, targeting policies have become superfluous. <p>How participation is promoted:</p> <ul style="list-style-type: none"> The CI encourages project ownership. Participants' voices (whether migrants' or autochthonous) are included in interpretation, documentation, exhibition spaces, cultural productions. 	<ul style="list-style-type: none"> 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. The CI sees itself as a place where knowledge is not only transmitted, but co-produced. The CI creates or offers spaces of intercultural engagement. 	<ul style="list-style-type: none"> 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). <p>Purpose of collaborations:</p> <ul style="list-style-type: none"> To optimise the diversity of its productions and its reach of the population and furthermore to be active outside of its core institutional locations. 	<ul style="list-style-type: none"> The CI's workforce reflects the diversity of the country's population at all institutional levels. 	<ul style="list-style-type: none"> The composition of the CI's leadership and board reflects the diversity of the country's population. 	<ul style="list-style-type: none"> The CI's pool of suppliers is composed of businesses which apply diversity and equality principles in their employment practices. Key suppliers are associated with the CI's diversity management training programme. The CI privileges relations with suppliers who do not only meet migrant representation criteria but also hold knowledge about diversity issues because
U P P E R I N T E R M E D I A T E L E V E L	<p>How the CI perceives its role with regard to MCP:</p> <ul style="list-style-type: none"> The CI sees itself as a cultural space for interaction, participation and cooperation. MCP/diversity policies are seen as a tool for internal change. <p>How the implementation of MCP is tackled by the CI:</p> <ul style="list-style-type: none"> 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. 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. 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...). <p>Funding:</p> <ul style="list-style-type: none"> A permanent budget line (lasting a CI's whole budget period) dedicated to MCP work is in place. <p>Evaluation:</p> <ul style="list-style-type: none"> 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. Guidelines, standards and indicators for evaluation are in place. Results are shared internally and externally. 	<p>How visitors/audiences are perceived:</p> <ul style="list-style-type: none"> The CI considers the needs, cultural preferences and aspirations of people with a migration background on an equal footing with those of autochthonous people. <p>How visitors/audiences are identified, approached and targeted:</p> <ul style="list-style-type: none"> 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). The CI collects information about MCP, upon which consistent policies can be built, regularly. 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). <p>How participation is promoted:</p> <ul style="list-style-type: none"> 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.) 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. 	<ul style="list-style-type: none"> The CI stages/exhibits artists with a migration background without bracketing them in the culture of their origin. 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. 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. 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. 	<ul style="list-style-type: none"> 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. <p>Purpose of collaborations:</p> <ul style="list-style-type: none"> To implement an internal commitment to address diversity and society 	<ul style="list-style-type: none"> 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. Special efforts are made to recruit people with a migration background as artists and performers. Diversity management is being applied. 	<ul style="list-style-type: none"> The CI has a proactive policy of selecting members with a migration background in its board on the basis of competence. Leaders and other members of the board with a migration background receive equal treatment from their institution. Board members receive training on diversity and equality principles. 	<ul style="list-style-type: none"> Diversity and equality data gathered from successful tenders and bidders is monitored and is used to set procurement targets.

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