



ACCESS
ADVOCACY &
ACTIVE INCLUSION

Pathways to Increasing Diversity in the Arts and Culture Field

AAA GUIDE TO ACTIVE INCLUSION IN THE EUROPEAN ARTS AND CULTURAL SECTOR

*How to ensure the active inclusion of artists
and cultural professionals with migration
backgrounds in your organisation.*



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AAA Guide to Active Inclusion in the European Arts and Cultural Sector

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Foreword

The **AAA Guide to Active Inclusion in the European Arts and Cultural Sector** aims to improve the way that arts and cultural organisations and actors engage primarily with artists who have moved to a European country from abroad. It is a practical tool that will allow both to better engage with this underrepresented group while tapping into and benefiting from their talents as well as contributing to a more inclusive society.

The guide reflects the learnings and takeaways from study visits in Helsinki, Paris and Copenhagen that were organised in conjunction with the Erasmus Plus project, *Access, Advocacy, and Active Inclusion. Pathways to Increasing Diversity in the Arts and Culture Field* ([AAA](#)). It is also influenced by the body of knowledge acquired over years of working at the intersection of migration, mobility and the arts at the participating organisations, [IMMART](#), Denmark, Globe Art Point ([GAP](#)), Finland, and Fresh Arts Coalition Europe ([FACE](#)), France.

This accessible guide, available both online and as a downloadable pdf, is structured as follows: First, it sets out the challenges present in the arts and culture sector. It then suggests a series of strategies for inclusion - instrumental actions (with good practice cases) that any arts and culture player should consider and act upon when embarking on a journey to improve their relationships with artists and culture professionals with migration backgrounds. In the next section we set out some guiding principles to assist this journey. We then highlight the benefits of the active inclusion of all artists to organisations, the arts and culture sector and society as a whole. Lastly, we include a note on our methodology, a glossary of terms and a

resource bank with links to other useful books, guides and reports for further reading.

We invite you to read, reflect and take action by responding to and sharing the knowledge you acquire from this guide and the broader AAA project with colleagues across the sector.

Warm regards

The AAA Team

1. Challenges within and for the Arts and Culture Sector

An awareness and understanding of the challenges within the arts and culture sector is essential if long-term sustainable development is the goal.

Systemic discrimination and bias

Many artists face discrimination, tokenism, and misrepresentation, daily, which hinders their full inclusion in the cultural ecosystem. When discrimination and bias are systemic, it means that the two are, often unintentionally, rooted in procedures, routines and organisational culture. This results in unequal opportunities for already marginalized groups. Artists with a migration background face systemic discrimination, bias, prejudice based on ethnicity, nationality, linguistic or cultural background which can manifest in both subtle and overt ways – from blatant racism and exclusion in artistic programming, to unconscious bias in grant and funding decisions, for instance. The result is an unequal access to work opportunities, career development and social networks.



Taïke Dialogue Cards are a tool designed to open the concepts of cultural diversity and sustainable development as well as promote equality and sustainability in arts and culture services. They are used in face-to-face workshops and the goal is to achieve concrete changes in the organisations. The Arts Promotion Centre (Taïke) is an expert service agency for promoting the arts under the Ministry of Education and Culture.

Overcoming bias can be challenging, as it calls for long-term intercultural exchange and understanding which some people acquire during their work-life course. The good news is that strategies can be learned. The key for the cultural field is to remain systematically open to not only engaging in cultural exchange and international collaborations but also learning from them, and when necessary, adopting anti-racist and anti-discriminatory practices and policies

Language and communication

Language barriers may present a significant obstacle for artists that recently relocated, when trying to integrate into the local arts scene. Limited proficiency in the national language can impede the ability to network, collaborate, and participate in professional life. Language is also inextricably intertwined with culture. As such, even when the national language is used, misunderstandings and miscommunications may arise. Language barriers impact artists' and cultural workers' ability to effectively communicate and thus promote their work and engage with audiences.

LUCKAN INTEGRATION

Luckan is a Finnish-Swedish information and cultural center offers the public a wide range of citizen services and activities in cooperation with other language and cultural groups, locally, regionally and nationally. Luckan Integration provides free professional guidance for those navigating life in Swedish-speaking Finland, including providing numerous language cafés across the country for residents and citizens who would like to learn Swedish.

To mitigate these challenges, organisations should strive to provide information in different languages and/or support artists and cultural workers in accessing translation, proofreading services, and language courses that incorporate teachings on local culture.

Social and economic

Competition for securing funding, grants, and employment in the arts sector is high. As such, many artists face social and economic challenges that affect their ability to sustain their artistic practice. For artists and cultural workers who are not born and raised in the region, lack of access to social networks and community support is common and puts them at a further disadvantage in this area, which not only leads to isolation and loneliness, it also severely restricts their ability to find work – a process which is further impeded by the aforementioned systemic discrimination and language barriers.



Zad: Miles for Connection provides financial support to promote mobility and communication for artists from the Arab region residing in Europe. Through grants and running different programs, Zad supports its target group in developing their artistic and professional path in collaboration with their peers. It also assists artists in reaching and engaging with different types of audiences thus enhancing their contributions to public life within the cities and countries in which they reside and work.

Establishing or providing access to social networks, scholarships, grants, and financial aid that specifically target artists with migration backgrounds can help alleviate these financial barriers and provide resources that all artists need in order to work and thrive.

Legal and administrative

Navigating legal and administrative hurdles is a significant challenge for artists with a migration background. Issues related to visas, immigration regulations, work permits, and residency requirements are often complex and burdensome. Artists in exile, at risk, displaced as well as those holding non-EU passports face additional complications in securing legal status and employment. Furthermore, taxation laws may impose additional financial constraints. Cultural institutions and support agencies play a crucial role in providing guidance and assistance with these legal and administrative processes.



Avant-Garde Lawyers (AGL) is a global network of art law and free speech lawyers dedicated to safeguarding artists' rights to create without restraint. Recognizing the pivotal role artists play in public interest and societal debate, AGL acts as cultural rights defenders, bridging the gap between artists and legal professionals. They offer clarity, solutions, and a compassionate approach to legal challenges, communicating in the artists' own language. AGL addresses complex legal issues and navigates international frameworks to protect creators' rights across various disciplines. Collaborating with large law firms and networks of experts, AGL conducts initial case analyses, devises legal strategies, identifies support, and oversees the execution of legal processes from start to finish.

Sharing knowledge on how to access information and resources at such institutions, and/or adapting existing agencies and institutions to take an intersectional approach to their constituents would assist artists and cultural workers with migration backgrounds in dealing with legal and administrative challenges.

Limited opportunities and resources

The challenges outlined in the previous sections may be summarized as creating an environment where artists and cultural workers with migration backgrounds have far poorer access to opportunities and resources within the arts and culture sector. Without a network, they have limited access to information, to other networks, and often a poor understanding of local systems which are crucial for their personal and professional growth. In addition, significant challenges can be faced in gaining access to artistic programmes at venues and festivals because gatekeepers – curators, artistic directors, and other decision-makers – often operate within established networks and are often guided by ingrained habits, limitations, and unconscious bias. As a result, many artists frequently struggle to connect with key figures in the industry, further limiting their opportunities for visibility and participation.



The Culture for All Service promotes cultural services that are inclusive, equitable and take diverse audiences and art professionals into account. They offer information and tools for workers in the cultural field to improve accessibility and knowledge of diversity.



Globe Art Point The core mission of GAP is advocating cultural equity, diversity and inclusion in the arts and cultural sector in Finland. GAP also serves as an information centre and meeting point for artists, cultural workers and arts and cultural institutions in Finland.

As well as applying the new knowledge to the organisations in which we work, we have a responsibility to share knowledge both up and down the value chain, in a sustainable manner so that organizational, and structural change may happen over time.

2. Strategies for Inclusion Across the Value Chain

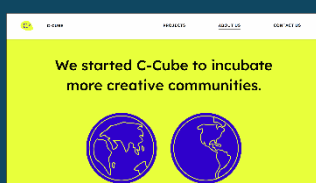
The present strategies raise awareness of possible solutions to the challenges facing the sector and guide actors in making good choices for future development.

Access to education and professional development

- ❑ **Capacity building:** Offer basic education, lifelong learning, workshops, masterclasses, peer-to-peer exchanges
- ❑ **Flexible curricula:** Tailor courses and workshops to consider a diversity of backgrounds among the target group
- ❑ **Mentorship programs:** Mentors can provide guidance and support for artist and cultural workers' educational and professional journeys

The importance of basic education, lifelong learning, workshops, masterclasses, and peer-to-peer exchanges for all artists cannot be overstated. By providing courses and workshops designed to meet the specific needs and interests along with alternative pathways to degree completion, artists' diverse experiences are acknowledged and valued which improves mental health.

Mentorship programs play a crucial role in providing artists with migration backgrounds the guidance and encouragement they need. By pairing them with experienced mentors who can offer valuable advice and support, these artists are better equipped to navigate their educational and professional journeys successfully. Critical to the aforementioned is to create flexible curricula and programs that consider the diversity of experiences and backgrounds of all artists and cultural workers in an effort to optimize the learning experience.



C3 – Creative Connections Collective empowers creatives of all nationalities in Denmark and abroad to pursue their professional projects. This international organisation is an incubator, where artists and creatives can kickstart their personal visions. As well as their foundational **C-Cube**

Podcast, C3 runs four programs: **ReGen** is a training program for aspiring cultural and artistic entrepreneurs to build their business, and be sustainable; **Aarhus Soup** is a crowdfunding dinner and educational platform for local change-makers to grow and involve their communities further; **Embassy Aarhus** is a residency programme so far hosted three residencies with artists from Egypt, Spain, Georgia, Denmark and Germany; **Training** provides peer-to-peer multicultural learning activities.

Access to knowledge and information

- ☐ **Resources:** Provide access to literature, archives, documentation, and guidance in multiple languages
- ☐ **Personalized guidance:** Expand opportunities for one-on-one conversations and dialogue

Access to knowledge and information is essential for all artists, at the local, national and global level. Providing resources such as literature, archives, documentation, and guidance in multiple languages can help artists and cultural workers with migration backgrounds navigate the local cultural landscape, explore artistic practices, and discover possibilities for further mobility.

Personalized guidance through one-on-one conversations can be particularly valuable. These interactions allow artists to ask questions, seek advice, and gain insights into the local arts scene. Cultural institutions can offer mentorship programs, advisory services, and informational workshops to support artists in their professional development.

Digital platforms and online resources also play a crucial role in providing access to knowledge and information. Creating comprehensive databases, online libraries, and resource hubs can help artists stay informed about opportunities, funding, and best practices in the arts sector.



Numeridance offers an extensive collection of dance-related videos and contextual materials to deepen understanding of the world of dance. This digital platform provides artists with access to a wealth of information, including performances, interviews, and educational content. By making these resources available online, Numeridance helps artists with a migration background stay connected to the global dance community and continue their professional growth.

Access to creation

- ❑ **Time and space:** Provide access to non-output-oriented programs like residencies, mobility experiences, and masterclasses to foster creativity.
- ❑ **Targeted opportunities:** Request applications from applicants who are typically marginalized when advertising open calls and opportunities.

All artists require access to time and space to research and develop their practice through non-output-oriented programs. These may include residencies, mobility experiences, attendance at cultural events, exchanges with peers, or participation in masterclasses. Such opportunities are essential for fostering their creativity and supporting the preparation of artistic productions, regardless of their discipline.

Due to the limited availability of opportunities that would consider their specific circumstances and needs, artists and cultural workers with a migration background need to be intentionally targeted. For instance, open calls could be specifically targeted at a particular group such as a specific diaspora; opportunities could clearly state that applicants with a variety of backgrounds are especially encouraged to apply.



Cité Internationale des Arts is an artists' residency located in the heart of Paris, offering a space for artists to develop creative or research projects across all disciplines. For periods ranging from two months to a year, the Cité Internationale des Arts provides artists with an environment that fosters creativity and encourages interactions with cultural professionals. Residents receive tailored support from the Cité team, ensuring they have the resources and guidance needed to pursue their work.

Art Hub

AHC – Art Hub Copenhagen is dedicated to facilitating and accelerating artistic development and knowledge production through residencies, research programmes, public events and partnerships. AHC takes part in interdisciplinary collaborations and partnerships at the local, national and international level, with an aim to bringing different people and institutions together and fostering engaging exchanges with the public through exhibitions, events, critical discourse and knowledge sharing. AHC supports both emerging and established artists, curators and writers in developing and positioning their practice, research and professional network, thereby strengthening the contemporary art scene at large.

Access to production

- ☐ **Means and spaces:** Provide (access to) production residencies and co-production resources.
- ☐ **Explicit announcements:** Be explicit when announcing opportunities that are encouraging artists who are typically marginalized to apply

Just as with access to the creative process, artists also require the means and spaces to develop their artistic projects, whether through production residencies or by accessing co-production resources. Given the scarcity of such opportunities, it is crucial to ensure that they are made available to *all* artists using explicit language in outward communications, for instance by stating that a particular marginalized group are encouraged to apply.



Udviklingsplatformen (The Development Platform for Performing Arts), plays a pivotal role in promoting independent performing arts both within Denmark and internationally. Udviklingsplatformen supports artistic growth by offering critical feedback and facilitating knowledge-sharing through a range of programmes, actively contributing to a dynamic and thriving performing arts community.



On the Move provides free information on cultural mobility that is clear and up-to-date. They source open calls for their website, maintain a collection of more than 60 funding guides, and point to external guidance on specialist topics like visa and tax law. The organisation publishes thematic reports and publications, undertakes research, and designs professional development programmes for artists and organisations.

Access to presentation

- ❑ **Improve representation:** Widen the range of profiles of artists and cultural workers within your organisation
- ❑ **Advertise in different fora:** Widen the scope of advertisement of opportunities and positions to reach artists with migration backgrounds

It is widely recognised that diverse representation in artistic programming is not only important but essential. A more inclusive approach actively seeks to engage and promote the work of artists with a migration background, offering them the platform and exposure they need to thrive. By broadening the scope of programmes, curators and organisers can enrich the cultural landscape and ensure that the voices and experiences of these artists are heard and valued. Lastly, as with other strategies for inclusion, access to presentation is improved by advertising opportunities in a wider range of for a than usual, e.g., on English or Arabic language sites and media.

OFFICE NATIONAL DE DIFFUSION ARTISTIQUE

Onda, the French National Office for Artistic Dissemination, promotes the circulation of contemporary performing arts through information, expertise, networking, financial support and observations. It aims to promote contemporary performing arts across France by connecting professionals with innovative performances both domestically and internationally. Onda provides financial support to French venues and festivals to facilitate the circulation of productions, with a preference for shows shared between multiple venues or projects that extend touring opportunities. The organization fosters collaboration between French and international professionals through participation in global performing arts networks and events, offering advice on touring and programming. Additionally, Onda contributes to transnational discussions on sector developments and emerging practices by leading and participating in European cooperation projects. The organization's artistic advisers actively mediate and expand the horizons of performing arts presenters, encouraging exposure to works by artists from diverse backgrounds, including those with disabilities and migration backgrounds.

Access to outreach and engagement

- ☐ **Dialogue and collaboration:** Provide opportunities for deeper engagement with the arts and cultural community
- ☐ **Mediation and communication:** Invest in translation services and re-consider engagement strategies

Outreach and engagement initiatives should consider creating platforms for dialogue and collaboration. This may include organizing community events, workshops, and discussions that bring together artists, cultural professionals, and the public. Such initiatives promote mutual understanding and appreciation of diverse cultural expressions.

Investing in mediation, communication, and translation services is crucial for fostering genuine connections between local artists – those who have moved to as well as those who are born in the country – and their audiences. These services help bridge cultural gaps and break down language barriers, ensuring that the artists' messages are accurately conveyed and understood.



IMMART (International Migration Meets the Arts) is a migrant-led arts organization and artist network. Many of their events explore the relationship between art, mobility, and migration, and all of them promote intercultural dialogue. While the target group is artists who have moved from abroad to the destination country, IMMART events provide a space for *all* artists to showcase their work, engage with audiences, and participate in discussions on experiences and challenges. By fostering a supportive and inclusive environment, IMMART helps to amplify the voices of artists with migration backgrounds and facilitate meaningful connections.

Build capacity among gatekeepers

- ❑ **Critical self-awareness:** Critically appraise your own and your organisations' practices
- ❑ **Get your house in order:** Be the change you want to see in the arts and culture scene
- ❑ **Educate on key concepts:** Provide training opportunities for leaders and staff in key areas such as unconscious bias, intersectionality and universal design
- ❑ **Provide access to remedy:** Ensure there is a grievance system in place for artists and cultural workers to express their concerns and desires without fear of repercussion

To enhance the inclusion of artists with migration backgrounds, it is essential to equip funders, leaders and decision-makers in the arts and cultural sector with the necessary skills to reassess existing structures. We propose a two-pronged approach.

Firstly, it is generally good practice to have an awareness of one's own cultural context and personal biases, and this self-awareness is particularly important when assessments by power-holders hinge on subjective criteria such as "gut instinct," "aesthetic judgement," or other ambiguous measures. To foster this awareness, leverage online tools and participate in training programs specifically designed to help us scrutinize our biases and cultural assumptions, and which address key concepts such as intersectionality and universal design.

Secondly, it must be acknowledged that training alone does not eliminate prejudice or effectively address the systemic discrimination that exists within institutional, organisational, or political frameworks. Mitigating cultural bias is a process – long-term active engagement and collaboration with individuals from the communities relevant to the works being evaluated is also necessary. Training programs tailored for decision-makers and gatekeepers must therefore prioritize collaborative engagement and ensure that different perspectives are meaningfully incorporated.

Lastly, providing access to remedy means establishing a grievance system where artists and cultural workers can safely express concerns without fear of retaliation. This system should be transparent, accessible, and fair, offering clear procedures and timelines. Having such a system in place ensures that grievances are addressed promptly and equitably. Regular updates and feedback mechanisms help improve the process continuously. By implementing such a system, organizations can foster a supportive environment where all voices are heard and respected.



#StopHatredNow is an intercultural and anti-racist week-long platform organised once a year in collaboration with several art and intercultural organisations. The platform strives to create discourse and offers tools to create a more inclusive, diverse, and feminist art field. It is aimed at individual artists, cultural influencers, and institutions of art and culture, but anyone interested in the topics is welcome. The events are held in English or Finnish, accessible free of charge.



Human Library is a learning platform (with engagement at high school, further education, medical training and civic engagement) to better our understanding of diversity to help create more inclusive and cohesive communities across cultural, religious, social and ethnic differences. The Human Library operates globally and offers diversity, equity and inclusion training for companies that wish to better incorporate social understanding within their workforce, as well as grow their cultural awareness for deeper partnerships with clients.

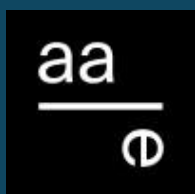


Diversity Agents are a network of art and culture professionals who have completed a training course learning about principles of diversity, equity, integration and belonging. These professionals have multicultural backgrounds, strategic diversity skills as well as knowledge and experience of the work ethic in Finland. The latest project of Diversity Agents was funded by the Ministry of Education and Culture to provide cultural diversity trainings and workshops for the Finnish municipality workers and other major institutions in Finland free of charge.

Special focus on displaced arts and cultural workers

- ❑ **Unique Challenges:** Individuals may be dealing with trauma, stress, worry or suffering loss which requires particular psycho-social support.
- ❑ **Specific Training:** Cultural stakeholders need training to address the complex issues faced by displaced artists.

Similar to many other artists with migration backgrounds (particularly non-EU migrants in the European context), in addition to isolation and lack of social support, displaced artists face legal and administrative hurdles such as obtaining visas, work permits, and residency status. Navigating these processes can be complex and time-consuming, adding to the stress and uncertainty of their situation. Their situation differs intensely however when we consider that they may also be experiencing trauma, extreme stress, loss all of which require particular psycho-social support that may or may not be available.



Atelier des artistes en exil supports artists in exile by providing workspaces, connecting them with culture professionals, and offering resources to rebuild their artistic practice. The atelier offers tailored support to help artists navigate legal and administrative challenges, access funding opportunities, and connect with local networks. By providing a safe and supportive environment, the atelier helps displaced artists continue their creative work and integrate into their new communities.



Since 2017, the **PAUSE** programme at Collège de France provides exiled scientists and artists with a safe haven to continue their work. It hosts individuals for extended periods, helping them integrate, pursue their research or artistic endeavors, and aims to ensure their families' safety. PAUSE safeguards knowledge and fostering critical thinking, free expression, and peaceful dissent. It also co-funds institutions that host exiled professionals, and assists beneficiaries in finding suitable host institutions and accessing necessary services. The programme also helps participants secure long-term employment, build networks, and transition to new careers. Advocating for academic and artistic freedoms, PAUSE collaborates with similar international programmes and stakeholders

Advocate for change

- ❑ **Engage in political advocacy:** Initiate advocacy initiatives locally, nationally and internationally
- ❑ **Advocacy through action:** Start by making changes to existing practices that have negative consequences

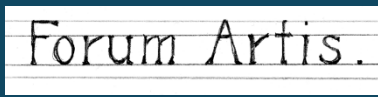
Advocating for the inclusion of artists with migration backgrounds is vital. At the national level, advocacy initiatives could include lobbying for policy changes that support funding programs specifically aimed at artists with migration backgrounds, as well as establishing national grants that prioritise diversity in cultural projects.

On a European scale, initiatives might involve collaboration between various cultural institutions to create joint platforms that showcase the work of artists with migration backgrounds, or the implementation of European-wide campaigns aimed at raising awareness about the challenges faced by these artists, while promoting their contributions to the cultural heritage of Europe. Such efforts not only highlight the importance of inclusion but also pave the way for systemic changes that ensure lasting impact.

Advocacy can also happen through action. Recognizing and validating the qualifications and artistic credentials of foreign-born artists, for example, is crucial for their integration into new cultural contexts and for expanding their opportunities.

This can be achieved by fostering engagement with artistic and creative education ecosystems through international collaborations and the creation of expert evaluation panels (comprising artists, curators, and educators) that assess based on artistic merit, professional experience, and educational background.

The evaluation process must be culturally sensitive, considering the context of production, consumption, and documentation. A streamlined policy is needed to ensure that foreign-born artists are on an equal level with local artists, promoting collaboration and mutual support.



Forum Artis is the national cooperative body for Finnish artists' associations. Its primary objectives are to advance the interests of its member societies, promote collaboration across different artistic disciplines, and support the social and professional well-being of its members. Established in 1950, the organisation adopted its by-laws in the following year and became a registered association in 1962.



CIPAC (Federation of Contemporary Art Professionals) supports contemporary artists by providing resources, training, and advocacy. CIPAC brings together professionals and institutions involved in the production, dissemination, and mediation of contemporary art. It works to influence the political, social, and economic organisation of the art sector, by engaging in continuous dialogue with organisations representing artists and public decision-makers, and bringing the expertise of professionals to the forefront of discussions on regulatory and societal developments that affect the sector.

3. Guiding Principles for Active Inclusion

Here are some points to consider when attempting to enhance inclusion in everyday work - they relate to developing opportunities, to living the values we espouse, and to dealing with common misunderstandings.

Develop an opportunity mindset

Interpreting the creation of opportunities can vary, but once we cultivate an 'opportunity mindset', we begin to uncover more and more possibilities. We should ask ourselves:

- ☐ Are there individuals with migration backgrounds we already know whom we could support or uplift?
- ☐ Do we attend events where performers or speakers have migration backgrounds? Do we try to broaden our network whenever possible?
- ☐ When hiring interns, staff, or freelancers, what backgrounds do they typically come from? Could we increase the diversity here?
- ☐ What criteria do we have for recruiting and selecting in general? Are they all necessary? Who might we be excluding? Could we simplify the application process to encourage a wider diversity of candidates?
- ☐ Is there something we cannot achieve alone, but might accomplish by collaborating with others? There might be an unexpected partner willing to join forces.
- ☐ How can we contribute to increasing the representation of people with migration backgrounds? Can we promote diverse repertoires or invite guest artists with different profiles?

Live the values we espouse

Be prepared to be uncomfortable – the road to active inclusion is not easy and it is not straightforward. Mistakes will be made, and misunderstandings will happen. It is therefore important to cultivate a culture that accepts human error as inevitable. Every mistake presents a learning opportunity. Here are some suggestions for embarking on the inclusion journey:

- ☐ **Embrace flexibility:** inclusion is a continuous learning journey without a universal solution. It requires genuine engagement with individuals with migration backgrounds, acknowledging their unique feelings, needs, and perspectives. Knowing one person's story does not mean we understand them all.
- ☐ **Practice compassion:** people are at different stages of their inclusion journey. It can be frustrating when others do not share the same understanding and inadvertently slow progress. However, shouting and criticizing are not effective strategies for persuasion. Instead, approach others with compassion, take the time to talk, and actively listen to understand the sentiments underlying their words. Meeting people where they are and ensuring they feel heard is far more productive than labelling them as resistant or arguing with them.
- ☐ **Show vulnerability:** we are not expected to know everything. Admitting our mistakes and sharing our concerns is perfectly acceptable. We do not need to always maintain a facade of strength. It is important to rely on those around us and be honest about our experiences.
- ☐ **Forge your own path:** While the guidance offered here is broadly applicable, everyone starts from a unique position, influenced by their sector, actions, and interactions with diverse people. Applying these principles requires introspection—understanding ourselves, our backgrounds, privileges, unconscious biases, and our capacity to effect change. This is profoundly personal work.

Understand and correct misunderstandings/mistakes

Grasping the true essence of inclusivity can be complex, and misunderstandings can easily lead us astray if we are not vigilant. Consider the following scenarios:



"We know what artists and culture professionals with migration backgrounds need."

The fundamental flaw here lies in the assumption that we fully understand the perspectives of others, and even our own, more than we actually do. The concept of "putting oneself in another's shoes" suggests that we can comprehend another person's thoughts and feelings based solely on our own existing knowledge. However, if our initial understanding of someone is flawed, simply imagining their perspective will not make our judgement any more accurate.

To genuinely understand someone else's perspective, one must either be that person or hear their thoughts and feelings directly from them. It is not possible to accurately represent another person's needs, opinions, or reactions indirectly and irrespective of time and space. The person must be present to express themselves, and active listening is required. An opportunity to participate in a psychologically safe and inclusive empathetic environment where they can openly share their views and needs are a prerequisite.



"How many artists with a migration background do we need in our program (or project/jury etc.)?"

The notion that simply adding a certain number of individuals with different ethnic and cultural backgrounds to a program/project/jury will suffice is misguided. It is essential to avoid categorizing the world into "normal" people and "diverse" people. **Diversity is not a characteristic of individuals but rather a quality of a group as a whole.** No formula or quota can magically resolve a lack of diversity within a group. There is no quick fix or insurance policy that will allow you to bypass the intricate, often uncomfortable realities that accompany true inclusivity. Simply

recruiting individuals based on a single characteristic amounts to tokenism not inclusion.

Research has shown that approaching diversity in this manner—treating it as a numbers game—can have negative consequences. Being the sole representative, or one of a very few, within a group can be a challenging experience, especially for ethnic and cultural minorities. Being in a token position often brings heightened visibility, which can lead to increased pressure to perform and concern about making mistakes due to the closer scrutiny of actions. This visibility, combined with being part of a minority, can result in feelings of isolation and a sense of disconnection from the larger group. In addition, it is well recognized that the benefits of diversity do not come around without active and mindful efforts at active inclusion.



“We have a lot of artists with migration backgrounds at our event. They can teach everyone about diversity”

Take care with this approach. By focusing solely on diversity as their defining characteristic and topic, you risk overlooking the fact that diversity is a broad issue, integral to every subject or theme you address. This kind of tokenism does not foster genuine change within a sector; it merely gives the appearance of engaging with diversity issues. In addition, living an experience does not equate to being able to educate others on that experience in a professional setting.

While it is perfectly viable to include a panel on diversity and inclusion, this should not be the sole platform where individuals with migration backgrounds are visible. Additionally, it should not be presumed that a person with a migration background will be eager to discuss this subject. It might interest them, but it might not. Therefore, it is crucial to ask the person before assuming their participation, and genuinely listen to and accept their responses without bias or judgement.

Measure the success and impact of active inclusion

To create sustainable systemic change in the arts and culture sector, it is crucial to monitor and evaluate progress over time. Global minimum standards for responsible business conduct (the [United Nations Guiding Principles for Business and Human Rights](#) together with the [OECD Guidelines for Multinational Enterprises](#)) exist and may be applied by arts and cultural institutions.

By using comprehensive metrics to track change, cultural organizations can gain valuable insights into the effectiveness of their active inclusion initiatives, enabling them to make informed adjustments and continue enriching the artistic landscape.

GLOBAL CSR

GLOBAL CSR is an international consultancy firm which can assist you with respecting global principles for social, environmental, and economic sustainability. They call it the **"Principles-Based Approach to CSR"**. With more than 25 years of pioneering experience in the field, GLOBAL CSR leverages best practices in CSR consultancy, and offers their web tool for monitoring due diligence for free for NGOs.

cupore

cupore is a leading authority in cultural policy research, dedicated to producing and disseminating research data, studies, and evaluations that inform decision-making and support civil society. cupore's work encompasses research, surveys, assessments, and forecasts within the realm of cultural policy. In addition to its research activities, cupore's staff hold various expert roles in cultural policy, contributing their knowledge both independently and in collaboration with decision-makers in the cultural sector, as well as with the academic community, universities, and research institutes.

Some key areas that warrant special attention include:

1. Representation

- Track the number of artists with migration backgrounds showcased in exhibitions, performances, or programming over time.
- Aim for a specific percentage increase in representation each year.

2. Audience Engagement

- Measure audience demographics; collect feedback through surveys and attendance records.
- Gauge the effectiveness of initiatives by tracking the diversity among the audience at events.

3. Collaboration and Partnerships

- Assess the number and quality of collaborations between artists with migration backgrounds and established cultural institutions.
- Document joint projects, mentorship programs, or co-curated exhibitions highlighting these artists' contributions when appropriate and with the artists' consent.

4. Funding and Resource Allocation

- Examine the distribution of grants and resources dedicated to initiatives supporting artists with migration backgrounds.
- Metrics could include the total amount of funding awarded or the number of specific programs established.

5. Skill Development and Opportunities

- Track participation rates in training, workshops, or professional development programs designed for these artists.
- Assess successful outcomes through follow-up surveys exploring artists' career progression after participation.

6. Cultural Impact and Feedback

- Gather qualitative feedback from artists and communities about their experiences.
- Conduct interviews or focus groups to explore personal stories and cultural relevance.

7. Long-term Engagement

- Monitor the sustained involvement of artists with migration backgrounds within cultural organizations.
- Track how many artists return for future projects or remain engaged over time.

8. Community Building and Network Expansion

- Track the growth of networks among artists with migration backgrounds, such as the formation of collectives or associations.
- Highlight the creation of supportive environments and collaborative opportunities.

4. The Benefits of Active Inclusion in the Arts and Cultural Sector

Active inclusion promotes social cohesion, amplifies diverse voices, challenges prevailing narratives and encourages cross-cultural dialogue, all of which lead to a more equitable and representative arts and culture sector.

Benefits to artists and organisations

Empowerment

Artists with a migration background often navigate complex paradoxes in their professional lives. They seek recognition for their artistic talents while avoiding being reduced to their migration background. This duality can be challenging, as they strive to be seen as artists first and foremost, without their identity overshadowing their work. When artists are actively included, their unique perspectives and experiences enrich the cultural ecosystem and bring personal benefits too – it fosters a sense of belonging and validates their contributions to the cultural landscape, which is often incredibly empowering.

Representation

Historically, the contributions of foreign or international artists have often been overlooked or misrepresented. This has perpetuated stereotypes and reinforced power imbalances. By incorporating artists with a diverse backgrounds into the cultural ecosystem, we can provide a richer tapestry of perspectives, experiences, and narratives. Representation in the cultural sector is a positive signal that counteracts cultural segregation and the fear of expressing their culture.

Collaboration and Resilience

For both organizations and artists, international cooperation offers the exchange of ideas, shared expertise, and the development of strategies that strengthen organizational resilience. This collaboration opens up more opportunities for artistic creation and promotes a more inclusive and diverse cultural sector.

International Cooperation

Digital engagement is beneficial in promoting and making international cooperation accessible. This can be vital for smaller organizations, as cultural exchange with similar organizations abroad offers diverse perspectives. Collaboration across borders helps organizations expand their range, access shared networks, and offer innovative programming. International cooperation can improve the status of smaller organizations and allow them to promote artists with migration

backgrounds more effectively on the global scene. This collaboration provides access to experts, shared expertise, and the development of strategies that strengthen organizational resilience and open up more opportunities for artistic creation.

Community Engagement

Diverse networks and digital platforms foster new strategies for community engagement. These platforms can be used to promote artists, their work, and their collaborations with one another. This engagement can include online exhibitions and performances, as well as social media campaigns that promote, educate, and give visibility to artists, organizations, and their work.

Digital Engagement

Exploring untapped areas of digital engagement is crucial for audience development. Social media campaigns, online exhibitions, and interactive strategies can help to promote artists and their work. This digital engagement can also foster collaboration and engagement with diverse communities, promoting inclusivity and understanding.

Cultural Resonance

Many, but importantly not all, artists create art that resonates with people who either share the same cultural background or share other aspects of identity that manifest and are recognizable in the work. This artistic production provides an opportunity for communities to engage with, consume, and perform their culture and identity. It aligns with the Declaration on the Rights of Persons Belonging to National or Ethnic, Religious and Linguistic Minorities of 1992, which guarantees the right of cultural and other minorities to maintain their identity. These artists may use their work to reclaim narratives, challenge oppressive systems, and celebrate their identities and cultural heritage.

Benefits to the arts and culture sector

Audience Development

By engaging with art that reflects diverse perspectives, institutions can attract new audiences and introduce established audiences to new ideas and ways of thinking. This exposure to a culturally diverse art scene broadens our understanding of the world and encourages us to question our beliefs and assumptions. Engaging artists and cultural workers with a cross-section of different backgrounds ensures access to diverse formal and informal networks. This fosters new strategies for community engagement through collaborative projects, workshops, classes, cultural events, and festivals. Digital platforms can be used for audience engagement through interactive strategies, promoting artists, their work, and their collaborations.

Innovation

Aside from the phenomenon that the challenges faced by marginalized artists often inspire innovative forms of expression, it is well documented that innovation and creativity thrive in diversity. The unique experiences of artists with different heritage and life experiences are crucial for pushing artistic boundaries. When artists with different cultural backgrounds collaborate, they bring with them a wealth of perspectives, ideas, and approaches and offer opportunities for growth and learning. This blend of diverse influences fosters a rich creative environment, feeds the innovation process, results in the emergence of new art forms, techniques, and aesthetics and ultimately leads to a more vibrant and dynamic art scene.

Benefits to society

By actively promoting the inclusion of marginalized groups, we challenge societal norms and can challenge stereotypes and dismantle harmful biases. This inclusion can break down barriers and build bridges between different cultural groups, promoting a more inclusive society that values and celebrates diversity.

Broaden Perspectives

An inclusive art scene that features artists with a migration background can highlight both the struggles and triumphs of immigrant communities. Engaging with these perspectives broadens our understanding of the world and encourages us to question our beliefs and assumptions and encourages a more comprehensive portrayal of the human experience. This helps to break down cultural barriers and promotes understanding and empathy among different communities.

Reflect Demographic Trends

Engaging artists and cultural workers with migration backgrounds can help address demographic challenges and build a diverse cultural sector that reflects the changing demographics of the population. The EU member states regard migration and integration as one of the most pressing demographic challenges in the region.

According to the [World Migration Report 2024](#), nearly 87 million international migrants were living in Europe in 2020, marking a 16% increase from 75 million in 2015. Of the 2020 total, over half (44 million) were born in Europe but had moved to other parts of the region, up from 38 million in 2015. Meanwhile, the number of non-European migrants in Europe reached over 40 million in 2020.

Affect Social Change

Art has the power to spark social change and challenge the status quo. By incorporating the voices and perspectives of artists with a migration background, art can stimulate meaningful conversations about equality, justice, and inclusion. It allows us to examine social issues from multiple viewpoints, fostering empathy and understanding among a wider range of audiences.

Social Responsibility

Promoting and including artists with different cultural, linguistic and ethnic backgrounds not only enhances social impact but also improves brand recognition for organizations. By showcasing diverse perspectives and fostering inclusivity, organizations build a positive reputation and attract new audiences and interest. This can lead to increased support and funding opportunities, and the further empowerment of artists with a migration background.

5. Appendices

1. Methodology
2. Glossary of Terms
3. Resource Bank
4. Acknowledgements
5. About the AAA Project

1. Methodology

This publication is based on knowledge gathered through triangulation in the context of an Erasmus Plus project AAA. Triangulation, which may loosely be defined as employing and mixing methods and approaches to achieve multiple perspectives on a specific phenomenon, is often used by researchers and investigators to ensure robustness and actively work against biases in producing knowledge. In this section we describe our methods and approaches to data collection and the writing process.

Method Triangulation

Delegations from the participating organisations visited several of the institutions referenced as good case examples during study visits in Paris (FR), Helsinki (FI) and Copenhagen (DK) in 2023 and 2024.

Information about the institutions was shared with participants prior to the trips. Onsite, we conducted focus group sessions with leaders and staff at the organisations' premises where we were able to enquire into their methods and experiences in the field. We also employed observation as a tool taking note of both what was said and not said during interactions and noting who was present in the room.

Investigator Triangulation

For each study visit, the participating organisations sent delegations consisting of different members of their organisations, including board members, volunteers, member artists and member of the secretariats.

All 18 individuals – three men and fifteen women; 15 different nationalities from Northern and Southern Europe, West and South Asia, and South America; all residing in France, Denmark, Finland and Belgium at the time of the study – completed a feedback questionnaire upon completion of the study visit.

The collective experience of working in the arts and culture sectors not only in Europe and beyond amounts to several decades and dates back to the 1980s. As such the authors possess a wealth of diverse knowledge, professional and lived experience of the arts and culture sector in Europe and have extremely broad networks globally. Our collective knowledge both facilitated deeper lines of enquiry during the study visits and benefited the guide in terms of content and structure.

Data Source Triangulation

In the writing of this guide, the authors drew on their field notes from the study visits, the feedback forms completed by the participants of the study visits, our collective historical knowledge and perspectives, and secondary sources such as policy briefs, books, and guides many of which are publicly available (these and other useful resources are listed in the Resource Bank in Appendix 2).

The Writing Process

The partners in the project agreed there should be different versions of this guide produced. To begin with, there should be a “long version” of the guide produced by the partner who was the lead for this part of the AAA project (FACE) and that it should be written with a free hand and included footnotes, direct citations and references. This version would then be heavily edited and adapted to ensure easier access and readability while still including and acknowledging the secondary sources (in the Resource Bank).

During the editing process, undertaken by IMMART, AI (CoPilot) was used to identify repetition and assist with achieving a coherent structure. IMMART also obtained feedback from on the content from G.A.P. as well as volunteers who work in other industries in the field of DEIBA in order to get an “outsider” perspective on the language and content.

2. Glossary of Terms

The topic of migration is presently being debated within various political, social, and cultural spheres. As a term, it is occasionally ambiguous and often contentious. This glossary is derived from "The Inclusion of Migrants and Refugees: The Role of Cultural Organisations" by Maria Vlachou, among other resources and includes terms used in this guide and more. We encourage you to discuss these terms within your organisation, with your co-workers and users, and exchange experiences or examples. This process is a way of collectively investigating biases and assumptions in relation to access.

- **Acculturation programs:** Structured initiatives designed to help individuals from different cultural backgrounds adapt to a new cultural environment while respecting the individual's original cultural identity. Key components often include language courses, cultural orientation sessions, mentorship opportunities, and community integration activities.
- **Active Inclusion:** The method of purposely forming an atmosphere where every person, irrespective of their background, feels heard, appreciated, respected and has equal access to opportunities. It also includes the active and intentional removal of barriers that impede social participation.
- **Arts and culture sector:** The extensive ground that includes organizations, institutions, and people involved in forming, encouraging, protecting and gatekeeping art and culture.
- **Assimilation:** The complete adoption of the culture of the host country, leading to the relinquishment of one's original identity. This concept can be contrasted with hybridity, integration, interculturality, and transculturality.
- **Audience development:** Making strategies to attract, educate, and retain audiences with different backgrounds and protected characteristics at cultural events and artistic productions.

- **Belonging:** An individual's sense of inclusion within a group or organisation, that involves feeling valued for one's uniqueness and the freedom to be authentic.
- **Capacity building:** Giving initial education, ongoing learning, workshops, masterclasses, and person to person exchanges in order to increase one or more skills sets.
- **Community engagement:** The process of involving local and international communities in cultural activities, directly (e.g. through active participation in events and artwork) and indirectly (e.g. through financial support, media presence and such).
- **Communities:** Social networks of individuals sharing a common interest, value or identity, maintained through structures and institutions such as clubs, and also geographical or physical spaces.
- **Compassionate persuasion:** The method of trying to convince others to adopt inclusion by being patient and compassion.
- **Cultural appropriation:** When individuals from a dominant culture use elements from an oppressed culture without acknowledgment, permission, or payment, often resulting in exploitation and oppression.
- **Cultural diversity:** The existence of various cultural groups within a society, considering differences and variety based on language, behavioural norms, values, life goals, thinking styles, and worldviews.
- **Cultural ecosystem:** The interrelated atmosphere in which cultural production, distribution, and consumption occur. Active inclusion strengthens the cultural ecosystem by ensuring a variety of voices, experiences, and perspectives are represented.
- **Cultural equity:** The equality of resources and opportunities that ensures that all artists get equal access to it.
- **Cultural inclusion:** The recognition of people's cultural diversity and the distinct contributions that individuals from diverse cultures can bring to the

table, aiming to improve engagement and talent retention through inclusivity programmes.

- **Cultural resonance:** When a tangible or intangible object evokes a response from people based on having similar cultural circumstances or personalities.
- **Diversity:** The demographic makeup of a group, focusing on the presence of individuals from various backgrounds and characteristics, crucial for fostering an inclusive organisation.
- **Equity:** Recognising and addressing the unique needs of individuals, ensuring each person receives the specific support they require, distinct from equality.
- **Hybridity:** The formation of new identities through blending, extending beyond the original ones, often resulting from the process of hybridisation.
- **Inclusion:** The equal rights to social and cultural participation for all population groups, involving accepting individuals and their diverse characteristics without expecting them to conform to an alleged norm.
- **Industry gatekeepers:** Individuals in decision-making roles, including arts council officers, jury members, private funders, collectors, programmers, producers, publishers, critics, and curators.
- **Integration:** A process based on commonly held values that leads to equal participation in society, encompassing all rights and duties without requiring individuals to abandon their ethnic, cultural, or religious identities.
- **Interculturality:** The relationship or interaction between one's own culture and foreign cultures, characterised by mutual influence through acquiring, blending, and overlapping.
- **Intercultural skills:** The abilities to communicate between different cultures, involving expressing and understanding emotions and value systems, and addressing issues like territories, migration, and the discursive construction of cultures and nations.
- **Intersectionality:** The term was coined by Kimberlé Crenshaw in 1989. In social theory, intersectionality refers to the interaction and cumulative

effects of multiple forms of discrimination affecting the daily lives of individuals. The term also refers more broadly to an intellectual framework for understanding how various aspects of individual identity—including race, gender, social class, and sexuality—interact to create unique experiences of privilege or oppression (Wikipedia).

- **Migration:** A temporary or permanent change in the residence of individuals or groups, influenced by a range of voluntary and/or involuntary factors.
- **Migration background:** A person with a migration background has voluntarily or involuntarily changed their place of residence, crossing geographical borders. The term may also refer to people whose parents or grandparents either moved across borders or have a different nationality, and experience effects and impacts of this heritage in their daily lives.
- **Multiculturalism:** The coexistence of different cultures within a society, viewing them as distinct and separate entities. It emphasizes the preservation of cultural differences and promotes the idea that various cultural groups can coexist peacefully and equitably.
- **Othering:** The process of perceiving or portraying someone as fundamentally different or alien, often leading to marginalization and exclusion. This can occur through language, representation, and social practices that reinforce stereotypes and power imbalances.
- **Social inclusion:** The process of improving the terms of participation in society for people who are disadvantaged, through enhancing opportunities, access to resources, and respect for rights. It involves creating environments where everyone feels valued and can contribute to their fullest potential.
- **Systemic discrimination:** a form of discrimination that is rooted in tangible and intangible institutions and embedded in everyday practices which then manifest in laws, procedures, and policies that lead to unequal treatment and inequitable outcomes for certain groups. (**Structural discrimination** is broader and refers to the interconnectedness of economic, legal, social and political systems that reinforce disadvantage.)

- **Tokenism:** The practice of making a perfunctory or symbolic effort to include members of minority groups, often to give the appearance of equality without implementing meaningful change. This can result in superficial representation without addressing underlying issues of discrimination and exclusion.
- **Transculturality:** The merging and converging of cultures, where cultural boundaries become fluid and new cultural forms emerge. It goes beyond the idea of multiculturalism by emphasizing the dynamic and interactive nature of cultural exchange.
- **Unconscious bias:** The tendency to make decisions or judgments based on assumptions, prior experiences, or ingrained thought patterns without realizing it. While unconscious bias is not an excuse for discrimination, recognizing and addressing the different types of unconscious bias is crucial for fostering fairness and equity in workplaces and society..
- **Universal design:** The European Parliament describes universal design as a strategy for developing spaces, communication, products, and services in a way that ensures optimal and inclusive access for all individuals, including people with disabilities, the elderly, and caregivers.
- **Xenophobia:** The fear or hatred of foreigners or strangers, often manifesting in discriminatory practices and attitudes towards people perceived as outsiders. It can lead to social exclusion and violence against individuals based on their nationality, ethnicity, or cultural background.

3. Resource Bank

Referenced in this guide:

- AAA website: <https://www.aaa-pathways.eu/>
- Atelier des Artistes en Exil (aa-e): <https://aa-e.org/en/>
- Avant-Garde Lawyers (AGL): <https://avantgardelawyers.org>
- C-Cube: <https://www.c-cube.nu/>
- Centre National de la Danse (CN D): <https://www.cnd.fr/en/>
- CIPAC: <https://cipac.net/>
- Cité Internationale des Arts: <https://www.citedesartsparis.net/en/>
- Creative commons (CC): <https://creativecommons.org/>
- Culture for All website: <https://www.kulttuuriakaikille.fi/>
- Diversity Arts Australia: <https://diversityarts.org.au/>
- FACE (Fresh Arts Coalition Europe): <https://fresh-europe.org/>
- Forum Artis - National Cooperative Body for Finnish Artists' Associations: <https://forumartis.fi/english-summary>
- Globe Art Point (GAP): <https://www.globeartpoint.org>
- IMMART (International Migration Meets the Arts): <https://immart.dk/>
- Luciole Vision: <http://luciole-vision.com/>
- Luckan Integration: <https://luckan.fi>
- Mobi Culture: <https://mobiculture.fr/en/home/>

- Numeridanse: <https://www.numeridanse.tv/en/home>
- Onda (French National Office for Artistic Dissemination): <https://www.onda.fr/en>
- PAUSE Programme - Collège de France: <https://www.programmepause.fr/en/>
- Stop Hatred Now: <https://www.stophatrednow.fi/>
- Taike (Arts Promotion Centre): <https://www.taike.fi>
- The Displaced Artist Network (DAN): <https://www.displaced-artists.net/>
- Udviklingsplatformen (Development Platform for Performing Arts): <https://www.udviklingsplatformen.dk/en/>
- Zad: Miles for Connection: <https://www.ettijahat.org/page/1545#gsc.tab=0>

Additional Resources:

- Australia Council for the Arts and BYP Group (2016) - Showcasing Creativity, available at <https://creative.gov.au/advocacy-and-research/showcasing-creativity-programming-and-presentingfirst-nations-performing-arts/>
- AVAUS (a research project that examined the status of foreign-born arts and culture professionals residing and working in Finland) available at https://www.cupore.fi/wp-content/uploads/2024/01/avaus_report.pdf
Being a Dancer in France (CN D booklet), available at <https://www.cnd.fr/fr/file/file/250/inline/beingadancerinfranceGB.pdf>

- Eurobarometer's page dedicated to Demographic change in Europe
<https://europa.eu/eurobarometer/surveys/detail/3112>
- McAuliffe, M. and Oucho, L. A. (eds.) (2024), World Migration Report 2024. International Organization for Migration (IOM). Available at
<https://europa.eu/eurobarometer/surveys/detail/3112>
- Museums, Migration and Cultural Diversity: Recommendations for Museum Work. Prepared by Natalie Chandler and Jennifer Metcalf for NEMO – Network of European Museum Organisations. Available at
[https://www.nemo.org/fileadmin/Dateien/public/NEMO_documents/Nemo Museums Migration.pdf](https://www.nemo.org/fileadmin/Dateien/public/NEMO_documents/Nemo_Museums_Migration.pdf)
- Ondes Residency Programme, information available at
<https://www.citedesartsparis.net/en/ondes>
- Promoting the Inclusion of Europe's Migrants and Minorities in Arts and Culture (europa.eu) published by the Migration Policy Institute, available at https://migrantintegration.ec.europa.eu/system/files/2022-03/mpie_europe-art-culture-inclusion_final.pdf
- Safety Guide for Artists, published by Artists at Risk (ARC) available at <https://artistsatriskconnection.org/guide>
- The Inclusion of Migrants and Refugees: The Role of Cultural Organizations, available at <https://accesscultureportugal.org/>

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5. About the Erasmus+ Project, AAA

AAA - Access, Advocacy, and Active Inclusion. Pathways to Increasing Diversity in the Arts and Culture Field ([AAA](#)) is an Erasmus Plus project dedicated to empowering the European arts and culture communities to reshape their approach toward artists and cultural workers with migratory backgrounds by elevating inclusive practices, equality and non-discrimination in organisational transformation.

The term migration background is used to acknowledge artists and cultural workers who are subject to exclusion due to their cultural or linguistic heritage (e.g., parents from abroad, have spent many years outside of the country, are adopted from another country, or may be recognized as a person of colour) as well as those who have moved to the country for abroad.

AAA promotes cultural diversity across the field of arts and culture and strives to co-develop a creative sector that genuinely reflects Europe's cultural richness. The goals of the project are to research and advance the conditions necessary for *all* artists to engage in all aspects of the creative industries, including management and leadership, artistic/cultural production and content creation, as well as audience engagement.

As well as the present [guide to active inclusion](#), the project will yield two digital blueprints: one for a [diversity training module](#) and one for a [mentorship program](#), both specifically designed to address the situation of artists and cultural workers with migration backgrounds.