



Brokering Migrants' Cultural Participation

Testing benchmarks for diversity management against cultural institutions in Belgium

Pilot study conducted by Sabine Frank



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Introduction

Brokering Migrants' Cultural Participation (MCP Broker) is a project with the general aim "to enhance and stimulate the cultural participation of migrants by improving the capacity of their local cultural public institutions to interact with them." The project focuses on the role of public cultural institutions: how do they live up to the challenge of managing cultural diversity and ensuring intercultural integration? Institutions in Spain, Belgium, Sweden, Austria and Sweden have been examined in the context of MCP Broker on the basis of a benchmarking tool for diversity management in cultural institutions, which was developed in the first project phase. This report concerns the study carried out in Belgium.

Eleven very different public cultural institutions from Belgium took part in the study. The study was conceived as a "pilot". The resulting eleven institutional profiles are snapshots of the landscape of Belgian public cultural institutions; they do not constitute a comprehensive map.

Belgium is a difficult country with its federal structure and three different official language communities (Flemish/Dutch, French and German). The cultural institutions of the different communities have different histories and are shaped by different policies. Add to that the vastly different kinds of cultural institutions – museums, libraries, performing arts institutions, community cultural centres etc – and the eleven examples have to be regarded as eclectic.

Yet there is virtue in that: MCP Broker is ultimately about offering a tool to professionals in all kinds of cultural institutions to tackle intercultural transformation in a systematic way. So the tool has to be tested against a great variety of circumstances. The tool is intended to be of universal value so as to help raise the standards and expectations levelled against all cultural institutions - especially by funding bodies. It is intended to equip migrants and their organisations to make demands for the transformation of cultural institutions and their access to them.

Belgian public cultural institutions did not exactly jump on the opportunity to take part in the study – a public call for participation did not result in any takers. Participation might have seemed too demanding, perhaps like a "dangerous test". The institutions, which did take part (through direct personal solicitation), might have done so in the conviction that they can demonstrate efforts and achievements in tackling the diversity challenge, and/or they courageously believe in openness. All of them need to be commended for their cooperation.

The MCP Broker project is part of a greater effort to promote cultural diversity in the cultural sector. As part of the follow-up to the European Year of Intercultural Dialogue 2008, experts appointed by the EU Member States have been cooperating on "The role of public arts and cultural institutions in promoting cultural diversity and intercultural dialogue" (2012-13) in the framework of the Open Method of Cooperation. Their final report¹ presents best practice examples

¹ http://ec.europa.eu/culture/library/index_en.htm

from the EU Member States including four from Belgium. Three of these also feature indirectly in the institutional profiles in this document: the NGO Moussem (see BOZAR and M HKA), the Réseaux des Arts de Bruxelles / Kunstenoverleg (RAB/BKO) and GEN2020 (see t'Arsenaal). Yet the added virtue of basing institutional profiles on interviews is that achievements are contextualized in efforts and difficulties. You get stories of tough journeys rather than of smooth sailing. So even when the cultural institutions are “ranked” against the MCP Broker benchmarks at the end, what counts most are the stories of the efforts, which each institution makes to work with diversity in its specific circumstances.



“MIRAS 50” exhibition at BOZAR, 2014

Belgium is a highly multicultural, if not intercultural society. 181 people with different non-Belgian nationalities live in Brussels (population of around 1.2 million)² and 164 in Antwerp (population of around 500k)³, Belgium’s two biggest cities. With its colonial history, Belgium has a high proportion of inhabitants of Congolese origins. As a country which was short of labour in its industrial heyday, it has large swathes of inhabitants of Turkish and Moroccan descent who originally came as “guest workers”. In fact the MCP Broker study coincided with the 50th anniversary of the conclusion of labour migration agreements between Belgium and Turkey and Morocco respectively. The celebration of “50 years migration into Belgium from Turkey and Morocco” was accompanied by a governmental funding programme under which cultural institutions could mount relevant projects. Three institutions featured in this report have been associated with this programme (BOZAR, MIAT and Cultuur Centrum Sint-Niklaas). Antwerp, the city visited several times in the course of this study, featured the project “Welcome to my city”⁴ in a prominent spot just outside its main railway station.



“Welcome to my city”
installation, Antwerp, 2014

² <http://www.statistics.irisnet.be/figures/did-you-know/how-many-different-nationalities-live-in-brussels#.VLZt5MbtIw>

³ http://www.simplyamsterdam.nl/Amsterdam_again_city_with_the_most_nationalities_177_in_the_world.html

⁴ <http://www.welkominmijnstad.be/home.html> 17 Antwerp artist of diverse origins testifying of “their love of all things beautiful and ugly in our city and highlighting different aspects of our layered and complex society.”

Migrants' Cultural Participation in Belgian cultural institutions – field study

The interviews conducted for this report were based on 17 lead questions on 7 themes (see “Testing the benchmarks”) corresponding to the project’s Benchmarking Tool for Diversity Management in Cultural Institutions. However, the interviews were held (in English) as structured conversations rather than rigid question and answer routines. Time available for the interviews varied considerably; some interviewees gave less than an hour, some several hours. For some institution one representative was interviewed, for others several representatives. The following profiles therefore vary in length and depth. Moreover, the statements of the interviewees have been taken at face value; the profiles therefore have a subjective quality. Some are rich in quotes because the recorded interviews were transcribed. Others contain fewer quotes because they are based on written notes.

BOZAR (Brussels)

The following profile is based on interviews with the institution’s director, Paul Dujardin (30th April 2014), its performing arts manager, Gerd Van Loy (9th May 2014), as well as its Human Resource Director, Marleen Spileers (11 June 2014) and on desk research.

SHORT DESCRIPTION OF THE INSTITUTION

BOZAR is an interdisciplinary fine arts centre located in a prestigious building in the centre of Brussels. It is one of only three cultural institutions in Belgium which receive financial support from the federal government. As such it serves both linguistic communities of the country and operates in French and Dutch.



The Art Nouveau building in Brussels city centre which houses BOZAR.

Because of its international outlook, and the international character of Brussels, it additionally operates in English. The name ‘BOZAR’ was created as a shorthand for a long name, which always comes in a linguistic double-pack: Palais des Beaux-Arts de Bruxelles/Paleis voor Schone Kunsten Brussels.

BOZAR’s history is embedded in the national positioning of Belgium in the 1920s – the building by renowned Art Nouveau architect Victor Horta, inaugurated in 1928, was the starting point for giving Belgian a high standing in the

international arts scene. Violinist Yehudi Menuhin and painter René Magritte were associated with these original aspirations. Several associations (e.g. La Société Philharmonique) filled the building with cultural programmes. Only in 2002 did BOZAR become a public interest company, which brought building and programming together. BOZAR still has it in its statutes to make its spaces available to others besides using them for its own artistic programme (a third strand is the commercial exploitation of BOZAR's spaces and services). BOZAR has an annual budget for cultural activities of 27 Million € (up from 3 million € in 2012). It has a total budget of 40 million € of which 12 million € in subsidies from the Belgian state.

<https://www.bozar.be>

INSTITUTIONAL VISION AND POLICY

BOZAR comes under the authority of the Belgian prime minister's office rather than that of a cultural ministry. As such it face demands from policy-makers to observe gender equality and equality between Belgium's two big official language communities (Dutch and French speakers), but not to attend to the cultural participation of migrants, however, BOZAR's Director, Paul Dujardin considers "it is our moral obligation to play a role in migrants' cultural participation". Dujardin, who has been BOZAR's Director since 2002 prides himself in having started to programme for and about European communities outside of the EU (e.g. Russians, Armenians, Georgians), and also for non-European communities, "when most other cultural institutions were still in a purely European reality".

Creation, artistic quality and artistic diversity are the core mission of BOZAR. Yet BOZAR emphasizes that art must be part of culture in a society and that audiences must therefore be able to access it naturally and find pleasure in doing so.

Budget

That third of BOZAR's budget, which is made up of state subsidies, is only allocated to broad categories of activity (exhibitions, architecture, music, cinema, theatre & dance, literature). Socio-artistic aims are not reflected in its budget structure; there are therefore no specific allocations to projects promoting the cultural participation of migrants.

The two thirds of BOZAR's budget which are raised in fact as commercial revenue by staging closed or semi-public events for clients such as companies, embassies, the European Commission, EU Presidencies, and non-EU governments, partly cross-subsidise BOZAR's own programming, but, again, are not used to promote particular policy objectives.

All in all, it could be said that BOZAR does not use its budget as a governance tool, i.e. as a tool to help implement a policy based on artistic and social values.



VISITORS / AUDIENCES

Ticket pricing and sales

BOZAR addresses not just individuals as audiences, but also families, groups, young people, old people, and fan groups for particular art forms.

BOZAR prides itself in a 'democratic entry price policy'. Artistic Director, Paul Dujardin: "Even for Cecilia Bartoli, we have 50 tickets on the second balcony for 5 €. This policy has been applied when Brussels was still less diverse, and now serves well in bringing in migrant communities."

Tickets are sold centrally through the BOZAR ticket office, but batches of tickets are also sold through partner organisations. In order to reach certain communities, BOZAR discounts tickets or even gives them away for free.

Communicating with audiences

Communication via social media has gained vastly in significance compared to print materials. Performing Arts Manager, Gerd van Looy: "Social media are a very important factor. This is symptomatic of the multiplication of formats and of a much more dispersed audience." Each BOZAR sub-brand has its own Facebook page. The general BOZAR Facebook page had around 55 thousand "likes" in July 2014.

Targeting migrant communities

For particular cultural programmes, it targets particular national/ethnic communities in Brussels. Brussels has 185 language communities in a population of 1.2 million. BOZAR does not carry out formal audience research, e.g. it does not run audience consultation groups. Referring to the Anglo-Saxon tradition, Paul Dujardin said "we are much better at cultural diversity and integration without a lot of studies."

BOZAR, however, faces the difficulty of animosities between different ethno-cultural groups or different factions amongst them. Paul Dujardin: "If we have Algerians and Tunisians in the same building, they don't speak to each other." Religious divides between different Mediterranean communities come in too; so do gender issues. Dujardin: "In a Turkey related event, you see many more men than women." Different ethnic groups from one region might also have problems with each other, e.g. Arabs looking down on Berbers.

Moreover, the cultural interests vary between the different social groups within one linguistic community

BOZAR also distinguishes between different generations of migrant groups. It sees how long certain groups have been living in Belgium. Generally it finds the second and third generations of migrants easier to reach than the first, who tends to be preoccupied with their survival.



In terms of programming for particular migrant communities, Van Looy considers, “the biggest challenge for us at BOZAR is the Maghreb, Arab communities, and the Turkish community. ... They are mostly made up of people from rural traditions with only folkloric or popular cultural consumption habits. ... The first generation of migrants from these groups were disconnected from our cultural institutions, and while we have the third generations now, there is still not much of a cultural offer specifically addressed to them. ... If you were to take the view that 20 per cent of the Brussels population is Muslim and therefore 20 per cent of our cultural offer should be for them – not that this is a sensible approach – it would make apparent that there is a difficult reality. The Muslim population of Brussels is largely not familiar with classical Arab cultural traditions, such as the Maqam system of music, but this would be the equivalent of what a house like BOZAR would traditionally programme. Of course we have peddled in folk music, rap, hip-hop and street dance, but there is a limit to how we can build up audiences from the young Brussels Muslim population with that. The so called ‘horizontal mobility’ between audiences is so difficult to achieve: you need to think in a matrix of disciplines and styles on the one hand and the diverse competences, needs, expectations of audiences on the other hand.”

BOZAR targets communities with different guided exhibition tours. It employs over 100 guides on a freelance basis and offers over 3000 guided tours per year. Tours are adapted in style (academic, interactive etc) and content (historical contextualizing, contemporary contextualizing etc) according to target group. A social housing project, for example, might request (and pay for) a visit to an exhibition at BOZAR. According to Gerd van Looy, the doubtful question remains “Even if we have created a meaningful experience for people who have not previously come to an exhibition, will they come back alone? When will they find their way to BOZAR without mediation? How do we communicate to them that a particular exhibition might be of interest to them?” One way in which BOZAR tackles this question is by taking different intellectual standards into account in exhibition texts (hall texts, visitors’ guides, audio guides, catalogues), i.e. the text that allow a visitor to enjoy an exhibition without a personal guide. “After two guided tours, an unaccustomed visitor should be able to come on his or her own initiative and visit an exhibition, reading at least the hall texts”, so Van Looy. The linguistic adaptations that BOZAR makes in this domain are limited. To operate in three languages, French, Dutch and English, is already a strain on resources. Occasionally an extra language is added; for the 2014 exhibition on the Spanish Baroque painter Francisco de Zurbarán, for example, guided tours in Spanish were offered. However, unless an exhibition has an explicit link to a particular language community, how do you decide for which one to put on guided tours and materials in extra languages? Van Looy: “Imagine we had Arabic speaking guides, which of our exhibitions would we teach them? And would they just be giving the tour in Arabic or also present the content of an exhibition differently? ... We would still be inviting the perspective of people with non-European backgrounds on our Western heritage. I think we rather need to find content for people with other cultural backgrounds.”

To win migrant populations is in the first instance a challenge of general educational attainment because the appreciation of the arts through the



mediation of cultural institutions is a preserve of the educated. With regard to migrant populations from ex-colonies, previous colonial policies have their effect to the present day. Van Looy: “The Belgian colonial system never considered that blacks would go to university. The British at least partly empowered its colonial subjects to step into professional roles in the British system; they could assume some functions of responsibility. The Belgians did not make that investment and this heritage is still an obstacle to the integration of Congolese people in Belgium today.”

Building up audiences through educational activities

BOZAR engages in music education in Brussels schools. Teaching materials on classical music repertoire are made available, teachers trained, school rehearsals supported by BOZAR staff, joint performances organized in BOZAR. Pupils with a migration background and their families are being reached that way, and joint projects with schools have been very successful in themselves. However, the challenge of compensating for a lack of musical education in schools is overwhelming and the sustained effect of BOZAR’s efforts in this domain is doubtful. Gerd Van Looy: “The choice of music we bring to schools raises the question what cultural references we bring to pupils and their families. Our school project on Rimski-Korsakov’s orchestral suite Scheherazade, for example, might be seen to suggest that oriental heritage is good when seen through European eyes. Moreover, even when pupils with their families have enjoyed taking part in a project with BOZAR, they still mostly don’t see it as a place to go to on their own afterwards. And what for should they come back next time? And how can we let them know what their next time could be? We don’t even have their contact data.”



Family activities in BOZAR’s atrium.

Knowing actual audiences

BOZAR has made enormous efforts to grow its audiences in the decade up to 2014: in ten years it has achieved a growth from 300 thousand visitors per year, to 1 million visitors per year.

Paul Dujardin nevertheless acknowledges: “This building will always be a problem in terms of going beyond traditional audiences. Even for Belgo-Belgians it is associated with prestige and the establishment.”

Gerd Van Looy “I don’t really know who the audience is. ... we have become more hesitant in talking about an audience which we know to have certain preferences, such as ‘a classical music audience’. We are faced with a multitude of communities, be it ‘youngsters’ or ‘Iranian people living in Brussels’, with a multitude of cultural interests.”

BOZAR’s current ticketing system is by BOZAR’s own admission poor for collecting data, which would be useful for audience research and development. However, a new ticketing system is being prepared and due to be introduced in 2015. BOZAR will then in a first step be able to check its assumptions about who its audiences are. On-line booking as opposed to buying tickets at the counter will then also be further encouraged.

BOZAR prides itself in offering cultural formats – such as Sufi Night or Digital Night – which allow for the integration of artistic contributions from a broad range of ethnic or geographical origins and therefore attract mixed, if not hybrid audiences.

The concept of ‘communities’, especially ethnic or migrant communities is used by BOZAR, but nevertheless treated with caution. Even when to all accounts BOZAR successfully staged a play by Belgian director Grupov about the 1994 genocide in Rwanda (on the occasion of the 15th anniversary of the tragedy) and the many Rwandans watching the play testified to having found it a meaningful experience, Gerd van Looy wondered “who I am to say, they are the Rwandan community. Is this the community? Or is it just part of the Rwandan community that feels attracted to this way of representation?”

Creating intercultural engagement/helping reduce tensions between different population groups

This is currently beyond BOZAR’s capacity. Its focus is rather on “making sure that everybody has a good experience, receives some inspiration and material for reflection. ... The essence of the artistic act is self-expression - the urgency of a line of words or a musical note in the here and now, an invitation to relate to that. ... Relating to art, taking one’s own position in relation to art is cultural participation.” (Gerd van Looy)

PROGRAMMES, REPERTOIRE, COLLECTIONS, NARRATIVE

BOZAR relies on the expertise of its staff but also outside specialist to engage with different migrant communities in Brussels. 12 BOZAR staff have specialist knowledge of particular world regions and develop strategic relationships with external partners for programming purposes.

Gerd Van Looy: “You read about the culture and recent history of a country from which you are considering to programme something; you find out what the migration population from that country in Belgium or Brussels is. You talk to some individuals, to an academic, to officials from the embassy; there are also always some ‘friends of’ this or that community. So all together you make



yourself a picture - how do they feel about what has been proposed to you for programming? What do they want? And how could you relate to that? ... Programming should mean, and increasingly does mean at BOZAR, knowing what meets the requirements or expectations of different communities. It should almost mean 'programming with communities'. ... The days are nearly over when we were a unique reference point and effectively said to our audience 'this is what we have selected for you'."

Despite a greater emphasis on 'programming with audiences', programmers at BOZAR still have choices to make. They consult on and scan for art which to programme, but are also confronted with many offers. Particularly where a programmer deals with art from outside his or her own reference system, he or she needs a way to interpret claims that artworks represent quality or are important. When considering non-European art for inclusion in BOZAR's programme, Gerd van Looy, for one, considers that "the choice can only be about values, never about content. ... My standard for selecting art from non-European cultures for presentation at BOZAR is whether the art is alive and produced out of an artistic necessity. Whether it's the 2000-year old Indian dance tradition of Bharata Natyam, whether it's Jazz or Ragas, an artist must convince me of his or her compulsion to create something new within an established system. ... Art must not be contrived to please others. ... 'Encounter projects' of art forms from different cultures are often contrived – why bring together a Tchaikovsky ballet with Bharata Natyam dance, for example, when it is much more interesting for dancers from different Indian classical dance styles to experiment together? ... National ballets are a particular case of questionable artistic authenticity. While the dancers tend to be top-notch, the productions often serve both commercial purposes – with regard to tourism, for example - and political window dressing."

Moreover, however inclusive the programming of particular events is, i.e. even when representatives from communities concerned are around the table, "the one that signs the order slip is finally the one that decides. So in all of BOZAR'S initiatives it's still we who decide. ... Cultural institutions are mediators between audiences or communities, and artists – match makers in fact; as a programmer you hope to make a happy match." (Gerd van Looy)

Ethnic labeling

Ethnic labeling of art poses challenges. On the one hand, it can be promotional or redress discrimination or neglect; on the other hand it carries the risk of sidelining artistic quality. Gerd van Looy experienced that a show by Congolese choreographer Faustin Linyekula received enthusiastic applause at the Festival d'Avignon by virtue of being "African", despite not at all living up to the quality the artist had produced previously (which is not to say that Linyekula's work in general is appreciated for the wrong reasons). Conversely, an 'Indian photographer' declined to be programmed as part of BOZAR's India Festival for fear of not being recognized first and foremost as a photographer. In some cases, foreign artists are being promoted by intermediaries because of their nationality or cultural identity, and with insufficient regard for choosing a good time and context for introducing them to audiences in Europe or for

helping develop their careers. Sometimes, their key motivation is to make a point about, say, the Arab world 'producing important artists', rather than choosing the artists for the quality of their work.

Programming foreign artists in the field of music offers many more options to an institution like BOZAR than in (contemporary) dance and theatre. Foreign musicians, Marcel Kahlife from Lebanon, for example, can be programmed one off with a good chance of filling the halls whereas audiences for the performing arts would need to be built up carefully. Gerd van Looy: "let's say we bring a contemporary dance group from Morocco to Brussels. In Casablanca, they play for 60 people, in Brussels they would play for six. They would not attract the people of Moroccan origins here - but neither the contemporary dance audience." BOZAR sees the need for long-term development work to introduce Arab performing artists to Brussels but has itself not yet ventured into this direction. It comes up against being 'bourgeois' in the sense of programming what tends to be already recognized as good, rather than playing the role of artistic trendsetter. Artistic excellence, especially in classical music, is still a higher principle for BOZAR's programming than staging experiences, which are touching for other reasons.

Here are some examples of BOZAR's programming for migrant communities:

- During the 2010 Football world cup in South Africa, BOZAR put up an 'African tent' and screened the matches. It also put on events to commemorate the 50th anniversary of the independence of Congo and other African countries: "Because of the difficulty of getting rid of your colonial view, we decided to have African people around the table that could judge our development of the programme." (Van Looy)
- BOZAR has made a cultural offer for Brussels inhabitants of Armenian descent (the first Armenians arrived in Belgium after the Ottoman genocide of Armenian in 1915, the latest during the 2013/2014 Syrian war).
- BOZAR has engaged with the different Balkan communities in Brussels. It organizes the Balkan Traffic festival. However, Paul Dujardin admits: "It's always difficult to put on an 'ethnic' event which does not just appeal to Belgians and EU expats with an interest in the exotic, but also to the respective ethnic communities who live in Belgium."
- BOZAR programmes for the Turkish community of Brussels in cooperation with Turkish community associations. If it stages popular Turkish singers such as Sezen Aksu or puts on films in Turkish only, it has a full house (Salle Henry Le Boeuf seats 2200 people).
- BOZAR has staged Ethiopian music events.
- BOZAR has "full hall with all the Chinese communities" (Dujardin), when it programmes, for example, for the Chinese New Year.
- BOZAR is unique in Brussels for programming traditional dance from Asia, such as Thai classical dance drama Khon. This addresses Thai expats in Brussels amongst others.
- At the beginning of 2014, BOZAR presented a festival on Georgia in connection with the conclusion of the EU-Georgia Association Agreement.



A play in Georgian was staged. It brought in an unexpected 250 Georgian speakers – it is however not clear, whether these were all Belgian residents or also Georgians who had flown in for the occasion.

When BOZAR programmes for non-European communities, it often also offers ethnic food.

PARTNERS / COLLABORATORS

BOZAR approaches the different migrant communities through three different channels: informal networks, community organisations (cultural centres, churches, clubs), and embassies. These collaborations enable programmes, which profile arts from specific countries and cultures, and help address specific migrant (or ‘expatriate’) communities in Brussels. According to Gerd Van Looy, “For nearly all programmes you need partnerships for at least two reasons: We cannot rely only on our own communications anymore, and we can gain credibility through partnerships.”

Thai dance performance, for example, come about through collaboration with the Thai Embassy in Brussels. Van Looy: “The Thai Embassy is well connected with its community. There are established communication structures. You feel they want to do something for the Thai community here. That is not always the case with embassies.”

Whether collaboration with an embassy makes sense in order to connect with local communities, depends on the respective political situation. In many cases, embassies represent governments to whom the local communities are in opposition or because of whom they left their country. This applies, for example, to communities from the Caucasus and from Africa.

STAFF

BOZAR’s permanent staff has grown from 100 to nearly 400 in the span of the last 12 years. This expansion has, however, not lead to a notable staff diversification in terms of nationality (on which data are collected) or ethnic origins (which are only known informally). In 2013, above 87% of BOZAR staff was of Belgian nationality. The small number of non-EU citizens amongst its permanent staff (under 2%), have usually been resident in Belgium before being employed, so their employment posed no administrative challenge. Employees of non-EU origin so far don’t feature among the staff charged with programming or strategic work, but primarily amongst cleaning and security personnel. BOZAR’s employment policy highlights talent and enthusiasm as key personnel qualities; there is no reference to diversity of cultural background or any equality principles. BOZAR is obliged to advertise its vacancies in a gender neutral way. It also has to demonstrate that it encourages the employment of people over the age of 45 and that it enables people to work beyond the formal retirement age of 65. It is, however, under no legal obligations to be an employer providing equal opportunities to people of different ethnic origins.



When advertising posts, BOZAR also draws on the vast number of unsolicited applications it receives due to being a well-known brand. However, both amongst the solicited and the unsolicited applications, the profiles are not diverse enough. “It currently is not easy to hire staff with a migration background of the right qualifications”, according to Dujardin. “The diversity of the population of Brussels is not fully reflected in the permanent staff of Bozar, because although Brussels is cosmopolitan, the different migrant communities tend not to have the critical mass (compared to London, Marseille or Berlin, for example) to make it into the institutions of the country, or the newcomers don’t have the required formal status to reach such positions.”

BOZAR’s director of human resources, Marleen Spileers, admits that special efforts to diversify BOZAR’s staff haven’t yet been made either: “We demonstrate our social responsibility in other domains so far. Some of our staff has very low schooling levels and we offer them language courses, for example. All staff need to at least understand both national languages. ... We also have a mentoring programme, which allows technicians, who have a physically demanding job, to work into their sixties while training younger colleagues and reduce the amount of their own physical work. ... We are also working on a salary policy. ... Next year we will be offering advanced IT training to our staff. Eventually we will work on a diversity plan. I have experience with this from my previous job and will do it properly when the time is ripe.”

The diversity picture is different when considering BOZAR’S temporary, artistic staff. Paul Dujardin: “We are the ones who give the most platforms to artists from beyond the EU 28 and that for me is labour. I don’t need to have this cultural diversity in my house on the programming side - cultural diversity is in the globality of BOZAR.”

BOZAR also temporarily hires staff from particular ethnic communities to promote special events. In 2010, for example, ‘an African lady’ was hired to promote the African tent for the Football world cup.

Lessons from a single employment experience

When BOZAR gets to the point of elaborating a diversity plan, it will be able to draw on the lessons of a particular employment experience – that of employing a Muslim woman of Moroccan origins: She was recruited as an audience developer (for theatre, dance and cinema). Because of her background and the relative novelty of somebody like her working for an institution like BOZAR, she is said to have felt herself under particular pressure to do well, but also took any criticism of her work as personal criticism. Therefore a situation arose where she couldn’t cope with her work anymore and negative interpretations of the situation stood in the way of her developing coping mechanisms. She was finally made redundant. Yet some elements of her ‘otherness’ did also play a role in the discomfort of her employment situation: The fact that she wore a headscarf raised a discussion about the display of religious symbols in public institutions. Some staff members thought that the wearing of a headscarf by BOZAR staff should not be allowed.



This single case illustrates that staff diversity cannot be experimented with by 'bringing the odd one in'. The woman in question was "completely lost in the house", according to Paul Dujardin. The example "shows the need for special programmes to better protect and accompany these kinds of first introductions", so Gerd Van Looy. "Existing staff have to be trained out of their prejudices about people with unusual profiles", so Marleen Spileers.

Intercultural training of staff

Besides preparing the ground for greater diversity amongst BOZAR staff, their training for greater tolerance of diversity of BOZAR audiences is also required: Programming for people of non-European origins requires certain adaptations to the rules of behaviour in BOZAR and therefore adaptations to the expectations of BOZAR staff. For example, traditionally, performances would be expected to start on time, audiences to arrive well in advance, and latecomers would have to wait until the interval to be admitted. Yet in some cultures, late arrivals are expected to be accommodated, and BOZAR staff can meet with impassioned responses if they insist on old-fashioned rules. According to Gerd van Looy "BOZAR can't be a defender of some 'high standards', when the rest of the city behaves in a different way." So the behavioural codes need to be subject to discussion, and staff, such as ticket controllers, need training in the cultural differences between behavioural codes.

BOARDS / GOVERNING BODIES

The members of BOZAR's Board of Directors are appointed by Royal Decree. They are drawn from the white Belgo-Belgian population. No diversity principles have been applied so far to their recruitment.

SUPPLIERS

No equality or diversity principles have been applied so far to BOZAR's supplier relations.

BENCHMARKING (weighted mean performance indicator – the higher the better)

Institutional vision & policy	Audiences	Programming, repertoire	Partners, collaborator	Staff	Boards etc.	Suppliers
0,69	1,27	0,86	1,33	0,00	0,00	0,00

For details see "Testing the benchmarks ..."



MIAT (Ghent)

The following profile is based on an interview with the institution's director, Ann Van Nieuwenhuysse, on 6 May 2014, and on desk research.

SHORT DESCRIPTION OF THE INSTITUTION

MIAT (Museum over Industrie, Arbeid en Textiel) is a museum of industry, work and textiles, dedicated to documenting and presenting 250 years of industrial society. While its origins are earlier, it has been housed since 1991 in the former Desmet-Guequier cotton mill (close down in 1975) on the bank of the river Leie just to the south of the city centre of Ghent. Over four floors it presents the first Industrial Revolution, the testimony of six generations about working and living, a printing department and a textile department.

MIAT considers itself to be a service provider in the industrial heritage sector. Besides the exhibition spaces, it offers a library and documentation centre, a quarterly museum journal (MIAT-krant), a retro movie theatre for Sunday screenings (Ciné Palace), a museum shop (with work by contemporary designers on sale) and a café. It also comprises a fairly large garden of dye plants amongst others with recreational spaces and facilities for learning activities. About 3% of MIAT's collection is on display. Taking care of its collection is a large part of MIAT's work. Besides its permanent exhibition, it puts on temporary exhibitions. It privileges an oral history approach, i.e. the testimony of individuals features strongly in its exhibitions.

www.miat.be - the website is in Dutch and also offers information in FR, EN, DE



View on MIAT from the opposite river bank, MIAT close up with its dye plant garden, a 19th century exhibit

INSTITUTIONAL VISION AND POLICY

MIAT is funded by the City of Ghent and the Government of Flanders. Both funders stipulate that cultural institutions need to address diversity – in the broadest sense, covering gender, disability, cultural and ethnic minorities etc.

MIAT operates under a 5-year policy plan⁵. Working with diversity is a thematic focus of this plan. Ethnic and cultural minorities are one of several special target groups of MIAT (the others being schools, families, and young people, especially those in vocational training).

⁵ <http://miat.gent.be/nl/nieuws/infografiek-beleidsplan>



MIAT has, however, no statement regarding diversity on its website or in its publicity material. The importance of reaching out to visitors with a migration background is not explicit.

Ann Van Nieuwenhuyse, MIAT's Director since 2010, professes that her commitment to diversity does not stem from governmental encouragement alone. Rather, it corresponds to her very own convictions, and under her management the museum has taken up work on diversity.

VISITORS / AUDIENCES

MIAT uses the population data of the City of Ghent to inform its activities.

MIAT asks birthdates and postcodes of its museum visitors. Postcodes reveal something about the likely socio-economic profiles of visitors, but the ethnic origin of visitors is largely garnered from observation.

MIAT cannot afford more extensive research on its current and potential visitors. For specific activities it can sometimes employ students to research visitors.

MIAT reaches out to the Turkish community with its own staff of Turkish origins: "It is very important for us to have Turkish and other people among our staff; they make the connection with the communities more easily; you can't come into a Turkish community with no knowledge of it. ... It is not easy to get people from ethnic minorities into the museum, but because of our relationship building with their organisations they are beginning to come. When I walk through the museum at the weekend now, I see a lot of them in our special exhibition. I hope they will come again to the permanent exhibition." (Ann Van Nieuwenhuyse)

MIAT participates in as many activities outside the museum as possible, for example it put time into contributing to an event in Ghent's old harbour in 2012, which attracted 300 visitors.

School classes mostly come to MIAT, but its pedagogical work is now being complemented by "MIAT on Tour" whereby workshops are given in schools. MIAT is, for example involved in a literacy programme for low achievers, many of them of foreign origins, and contributes an activity, which involves its collection of rare large wooden letters from its printing department.

MIAT receives visitor groups from Kompas (<http://www.kompasgent.be/>), the city of Ghent's integration service for newcomers.

PROGRAMMES, REPERTOIRE, COLLECTIONS, NARRATIVE

In 2014 MIAT presents a special exhibition entitled "Straffe Gasten" (literally meaning 'penalty guests', but rendered as "Chasing Dreams" in English) which focuses on the Turks and Moroccans who came to Ghent from 1964 to work in the textile industry in the context of agreements between the Belgian



government and the Turkish and Moroccan governments respectively. The exhibition has been mounted in the framework of the programme “50 years of labour migration” sponsored by the government of the Flanders region of Belgium. MIAT director, Ann Van Nieuwenhuyse: “Presenting this history is important because a lot of people, especially young people, don’t know why there are so many Turkish people in Ghent and why so many of them are unemployed. Foreigners had to be hired because local people didn’t want to work in the textile industry any more – they preferred to work in the harbour companies that offered better pay. But even the influx of cheaper labour couldn’t save the local textile industry in the long run – the textile industry is nearly completely gone from Ghent.”

This temporary exhibition will later be integrated in the permanent exhibition of MIAT.

“With all projects we do at least one activity that is especially interesting to people of another origin, for example when we do something about the tile industry, we will have one evening about Moroccan tiles” (Ann Van Nieuwenhuyse).

MIAT starts every project with a reflection group of 10 to 12 people. For the exhibition “Straffe Gasten”, this group included people of Turkish and Moroccan origins. It is Ann Van Nieuwenhuyse’s conviction that “from behind your desk you can’t make an exhibition nowadays. You must reflect on it with people from other walks of life.”

Van Nieuwenhuyse sees MIAT’s mission both in local cultural heritage education and in raising awareness for the role of people of different origins within that heritage: “If we can instil understanding in our visitors, be they local or tourists, that all migrants, wherever they came from, were simply seeking a better future, that is one of the most important things we can do.”

MIAT attributes great importance to oral history besides its collection of machinery and other artefacts, yet Van Nieuwenhuyse concedes: “The voices of migrants are not yet sufficiently present in our collection. But we are working on that.”



The starting point of the “Straffe Gasten” exhibition; exhibited lodgings of Turkish “guest workers” in the 1970s/80s; the special cafeteria menu on the occasion of “Straffe Gasten”

PARTNERS / COLLABORATORS

MIAT recently started to collaborate informally with organisations of ethnic communities, the Turkish Union and the Moroccan Federation of Ghent. MIAT's own staff of the corresponding origins builds the bridges to them. MIAT is now in a position to mail or phone people spontaneously for advice.

STAFF

Four out of 25 of MIAT's permanent staff are of foreign origins – three of Turkish and one of Colombian origins. One of them is head of the textile department and of security, two work in visitor relations, the fourth in the café.

Having these four staff members has not required any special adaptations or training measures on either side. Native speakers of Dutch only have to give non-native speakers of Dutch a little help at times. Frontline staff is trained annually in their conduct with visitors; this is general and does not cover any cultural differences between visitors.

MIAT became a community company (“Gemeenschap bedrijf”) at the beginning of 2014. As a consequence it does no longer carry out its own recruitments, but recruitments take place through the services of the city administration of Ghent, and MIAT has no influence on the channels used to advertise jobs. The procedure for such recruitments must be non-discriminatory. Positive discrimination, i.e. favouring applicants from underrepresented groups is not possible. However, due to budget cuts, no new post will become available for the time being.

Nevertheless, it is MIAT's stated aim to diversify its staff, although ‘diversity’ is understood as all-encompassing and no numerical targets have been set.

MIAT has a little scope to realize this ambition with its temporary staff: It utilizes a scheme whereby unemployed people can work for a certain number of hours and be paid with service cheques. Under this scheme, MIAT searched particularly for Turkish people as demonstrators in its textile department.

BOARDS / GOVERNING BODIES

MIAT has a joint governance body with two other institutions in the same field: Huis van Alijn (Museum of Everyday Life; www.huisvanalijn.be) and STAM - Stadsmuseum Gent (the city museum of Ghent, <http://www.stamgent.be>). This body (Raad van Bestuur) is made up of 10 city councillors, i.e. appointees of the city council, and corresponds to the political composition of the city council. A couple of members of the governing members have a migration background.

SUPPLIERS

MIAT's supplier relations are governed by public procurement rules, e.g. services above € 80 000 have to be tendered. Price is the key factor in all its purchases.



No equality or diversity principles are applied to its supplier relations. Migrant-owned businesses can be amongst MIAT's suppliers by coincidence.

BENCHMARKING (weighted mean performance indicator – the higher the better)

Institutional vision & policy	Audiences	Programming, repertoire	Partners, collaborator	Staff	Boards etc.	Suppliers
1,31	1,82	1,14	1,17	0,33	1,00	0,00

For details see "Testing the benchmarks ..."

WIELS (Brussels)

The following profile is based on an interview with the institution's director, Dirk Snauwaert, on 7 May 2014, and on desk research.

SHORT DESCRIPTION OF THE INSTITUTION

Wiels is a contemporary visual arts centre, which opened its doors in 2007. It is housed in a previous brewery. The modernist building designed by Adrien Blomme in 1930, had fallen into disuse in 1988 and several plans for a new use of the building fell through until the Brussels capital region appropriated the building in 2002 and the idea of using it for a contemporary arts centre caught wind.

Wiels is situated prominently at an important crossroads very close to Brussels' South main railway station. It is, however, also at the borderline between two of the poorer Brussels' districts ('communes'), the St. Anthony borough in Vorst/Forest and Sint-Gillis/Saint Gilles.

<http://www.wiels.org> - website in English only

INSTITUTIONAL VISION AND POLICY

Wiels' mission is in the first instance artistic: It wants to be an international laboratory for the creation and distribution of contemporary art – visual art in the first place, but with an eye on cross-overs to other disciplines. It wants to present contemporary art in all its diversity and expose visitors to most recent developments and debates in the art world. It considers 'difference' and 'otherness' as a central themes in art and sees it as the responsibility of arts institutions to connect with their local surroundings.

Projects which could be considered to serve "migrants' cultural participation", fall under Wiels' socio-artistic work strand, and this is financed separately from Wiels' core activity, e.g. from a five-year "Sustainable Neighbourhood Contract" (Contrat de Quartier Durable) Saint-Antoine-Forest. Additional funds for this work have to be found year after year, which does not allow an altogether 'strategic approach'.



Evaluation of WIELS' socio-cultural work is mostly informal and internal. However, a local artists' collective has recently been commissioned to create a publication which presents the 10 socio-cultural projects, which WIELS has undertaken with the participation of its neighbours in the past 5 years.



The flank facade of Wiels, the entrance hall with its old brewing vats, and the adjacent community garden.

VISITORS / AUDIENCES

Wiels does not collect data on the characteristics of its visitors, but from their observation it knows that its largest audience are people who are interested in and follow the development or wish to be associated with contemporary visual arts. The people living in Wiels' multicultural neighbourhood, by contrast, are not necessarily its natural visitors, but one important group of 'users' and partners of the services Wiels provides.

The entrance hall of Wiels, which contains the old copper brewing vats – visible from the streets through huge windows, serves as a café open to all, not just exhibition visitors. Nevertheless, people from the surrounding neighbourhoods don't normally or still underuse the facilities of Wiels' lobby, be it the café, the Wifi or just the meeting place. Wiels' Director, Dirk Snauwaerts, puts this down to the fact that "the building is not ethnicised whereas most other facilities in the area are marked as religious or socio-cultural spaces for a certain ethnic group."

However, Wiels attracts visitors from the migrant population in its neighbourhood through other activities than contemporary visual arts exhibitions: It collaborates in literacy programmes and helps illiterate people find their way to written language and to confidence in expressing themselves through drawing, painting, engraving, etc. (continuously since 2007). Wiels also helped create a pedagogical, communal garden ("Le Jardin Mille Semences-Ceuppens") right next to its building, and this included the creation of some sculptures. Such initiatives help Wiels to be recognized and accepted in its neighbourhood. Indeed Wiels is credited with having lifted the area out of rubbish dumping, rough sleeping and drug fixing. Such activities might also very slowly bring the core activities of the organization closer to the people living around it (the discovery of WIELS' exhibitions is always part of its socio-cultural activities). However, Dirk Snauwaerts has no illusions about the impact an art institution can have on the socio-economic problems around it: "the unemployed people in our neighbourhood have been solicited by public agencies with arts

and education projects for years, but this does not solve the fundamental problem that there simply are not enough jobs for the low-skilled.”⁶

PROGRAMMES, REPERTOIRE, COLLECTIONS, NARRATIVE

Wiels is not a museum and does not have a collection. It presents around seven large exhibitions per year, both exhibitions dedicated to national or international artists, to groundbreaking artists from non-Western backgrounds, and to thematic exhibitions focusing on post-colonial, feminist, queer, ecological or progressive issues. The artists and topics are selected with the intellectual and artistic judgment of the staff team. Besides presentation of contemporary visual art, WIELS promotes the production of contemporary art and ideas: it offers residencies to international artists with special attention to bringing in artists from non-Western backgrounds. A third strand of WIELS’ work is pedagogical workshops addressed to children, young people, schools, adults and the neighbourhood population.



Images from the Wiels exhibition “Franz Erhard Walther. The Body Decides”, 21.02.-11.05.2014

PARTNERS / COLLABORATORS

WIELS has been cooperating with the association “Lire et Ecrire” (Read and Write) of Brussels South regularly since 2008 among many others. Some of WIELS’ partners in the communal garden project are BliB (the Dutch-language borough library) and the local youth house (Maison de Jeunesse).

STAFF

Wiels has no stated employment policy. While its small core staff is ethnically, linguistically, and in terms of nationality mixed by intention, it does not fully reflect the mixity of the population of Brussels. Wiels, however, collaborates with the local employment agencies Actiris and Forem, has adopted a Diversity Plan, and makes efforts in particular to diversify its ancillary staff, e.g. attendants in the exhibition halls – these are drawn mainly from the neighbourhood’s immigrant population.

BOARDS / GOVERNING BODIES

Wiels is a not-for profit association; its five-strong governing body (‘conseil d’administration’: ‘raad van bestuur’) is made up of elected members of the

⁶ At the end of April 2014, the unemployment rate in Brussels was 20.6%.



association ('assemblée générale'/'algemene vergadering'), which has 12 individuals as members. As such, the governing body is still mono-cultural (representing only two of three main and official linguistic communities of Belgium).

SUPPLIERS

The caterer on Wiels' premises is a "migrant owned" business. People with a migration background also dominate in the cleaning and surveillance staff employed on a temporary (not contractual) basis. Wiels has, however, no explicit policy of applying diversity and equality principles to its suppliers.

BENCHMARKING (weighted mean performance indicator – the higher the better)

Institutional vision & policy	Audiences	Programming, repertoire	Partners, collaborator	Staff	Boards etc.	Suppliers
1,85	0,82	0,14	0,5	0,83	0,00	0,00

For details see "Testing the benchmarks ..."

KVS - Koninklijke Vlaamse Schouwburg (Brussels)

The following profile is based on an interview with the institution's assistant artistic director, An Van der Donckt, its assistant business manager, Karel Dombrecht, its Africa project office, Paul Kerstens, as well as its business manager, Danny Op de Beeck, on 13 May 2014, and on desk research.

SHORT DESCRIPTION OF THE INSTITUTION

KVS describes itself as "The Brussels City Theatre", which would like to make each inhabitant of Brussels, who is interested in Brussels, want to come at least once per year. Given the original Flemish national mission of this theatre and the hyperdiversity of Brussels, this is no mean feat. The transformation of KVS is closely linked to its buildings. A removal to temporary premises during the renovation in the 1990s of the 19th century Flemish neo-Renaissance building (itself a transformation of an 18th century warehouse) provided an important fillip for a review of KVS' artistic practices. The renovation itself served the purpose of adapting the theatre spaces to new practices. An entirely different new building complex was added, and the experience of temporary premises established a new tradition of taking the theatre outside of its buildings.





The original KVS building housing the auditorium 'KVS Bol' – front and back/side façade – and the new KVS building housing the multi-purpose hall 'KVS Box'.

<http://www.kvs.be> - website in NL, FR, EN

INSTITUTIONAL VISION AND POLICY

KVS' mission statement describes the theatre as a "platform for a range of voices and stories from the multilingual and extremely diverse capital of Belgium and Europe." It declares the theatre's purpose as helping satisfy the need for a city as fragmentary as Brussels, "for shared experiences and for projects that bridge linguistic, cultural and socio-economic divides."

KVS' declared commitment to diversity is so fundamental and all encompassing that no target groups are singled out, that no distinction is made between any population segments which might be more 'original' and others which are 'newer'. Terms such as 'migrant', 'immigrant', or 'people with a migration background' do not feature in the language of KVS (although 'migrations' have been a theme in KVS' work).

Reaching out to the different communities of Brussels is central to the identity of KVS. Its cultural projects thrive on both "strong local artistic and community connections and a vibrant international dimension."

KVS' funding is not earmarked for different target groups. Its core funding is applied to fulfilling a diversity agenda.

Evaluation of KVS' diversity work is informal but built into its dialogical way of working. It is very open to sharing its insights.

VISITORS / AUDIENCES

KVS' audience development policy is cross-cutting. It has no particular targeting policies and takes the diversity of its audience as given. Different productions create different degrees of audience mixity; most productions draw hybrid audiences. The composition of audiences is primarily observed by staff. Although about 60% of ticketing is carried out on-line, very little audience data is collected.

KVS' capacity to engage with the societal complexity of Brussels rests primarily on the knowledge and skill of its staff. Academics such as Eric Corijn (Professor of Social and Cultural Geography at Vrije Universiteit Brussel) are drawn in to

close any knowledge gaps of the social and demographic characteristics of the city.

KVS' productions are "owned" by a wide range of people in each case due to its inclusive methodologies.

KVS' productions are performed not only in Dutch, but also in French (the other official language of Brussels), English (the lingua franca of much of Brussels), Arabic (the most spoken non-European language in Brussels) and others. Surtitling into other languages is always provided.

PROGRAMMES, REPERTOIRE, COLLECTIONS, NARRATIVE

KVS does not buy in any productions, it produces what is in its programme. As such it certainly doesn't import anything in order to cater for any particular community.

While KVS has two geographical themes, Congo and Palestine, and uses its artistic engagements with these locations to make links⁷ with people of Congolese or Arab origin (Palestine being of high significance to Arabs of all origins) in Brussels, ethnic identity does not determine the selection of artists for collaboration. Some of KVS' artistic collaborators, be they local or international, insist on being seen only for their art; others also accept the additional role of representing certain ethnicities.

KVS has a highly diversified programme dedicated to intercultural innovation and to bringing diversity together.

PARTNERS / COLLABORATORS

KVS has multiple collaborative relationships with artists and community based organisations. It is aware of the different representational natures of associations linked to ethnic communities. Moroccan and Turkish associations in Brussels, for example, tend to be truly community based, with significant followings, whereas African associations tend to be more the stages for individuals. KVS also has strong collaborative relationships with schools.

KVS' collaborations also enable it to be active outside its core institutional locations. An example of this is the TocTockKnock Festival of 2013.

STAFF

KVS has a 60 strong permanent staff. Data on staff's ethno-cultural background are not formally collected; their background is simply known because the staff size allows everybody to know everybody. Ethno cultural diversity is lower

⁷ KVS' "Green Light" think-tank, for example, is intended to reinforce its ties with Brussels artists of African origin.



amongst KVS managerial staff than amongst its service personnel. KVS staff on the whole does not yet fully reflect the diversity of Brussels.

Ethno-cultural diversity amongst KVS contractual staff, e.g. artist engaged for specific productions, is extremely high.

KVS has been elaborating a “Diversity Plan” with the help of the employment agency Actiris, which involved a stock-take of diversity within KVS and the identification of improvements to its recruitment procedures. Diversity was looked at holistically in this context, i.e. gender, age, ethnic background and ability/disability were considered. Ethno-cultural diversity was identified as less of a challenge than age diversity – especially amongst KVS technical staff, the average age is fairly high.

KVS employment policy now states, “KVS attaches importance to provide equal chances. Qualities are more important than age, ethnicity, gender, nationality or handicap” (translation). This could at least potentially mean that given comparable competences, candidates from ethno-cultural backgrounds not yet sufficiently represented in KVS will be given preference.

As a result of its work with Actiris, KVS now also advertises vacancies through a greater variety of channels so as to get a range of applicants broader in ethno-cultural profile than hitherto.

KVS staff has had the possibility to attend an intercultural training workshop. One outcome of this was the agreement on a principal internal language, Flemish, despite the multilingual operation of KVS.

BOARDS / GOVERNING BODIES

KVS’ board of directors is constituted of appointees representing the public authorities which provide the theatre’s structural funding, i.e. the Flemish community and the City of Brussels. The composition of the board of directors therefore changes after each election; in practice, the directors’ personal characteristics, e.g. their affinity to the arts, can be more significant than their party political colour. KVS has no formal influence on the composition of its governing body and cannot apply any diversification policies.

SUPPLIERS

KVS accords service contracts on the basis of quality and price. Only in the field of catering has the choice of the ethno-cultural background of the supplier ever played a role – for certain events, the cuisine had to correspond and it made sense to use suppliers from certain localities. For other services (e.g. elevator maintenance or building security), the choice of suppliers isn’t even big enough to apply diversity and equality principles, and the availability of a service provider can be an overriding criterion.



BENCHMARKING (weighted mean performance indicator – the higher the better)

Institutional vision & policy	Audiences	Programming, repertoire	Partners, collaborator	Staff	Boards etc.	Suppliers
1,85	2,18	3,43	1,5	2,33	0,00	0,00

For details see "Testing the benchmarks ..."

Cultuur Centrum Sint-Niklaas (Sint-Niklaas)

The following profile is based on an interview with the institution's participation officer, Patricia Maas, its director, Rik van Daele, as well as Karina Kiekens, from the integration service of the city of Sint Niklaas, on 19 May 2014, and on desk research.

SHORT DESCRIPTION OF THE INSTITUTION

Cultuur Centrum Sint-Niklaas is the independent cultural service of the city of Sint-Niklaas⁸ in the Belgian region of East Flanders. The city counts around 73000 inhabitants of which 6,6 % are foreign nationals (Moroccans with 0,9% and Turks with 0,5% being amongst the top five nationalities) and 20,4% foreign born (including foreign nationals; with 15,4% on non-EU origins)⁹. Despite the name 'cultural centre', CC Sint-Niklaas does not actually dispose of a building of its own. Rather it programmes cultural event for a host of cultural venues across the city, principally the Stadsschouwburg (municipal theatre – see photo below) and the Museumtheater. The programme of CC Sint-Niklaas is interdisciplinary and broad but centres on performing arts and film.

Sint-Niklaas made international headlines in 2007, when several Flemish couples refused to be married by the black registry officer Wouter van Bellingen (who was born in Rwanda and adopted at birth by white Belgian parents). Van Bellingen responded to the "primitive racism" which he had experienced by staging a symbolic mass wedding on the town square to coincide with International Day Against Racism.

<http://www.ccsint-niklaas.be/> - the website is in NL only

⁸ Sint-Niklaas made international headlines in 2007, when several Flemish couples refused to be married by the black registry officer Wouter van Bellingen (who was born in Rwanda and adopted at birth by white Belgian parents). Van Bellingen responded to the "primitive racism" which he had experienced by staging a symbolic mass wedding on the town square to coincide with International Day Against Racism.

⁹ Lokale Inburgerings- en Integratiemonitor Sint-Niklaas 2013





The city hall of Sint Niklaas, which houses the offices of the cultural centre, a statue of the city's patron saint, and the Stadsschouwburg (city theatre)

INSTITUTIONAL VISION AND POLICY

CC Sint-Niklaas is a case where the written commitments in particular lag behind the practice of the organization. It seems that CC Sint-Niklaas has been so much in the doing, that its communications do not yet fully reflect its work. Its mission statement contains a commitment to “the development of the individual to critical and meaningful citizenship and pluralistic and democratic thinking” and to “community building”. There is no explicit reference to the migrant population of Sint-Niklaas although CC Sint-Niklaas has been programming with this population in mind since 2008. CC Sint-Niklaas’ intercultural ‘Kultour’ programmes (see below), including its 2014 edition, which is contextualized in the celebration of 50 years of migration to Belgium from Turkey and Morocco in 2014 do not feature on its own website either.¹⁰

An overhaul of the mission statement is, however, foreseen soon. A current draft includes “customer-friendliness, programming for a broad audience, promoting tolerance, involving hard-to-reach groups and encouraging them into active and passive participation.”

CC Sint-Niklaas has a permanent budget line for its ‘Kultour’ programme (see below), which relates to migrants’ cultural participation. However, this budget line depends on project funding which has to be raised year after year. The budget allocation for ‘Kultour’ has ranged from 300 € to 18.260 € between 2008 and 2014, with ups and downs. The centre’s budget for audience development is divided by target group, and ‘other cultures’ is one of five. In 2013, about 20% was spent on targeting this group; in 2014 about 45% (this is highly variable depending on the different income sources).

CC Sint-Niklaas evaluates ‘Kultour’ internally by collecting basic figures (number of activities, locations, participation of minorities as artists or volunteers, visitors, etc). The qualitative assessment is anecdotal.

VISITORS / AUDIENCES

¹⁰ Only ‘Kultour12’ feature on a rudimentary, separate website: www.kultoursintniklaas.be; the activities of ‘Kultour14’ feature on: www.uitinvlaanderen.be/50-jaar-migratie



CC Sint-Niklaas still tends to perceive migrants, including the “second generation” as culturally distinct groups, although it is conscious that the notion of otherness is no longer fully appropriate. It is on CC Sint-Niklaas’ horizon that it could treat people with a migration background on an equal footing with those of autochthonous people. It is at a threshold between catering for its traditional audiences while targeting migrant audiences ‘on the side’, and an all-encompassing programming for all. The courage to cross this threshold is there but not yet acted upon.

CC Sint-Niklaas cooperates systematically with the integration service of the city and uses the population statistics available as well as the knowhow and contacts of this service.

CC Sint-Niklaas looks to migrants for their passive and active participation. It aims to help develop the relational skills and dialogic identities of its audiences.

PROGRAMMES, REPERTOIRE, COLLECTIONS, NARRATIVE

In 2008, CC Sint-Niklaas developed its first intercultural project: a one-month festival called “Kultour08”. The programme was an eclectic mix ranging from Chinese cooking workshops to an exhibition on Georgian culture, to Indian storytelling, to an African dance evening. The uniting theme was ‘identity’. In subsequent festivals, the universal human theme that was explored across cultures, was perhaps more prominent: “Kultour10”, for example, explored the theme ‘love’ and featured, for example, a multicultural show of bridal gowns and an exhibition of love letters from different cultures. “Kultour11” explored the theme ‘dreams and nature’. The festival literature pronounced: “Cultural Center Sint-Niklaas believes that getting to know the beauty of other cultures can lead to better understanding and more tolerance.”

‘Kultour14’ is embedded in the Belgian anniversary programme ‘50 years of migration’ (50 years since Belgium concluded ‘guest worker’ agreements with Turkey and Morocco). CC Sint-Niklaas’ participation involves 15 key activities throughout the year (visits, exhibitions, readings, festivals, workshops etc).

In 2012, CC Sint-Niklaas departed from the festival formula, and began to organize intercultural activities throughout the year. Important principles continued to be observed: to highlight diverse people’s commonalities through the exploration of central themes, to bring art and culture to the people by using public places and buildings (parks, railway station, mosques etc) rather than traditional arts venues, to collaborate with the integration service of the city and with local cultural associations in creating cultural activities. However, the activities remained in the framework of the “Kultour” programme, which is separate from the centre’s core programme.

For the future, CC Sint-Niklaas intends to adapt its entire programme to the city population and to change its communications accordingly. It will have to do so in



a political scene, which is dominated by Flemish Nationalist who emphasise that the onus of integration rests on immigrants more than on the receiving society.

PARTNERS / COLLABORATORS

CC Sint-Niklaas has been cooperating with up to 15 partners in the course of its annual 'Kultour' programmes. It has an established set of strategic collaborative relationships.

STAFF

CC Sint-Niklaas has a core staff of eight, who are employees of the city administration and were recruited through a recruitment procedure, which was not service specific. The staff is all-Flemish with Flemish roots and have all been in their post for a very long time except for the director, who moved to the cultural centre from the city library in 2013. No new post will be created for the foreseeable future. Should a current staff member leave, any successor would be recruited through the general procedure of the city administration, which observes non-discrimination principles, but no affirmative action measures.

However, in the context of the "Kultour" programme, CC Sint-Niklaas has the possibility of employing temporary staff from the cultural associations with which it collaborates and can so draw on professionals from more diverse backgrounds.

BOARDS / GOVERNING BODIES

The board of directors of CC Sint-Niklaas (Raad van bestuur) is made up of political appointees and reflects the political composition of the city council. Apart from the odd French name, only Flemish names can be found on the list of members.

SUPPLIERS

CC Sint-Niklaas is bound by public procurement rules. It can only favour migrant-owned businesses for very small contracts in specific programming context, e.g. a caterer of Moroccan food in the context of a Moroccan cultural event.

BENCHMARKING (weighted mean performance indicator – the higher the better)

Institutional vision & policy	Audiences	Programming, repertoire	Partners, collaborator	Staff	Boards etc.	Suppliers
1,62	2,00	1,00	1,33	0,50	0,00	0,00

For details see "Testing the benchmarks ..."



Werk Plaats Zimmer (Antwerp)

The following profile is based on an interview with the institution's director, Patrick Sterckx, on 21 May 2014, and on desk research.

SHORT DESCRIPTION OF THE INSTITUTION

Werk Plaats Zimmer is a space for mentoring emerging talents in the field of dance and physical theatre. Since 1993, the organisation has been using a building, which previously served as a vegetable warehouse, in northern Antwerp to host promising artists for the development of their productions. The building comprises a studio with theatre-technical equipment, a workshop, a depot, offices, a foyer, lodging facilities and a courtyard. The resident artists (up to five at a time) receive both artistic coaching as well as assistance with their administrative establishment. Some of the productions developed at WP Zimmer then go on stage in cultural venues across Europe. Occasionally a production gets staged at WP Zimmer itself.

<http://www.wpzimmer.be/> - the website is in NL and EN



Patrick Sterckx looking in on WP Zimmer's rehearsal hall, WP Zimmer's entrance and a bit of Antwerp's China town in the vicinity

INSTITUTIONAL VISION AND POLICY

WP Zimmer's central mission is to select promising contemporary dancers and to help launch them - after having shown first merit - into longer-term success. The contemporary dance field is by its very nature multicultural and international. WP Zimmer therefore considers it unnecessary to include any commitment to diversity in society in its public presentations. According to WP Zimmer's director, Patrick Sterckx, social relevance is important in contemporary dance, yet WP Zimmer does not consider that it has a particular role in brokering migrants' cultural participation. Therefore, migrants' cultural participation is not a goal, which is reflected in the organisation's budgeting or evaluation either.

VISITORS / AUDIENCES

WP Zimmer has no audience policy because it is not regularly a venue for the productions created on its premises. The audiences of the institutions to which its productions tour can be a factor in deciding whether an art centre or festival is "the right spot", but that does not mean a systematic orientation towards migrant audiences. WP Zimmer is, however, aware that working class migrant

populations – such as those in the highly multicultural neighbourhood where it is located – do not feature in contemporary dance audiences, already for the fact that the entry tickets would be too expensive for them.

PROGRAMMES, REPERTOIRE, COLLECTIONS, NARRATIVE

WP Zimmer not being a regular cultural venue, it does not programme. Its productions are chosen by artistic promise and with complete openness to the diversity of artists and the themes they wish to feature.

PARTNERS / COLLABORATORS

WP Zimmer collaborates in both local (e.g. “Open Noord”) and transnational networks such as “N.O.W. – New Open Working process”, which is concerned with “building a European artistic environment that is diverse, creative and socially rooted”.

STAFF

WP Zimmer only has a permanent staff of four. The artists in residence are not employees. WP Zimmer has no formal, stated recruitment policy.

As part of its notion of social responsibility, WP Zimmer takes recipients of social benefit on work placement and commits to providing them with experience, which could help their integration into the labour market. People of foreign origins (or even nationality) are often amongst such interns.

The assistance, which resident artists, who are often foreign (including non-EU nationals) receive at WP Zimmer, also includes help with regularizing their administrative situation, e.g. resolving issues around visas, residence and work permits. WP works under the motto “no artistic development without administrative basis”.

BOARDS / GOVERNING BODIES

WP Zimmer has the legal form of a not-for profit association with individual members. The association’s members are largely identical to its staff. There seems to be no separate governing body.

SUPPLIERS

Although WP Zimmer considers that its artistic activities are not relevant to the multicultural neighbourhood in which it is situated, it is keen to “be a good neighbour”. This entails making use as much as possible of the local economy; i.e. employing local cleaning personnel and buying in local shops. By the nature of the neighbourhood, this means supporting migrant-owned businesses.



BENCHMARKING (weighted mean performance indicator – the higher the better)

Institutional vision & policy	Audiences	Programming, repertoire	Partners, collaborator	Staff	Boards etc.	Suppliers
0,46	0,00	0,00	0,00	0,00	0,00	1,00

For details see “Testing the benchmarks ...”

Bibliotheek Gent (Ghent)

The following profile is based on an interview with the institution’s director, Krist Biebauw, on 3 June 2014, and on desk research.

SHORT DESCRIPTION OF THE INSTITUTION

Bibliotheek Gent serves a city of about 250 thousand inhabitants, including 60 thousand students. Bibliotheek Gent is due to open on new premises, as part of the multi-media site De Krook in 2016. This move will come with a radical overhaul of its team, its work processes and services. Besides its main site, the library has 14 small branches spread across the city. The library is considered the most accessible cultural institution in the city.

<https://www.gent.be/bibliotheek> – the website is part of the city of Ghent’s and in NL only



Bibliotheek Gent in its current building, Director Krist Biebauw beside a model of the new building complex due to house Bibliotheek Gent in future, the building site of Bibliotheek Gent’s future home

INSTITUTIONAL VISION AND POLICY

Bibliotheek Gent – Bib Gent for short – has no explicit policies about serving people with a migration background or newcomers, but it understands it as its duty to provide information resources, which can help them orientate themselves in society. This can include directing people to other public services. This function is more relevant to some of the library’s branches than to the main library. The indicators by which the performance of the library is assessed do, however, not take account of the provision of orientation to newcomers.



Bib Gent is aware of the challenges it faces like any other classical library: people read less, they read more online and interact online about what they read. Digital technologies will therefore play a greater role in the new library. However, the shift to digital reading brings with it the danger of lowering the accessibility of the library's offer because digital technologies present extra hurdles to some.

Bib Gent does informally consider that it has the function of bringing people of different origins together; it is aware that this can't be achieved through singular activities, but through constant effort.

VISITORS / AUDIENCES

Bibliotheek Gent receives about 2000 visitors per day; 75000 single users who use the library at least once per year. It collects birth dates and address data of its users, but not individual borrowing profiles – the latter would go against the traditional commitment of Flemish libraries to guarding the privacy of their users. The addresses though can be related to the socio-economic profiles of the different parts of the city.

Bib Gent currently focuses on welcoming those people who come to the library – it offers introductions to the facilities of the library. It considers working with people its strength and its essential *raison d'être*. However, it does not yet actively try to bring people to the library. Therefore it does not target people with a migration background yet either, although this would be well imaginable given that the library is a city service and the city sends out special communications to newcomers. However, generally the city tries not to emphasise the differences between the inhabitants of the city. In February 2013, the city decided to drop the term 'allochtoon' ('originating from another country') in its official communications, and to refer as 'Gentenaars' ('people of Ghent') to all inhabitants of the city regardless of their origins.

Bib Gent's policy towards visitors' needs is reactive so far. The challenge ahead, according to Krist Biebaw, is "to ask people much more what they need; not to answer their questions with what is on the shelves, but to find out about their questions and equip the library accordingly."

A population group, which Bib Gent does specifically target is children, especially the 50% of the city's children frequenting Kindergarden who do not speak Dutch at home (or speak it in parallel to another language), and through the children Bib Gent addresses their parents. The library runs a project for example which dispatches volunteers to read to children in their homes. One hundred families in the city per year benefit from this project. The families are identified in collaboration with primary schools.

PROGRAMMES, REPERTOIRE, COLLECTIONS, NARRATIVE

Bib Gent has a specific section in its collection with materials for learning Dutch as a foreign language. It has foreign language books and newspapers such as Turkish ones – Turks representing the largest immigrant group in Ghent.

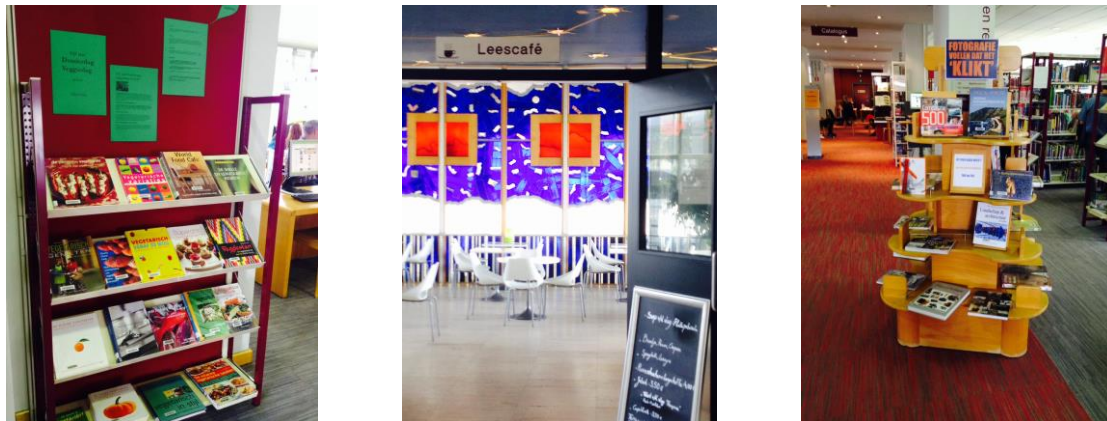
With the move to new premises, Bib Gent intends to step up its programming approach. Currently programming means to invite a few authors and to



programme some activities for children. In future, the library wants to take a leaf out the book of museums and use its collection to mount exhibition, for example on current crises in the world: “Take Syria, we’ve got everything that’s needed to help people understand what is happening there, and we could make the link to Syrian refugees in the city”, said Krist Biebauw. “The question is are these books in the right spots? Are they where interested people would find them? May be this is not in the main library, but in the library’s branches.”

Where fiction is concerned, Bib Gent buys more or less anything that is published in Dutch, so there needs to be no specific policy on buying literature in Dutch translation from the countries of origin of migrants or on buying the literature of Belgians of foreign origins. Yet, “buying is one thing, getting acquisitions into use is quite something else”, according to Krist Biebauw.

This kind of programming could be guided by making better use of the library’s user statistics. It could use its data on what people are searching for in the library catalogue and on what they are borrowing to programme activities.



Glimpses of Bibliotheek Gent’s library floors and its reading cafe

PARTNERS / COLLABORATORS

Bib Gent’s collaborations to date with migrants’ organisations are incidental. “It just happens from time to time. Like with other organisations in general, we do not yet ask, ‘Who do we want to work with? Who is the most relevant partner in pursuing a particular aim?’ We just respond to good ideas at present”, explained Krist Biebauw.

Bib Gent will share its new premises with the Huis van het Nederlands, an organization offering Dutch language tuition. It envisages developing a more structured approach to the collaboration between the two institutions. Krist Biebauw considers “there are many organisations who could bring people to us”. In future, he intends to conceive work jointly with organisations which enhance the library’s mission, rather than just pick up and accommodate interesting work by third parties.

STAFF

Bibliotheek Gent counts 123 staff, more of half of which are 50+ of age, and who are looking to a last phase of their working lives. The cultural make up of the staff is homogenous and women outweigh men considerably. Staff is not trained to provide orientation to newcomers to the city, but nevertheless tries to respond to such needs. The majority “wants change, but does not want to change themselves.” They are preoccupied with the working conditions they will face after the move to new premises. Staff will also all go through an internal procedure of reapplying for their post, the intention being to get people into positions, which truly correspond to their competences.

The library has not been able to recruit for some time because of budget cuts. In fact retiring staff have not been replaced, so fewer and fewer staff has been sustaining the main library’s 50 hours of opening time per week. However, from 2016 the library will deal with a large wave of retirements, which will bring with it the opportunity to diversify the staff and to bring in competences in dealing with the diverse inhabitants of the city. Traditional library training will not be a requirement in the process because traditional librarian skills, such as mastering book classification systems, will be less relevant, and the requirement of such training would also narrow the pool of applicants because the intake of library training institutions is not yet diverse.

With its new building, the library will focus on communicating openness and this will extend to openness in attracting new staff. Recruitment will be managed through the city’s recruitment process and will have to confirm to city rules, yet Bib Gent will be able to add its own initiative to advertising widely and making the opportunities known to non-traditional candidates.

BOARDS / GOVERNING BODIES

Bibliotheek Gent’s board (raad van bestuur) is made up of city council representatives plus a few extra advisers. It holds 3-4 meetings per year. While reflecting the party political composition of the city council, party political differences are hardly at play in the library’s board. The city’s politicians are ethnically diverse. The president of the library’s board is of Turkish descent. Yet nobody puts the library’s promotion of diversity explicitly on the agenda. “Everybody thinks it is obvious that our library should take a role in integrating migrants”, maintains Krist Biebauw.

SUPPLIERS

Bib Gent is only in charge of contracting suppliers of goods and services that are specific to the library, e.g. book covering. All general supplies are contracted by the city services. The city observes public procurement rules, but can favour social enterprises instead of merely contracting the cheapest bidder. The library also prioritises relations in the social economy. Equality and diversity principles as such are not applied to supplier relations.



BENCHMARKING (weighted mean performance indicator – the higher the better)

Institutional vision & policy	Audiences	Programming, repertoire	Partners, collaborator	Staff	Boards etc.	Suppliers
1,15	0,64	0,14	1,67	0,00	1,00	0,00

For details see "Testing the benchmarks ..."

T'Arsenaal (Mechelen)

The following profile is based on an interview with the institution's director, Michael de Cock, on 12 June 2014, and on desk research.

SHORT DESCRIPTION OF THE INSTITUTION

t'Arsenaal is a theatre in the Flemish city of Mechelen (with about 83 000 inhabitants) which celebrated its 60th year in 2013. It emerged with its current name from the Miniatuur Teater in the 2002-2003 season. Its main auditorium has 220 seats. Since 2006 its artistic director has been Michael De Cock, who is renowned for striking productions.

<http://www.tarsenaal.be/> – the website is in Dutch only



View of the street in which t'Arsenaal is located; director Michael De Cock; t'Arsenaal's back entrance over the river Dijle

INSTITUTIONAL VISION AND POLICY

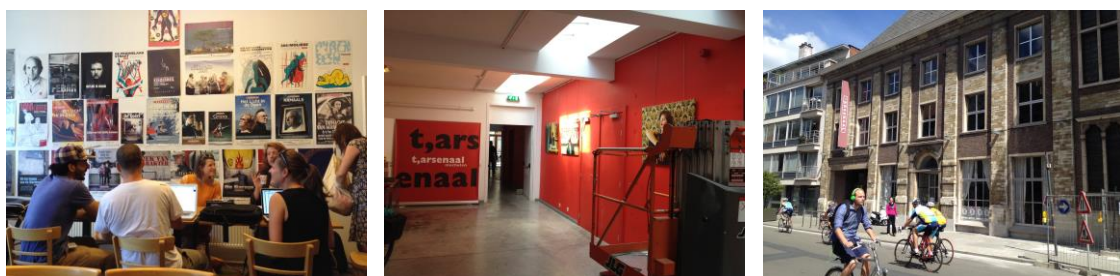
There is no mission statement on the website of the theatre, but according to director Michael de Cock, t'Arsenaal's mission is "to tell stories of the world – of Mechelen, of Flanders, of Belgium of the rest of the world – with plays be they written three hundred years ago or today, and with actors from all kinds of places."

De Cock both rejects ‘art for art’s sake’ and the label ‘socio-cultural’ which critics often want to stick to his work: “When ill-meaning white people see lots of black guys on stage, they say ‘it’s socio-cultural otherwise they wouldn’t be playing’. That’s a very strange way of thinking. It’s sick in a way. ... I engage with diversity first of all out of artistic necessity, not out of preoccupation with social aims. Of course I want to make diversity tangible. I’d also like my art to have a positive impact and I’m always wondering through what art form a story can have the biggest impact, but I’m not trying to predict or plan that impact – that would be futile. That’s the difference perhaps with political theatre in the seventies and eighties and the way we make it right now.”

De Cock explained further: “The democratic legitimacy of a theatre nowadays is contingent on a mixed group of people on stage, in the audience and in the work force. A theatre is a place to reflect on the world and you can’t reflect on that world in a mono-cultural environment. ... Many cultural institutions have conservative reflexes – often for the fake reason of wanting to maintain artistic quality – and have been looking at the same cultural references for the past twenty years.”

T’Arsenaal receives funding from the Flemish government, the province of Antwerp and the city of Mechelen. Funding from these sources is connected with expectations of serving diversity in society, but their fulfilment is not a true condition of funding: “The politically correct world demands to see a ‘natural mix’ in theatres, but it doesn’t follow-up and punish you if you don’t deliver. If a theatre director is not him- or herself committed to working with diversity, it is easy for them to present excuses and get away with it. And from an artistic – as opposed to a political or governmental point of view – I’m fine with that. I work on diversity because I want to do it. If you don’t want to do it, don’t do it. It should be an adventure and a free adventure” (Michael de Cock).

t’Arsenaal’s key funding is not ear-marked for particular projects, so migrants’ cultural participation is not specifically financially supported either. It might, however, apply for extra funding to support particular diversity projects. T’Arsenaal has, for example, initiated the project GEN2020, which helps to promote talented immigrant actors and theatre-makers to the centre of the Flemish theatre field and also questions the traditional theatre canon and the roles it offers.



Collaboration in t’Arsenaal’s café; hallway; front facade



VISITORS / AUDIENCES

T'Arsenaal still has a significant, but shrinking, number (about 400) of season ticket subscribers. The trend, however, is that people do not want to be part of a particular theatre community, but choose ad hoc from a very large cultural offer in a varied landscape of providers. Besides adjusting its communications to this trend, t'Arsenaal has been actively seeking to diversify its audiences, albeit without neglecting its traditional public. Michael de Cock explains: "Sometimes we have a very mixed audience, but sometimes a segregated audience, but that's no problem. Segregation is not always a problem. You shouldn't want that everybody comes to the same."

The visitors of t'Arsenaal's café on the day of the interview exemplify the variety in its audience: there was a group of elderly Mechelse women with a long history of coming to the theatre as well as group of people in their twenties, visibly of different origins in the world. De Cock: "You shouldn't go for a 'correct social mix' from the left or the right, or from a niche. You should go for it from the centre. Confront those traditionally theatre-going women with the Moroccan-Flemish actress, and you can have very interesting encounters in theatre."

What is harder though than enticing traditional theatre goers to go to plays with actors of other origins or about the stories of others, is to get 'the others' into the theatre. Especially in order to reach first generation immigrants, t'Arsenaal has to use very specific channels of communication and work through intermediaries. For the in-house produced play "De handen van Fatma", for example (the story of a Moroccan woman who followed her husband to Belgium in the 1960s), it successfully took up the challenge of getting first generation Moroccan women to come, who normally never go to the theatre.

Knowing audiences

The season ticket holder are the audience who t'Arsenaal staff know best of all, both through 'data in the system' and through personal contact. T'Arsenaal offers introductions to each new season and this is an important opportunity to find out what people like or dislike.

Around 80% of the ad hoc visitors book their tickets online, which gives the theatre an opportunity to collect a limited amount of data – people who register in the on-line booking system reveal their postcode and age. Yet, this does not amount to audience research, and knowing the audience of a particular performance or of the theatre as a whole therefore remains a matter of the staff observing it. However, these observations remain in the intuitive knowledge of the staff, rather than being noted down. Likewise, for knowledge about those inhabitants of Mechelen who are not yet amongst the audience of the theatre, especially those of Moroccan origins, the theatre relies on the personal knowledge of its head of communications. Michael de Cock: "I could decide not to worry about those audiences we are not yet reaching because our performances are mostly full, but I would like to do more to achieve an organic, ethnic mix in the audience."



PROGRAMMES, REPERTOIRE, COLLECTIONS, NARRATIVE

T'Arsenaal stages own productions and guest production. Its own productions also tour other theatres. Director Michael de Cock has a particular concern for the evolution of the theatrical canon: "We can't expect that the people who arrived during the past ten years are interested in a Flemish playwright of the thirties. They might be, but we shouldn't make paternalistic prescriptions. A theatre is a place for story-telling, and every kind of story should be represented on the theatre stage. Our canon needs to grow and change with the people."

De Cock also takes a very flexible approach to the casting of actors: "I have done Chekhov, Ayckborn or Shakespeare plays with multi-ethnic actors. On the other hand, I have also had a Flemish actress play a Moroccan woman. But neither do I think that there's something wrong with a Moroccan guy playing an illegal immigrant. Good actors have the ability and empathy to play roles that don't necessarily correspond to their looks. And there is nothing wrong with identity-claiming."

Although t'Arsenaal is interested in the theatrical tastes of its audiences, it has no set methodology for involving audiences in its programming. This remains the prerogative of the director, who however considers himself in a "dialogue without words". There is a cluster of reason behind each choice of play: timeliness of a topic, the audience's expectation of balance between repertoire and new plays, the availability of suitable actors, the audience's love of particular actors etc. "My choices are built on a give and take although not on an exchange of ideas", says de Cock.

PARTNERS / COLLABORATORS

T'Arsenaal collaborates with associations which facilitate access to migrant audiences or the touring of t'Arsenaal's productions in other countries, such as Morocco, or which help bring foreign productions to the theatre. One such association is Moussem. Another is the local association Sharaf. T'Arsenaal also offers local cultural groupings and associations the use of its facilities (for or without payment) and exercises a choice in that.

STAFF

T'Arsenaal had its employed 20-strong theatre troupe for many years; a last couple of actors are still employees, but the majority of the actors involved in productions nowadays are free-lancers, who enjoy privileged relations. The theatre's administrative and technical teams still consist of employees.

The actors and other artistic staff listed on t'Arsenaal's website make for a very multicultural team. The technical and administrative team (16-strong together) are still more monocultural.

T'Arsenaal has no stated employment policy and doesn't explicitly welcome applications from people with a minority ethnic background. Director Michael de



Cock is however sure that “everybody knows that we won’t be reluctant to take in other ethnic people. On the contrary, I would give them an advantage if I had the choice because we still have some diversifying to do amongst the off-stage staff as the opportunities arise.”

Not everybody at t’Arsenaal carried the diversification which Michael de Cock has been pursuing, with enthusiasm, but neither have there been any racist undertones in any opposition. Formal intercultural trainings of staff have not taken place, but the director has taken time to explain his convictions to staff.

BOARDS / GOVERNING BODIES

T’Arsenaal is constituted as a vereniging zonder winstoogmerk (vzw), a not-for-profit association. It has a ‘raad van bestuur’, a board, made up of ten people. Traditionally these were chosen from amongst the city councillors – such a connection to the administration of the city was seen as advantageous in maintaining the city’s financial support. However, t’Arsenaal’s statutes do not prescribe such a composition, and Michael de Cock has been proposing appointments of relevant people from other walks of life to the effect that the board members are now more diverse than in the past.

SUPPLIERS

T’Arsenaal chooses service providers or suppliers with a different background when the opportunity arises and in line with the general diversity policy of the house, but not based on any formal rules or with any rigidity. T’Arsenaal has the freedom to choose its suppliers; it does not need to tender.

BENCHMARKING (weighted mean performance indicator – the higher the better)

Institutional vision & policy	Audiences	Programming, repertoire	Partners, collaborator	Staff	Boards etc.	Suppliers
1,69	1,55	1,57	1,00	0,83	3,00	1,00

For details see “Testing the benchmarks ...”

M HKA (Antwerp)

The following profile is based on an interview with the institution’s director, Bart de Baere, on 19 June 2014, and on desk research.

SHORT DESCRIPTION OF THE INSTITUTION

M HKA (Museum van Hedendaagse Kunst) is a contemporary visual art museum in the city of Antwerp, Belgium, established in 1985. Its permanent collection contains works by both Belgian and international artists from the 1970s to the present day. It disposes over 4000 square metres of exhibition space in a



converted grain silo close to the river Schelde in the city's southern district. It is considered one of the most important art museums in Belgium. It sums up its activities with "Shows, reflects, collects, welcomes". Bart de Baere has been the director of M HKA since 2002.

www.muhka.be/ - the website is in NL / FR / EN



Views from three different sides on the M HKA building

INSTITUTIONAL VISION AND POLICY

M HKA's director, Bart de Baere, takes the view that "in order to allow for a real integration of migrants in the fabric of society, they have to be integrated in a really major way in the cultural field." Because culture, in contrast to the economy, is the field where "you can be an individual and where relationships matter; where things are specific and unique rather than interchangeable", it is important that migrants have a position. The canon of art in the sense of art which society considered agreed upon as a shared reference 20 years ago, needs renegotiating in the face of migration. Contemporary art museums are the "places where it is possible to change the canon and the current hegemony." M HKA's mission is therefore to "construct a profoundly different reference field" in which artists of any origins can receive recognition.

According to de Baere, M HKA is about "understanding what our visual culture is and looking at its reflective capacity, where it says more than only 'buy me', or 'I love you'". Together with its European partner museums – the network L'Internationale - M HKA tries to develop a new form of internationalism, which focuses on the local, but attempts to take the local to the rest of the world. This also means being selective, engaging with specific positions, "rather than being encyclopaedic in our approach to collecting and exhibiting."

M HKA also considers itself a Eurasian Museum. As such it counteracts "the horizon of fear which is the east, which is Asia" and plays with the "fact that we are only a peninsula of a huge continent." M HKA therefore has a significant number of works from the former Soviet sphere; it also has an important collection from the Shanghai arts scene. In contrast to the east, which Europe fears, Bart de Baere considers that Europe "denies the south" – important cultures such as Yoruba culture are nearly unknown in Europe.

M HKA's approach to diversity does not narrowly focus on people with a migration background; it is more of an artistic philosophy. Bart de Baere

contends: “Visual art museums are about specificity and therefore about diversity. Society comes from utter diversity, which has nothing to do with migrants. If you limit it to migrants, you make a very, very bad thing: homogenous blocks on different sides. People who come from what are considered minorities don't want to be seen as part of a homogenous block, but as persons doing something unique.”

M HKA steers a course based on the principle of “needing diversity”; it is a course which leaves the conservative, exclusive focus on artistic quality on one side, and sociological concerns for representation with its penchant for quotas on the other. What M HKA seeks out is the “reflexive capacity of visual arts”; it considers “openness to communicate” part of the quality of visual arts. Bart de Baere: “We look at what makes artists tick and how that might make others tick, not at the colour of their skin.”

M HKA is core funded by the Flemish community of Belgium. As such it formally has to satisfy diversity criteria. However, according to Bart de Baere, the ultimate measure of the museum's success is what impression it makes, what image it has in the media. Decisions on M HKA's public funding are “not propelled by the system of diversity criteria”. De Baer also considers the public funding awarded is insufficient to satisfy the system of criteria: “In real terms what you need to be is harshly managerial. And if you are still sticking to diversity, it's because you think it's the project.”

VISITORS / AUDIENCES

M HKA counts around 100 000 visitors per year. Since most museum visitors don't book their tickets online – unlike in performing arts institutions – the collection of their data is largely limited to the postcode of their place of residence. Moreover, Bart de Baere deplores the focus on quantitative data in the reporting which cultural institutions are subjected to – qualitative data should be considered: “We should ask, what does the audience experience? What does the audience take along? But no, it's just numbers!”

M HKA's visitor policy does not particularly address people with a migration background: “We have to address all the people who engage with contemporary art on the one hand, and all the people around us on the other hand. We have to make them understand that we are there. And when they come, they need to feel welcome.” However simple that sounded, Bart de Baere admitted to still be “failing horribly” in reaching people. Reaching people means reaching out to people proactively, and this is a matter of resources.

Nevertheless, MuHKA prides itself in the way its visitor guides work: Rather than presenting to them, guides first invite comments from visitors and then develop a conversation with them around exhibits. This approach to visitors as individuals with their specificity would also respect the needs of people with a migration background.



Despite rejecting the notion that artists could or should represent certain ethnicities or nationalities, Bart de Baere acknowledges that there is a connection between the ethnicity or nationality of an exhibiting artist and that of the visitors who might come to the museum: “A Turkish artist could add a little bit of possibility that people of Turkish origins living here will come to the museum. A little bit of themselves in our museum signals them that they are ‘allowed’ and ‘part of the museum’s offer’.”

PROGRAMMES, REPERTOIRE, COLLECTIONS, NARRATIVE

According to Bart de Baere, “everything that is representation is evil. You always need to have presence. Great artists in visual culture don’t want to have to represent anything. A work of art has to work for and with society, so it has to be about presence; never about representation. Artists only accept representational roles in closed systems while they are denied a better place. As soon as they have a better destiny, they abandon representation.”

Rather than setting some rules for the diversity of the artists which MuHKA presents, Bart de Baere considers that the museum as a scene for artists needs to be set right: The scene needs to be about “enhancing and cultivating diversity at large.”

MuHKA is intent on avoiding the commodification of art. Its exhibitions neither offer categories of art and artists nor fixed routes for looking at them. The museum invites “the presence of artists and visitors” and offers them “experiences” rather than programmes. For Bart de Baere, the challenge in museum mediation lies in making individuals feel welcome rather than groups – individuals with their very variable interests and expectations. To this end MuHKA has developed a webtool called ‘Ensembles’, which allows visitors to access different kinds and different depths of information about art works, depending on their interests. A QR code placed next to works in the museum allows them to access the software with their smartphones.

At the time of interview, MuHKA was presenting an exhibition called “Don’t you know who I am?”, which contends that younger artists no longer make their path in a globalized scene by playing with their identity (see photos below).



Exhibits from the M HKA exhibition “Don’t you know who I am?”, 13.06. – 14.09.2014

PARTNERS / COLLABORATORS

M HKA's most prominent collaborator in reaching visitor groups with a migration background, is the NGO Moussem, which collaborates with cultural institutions in either presenting artist of Maghreb origins or in reaching audiences of Maghreb descent. In a first collaboration in 2007, a group of volunteers from Moussem worked with M HKA's collection and put together the exhibition 'Ontmoeting' ('Encounter') of little videos in which individuals explained why a particular work of art is important to them. Responding to Moussem's claim 'we consider all the cultural institutions of this country ours', M HKA was effectively handed over to the NGO for several months in the context of the festival 'Zonder Titel' ('Untitled'), which also offered stage activities, movies, discussions etc besides the exhibition.

M HKA has been building on this experience by seeking two or three serious engagements per year with non-traditional visitors from different localities, who are given the opportunity to put together their own exhibition after a process of work in small groups with M HKA's collection. M HKA collaborates with Locus, an expert centre for local cultural policy on these projects under the name "Visite". The projects make M HKA first leave its premises behind in order to finally welcome new people to its premises. This work is the more important given that MUHKA is housed in a building – a converted grain silo -, which in the words of its own director, says to people "stay out!". It carries out such localized work despite political expectations that M HKA be "internationally radiant".

STAFF

MuHKA has a formal plan for diversifying its staff. It reports on its implementation in its annual report. Nevertheless, diversity in terms of ethnic origin is rudimentary in M HKA's staff. Its two key curators could be considered to have a migration background: Nav Haq is of English-Pakistani origins; Anders Kreuger is of Swedish-Lithuanian origins. Otherwise only staff brought in under a government-sponsored, low-income scheme are of non-Belgian origins.

M HKA does not want to be 'representational', but considers it important to have diversity in its staff. However, it feels hampered in this aspiration by being under-resourced. In fact it feels so under-resourced that it can't take any risks with its hires. Bart de Baere explained: "We don't have the capacity to say, 'this is a really interesting person, but he or she will take some time to train'" – as might be the case with people from unusual backgrounds.

BOARDS / GOVERNING BODIES

M HKA's board needs to satisfy several diversity requirements - gender balance, business representation, party political diversity – but none relating to geographical origins.



SUPPLIERS

For goods and technical services, M HKA applies strictly economic principles to the choice of suppliers. Where content providers are concerned, it consciously applies diversity principles, i.e. tries to bring in different perspectives. It commissioned Russian curator Viktor Misiano, for example, to write an article for an exhibition on the Antwerp artist Panamarenko.

BENCHMARKING (weighted mean performance indicator – the higher the better)

Institutional vision & policy	Audiences	Programming, repertoire	Partners, collaborator	Staff	Boards etc.	Suppliers
0,85	1,00	2,43	0,83	0,83	0,00	1,00

For details see “Testing the benchmarks ...”

Beursschouwburg (Brussels)

The following profile is based on an interview with the institution’s director, Tom Bonte, on 30 June 2014, and on desk research.

SHORT DESCRIPTION OF THE INSTITUTION

Beursschouwburg calls itself a “multidisciplinary art centre in the heart of Brussels”. It takes its name after the near-by ‘beurs’ (stock market – no longer in use as such). The building it occupies dates back to 1885 and was originally a shop cum café with banqueting facilities owned by the Flemish brewery Walckiers. In 1947 it was first converted into a theatre; in 1965 the theatre opened its doors to the public.

In 1983 it was handed over to the Flemish Community, but was only imbued with fresh life as a cultural centre in 2004. In 2015 therefore, Beursschouwburg will celebrate both its 50 years as an arts centre and its 10th anniversary of re-opening in a renovated building.



Beursschouwburg’s roof terrace café with film projection facility.

<http://www.beursschouwburg.be> – the website is in NL/FR/EN

INSTITUTIONAL VISION AND POLICY

Despite being under the authority of a Flemish government, Beursschouwburg doesn’t serve the promotion of Flemish arts, or arts in Flemish, in particular. It

mostly stages art, which is not language based; it communicates in Dutch, French and mainly in English. Flemish is, however, its internal operating language.

Beursschouwburg's mission statement highlights its avant-garde character: "Beursschouwburg is ... principally an inspiring platform for between-the-arts. Here, artists reflect, show, scrap and start again in an ongoing dialogue with thinking and creative Bruselèers. The Beursschouwburg is a melting pot and a thorn in the side, where art is served while it's still hot ..."

Migrants' cultural participation does not feature specifically in Beursschouwburg's vision and policy. Director, Tom Bonte, explained "We work with the notion of opening up to as many people as possible and migrants are implicit to that."

The guidelines to the subsidies from the Flemish government, which Beursschouwburg receives contain stipulations on diversity – but also on other values such as environmental sustainability. Tom Bonte said "We wrote in the application that we are working on diversity implicitly, not explicitly; it would be a lie if we wrote something different. The problem is, all these expectations come on top of putting on a good artistic programme, with good communications – with no extra money. Nevertheless it's good that the government puts this in the guidelines because it makes us aware."

VISITORS / AUDIENCES

Beursschouwburg's main target audience is young people in the city of Brussels (late teens and twenties). Director Tom Bonte sees "a lot of diversity in these young people, but they don't question it anymore. They grew up in it. The mix happens in Brussels' schools – if not in all its schools."

Beursschouwburg has only been working on developing audience participation since 2011. It knows its audience through social media and its online booking system set up in 2011. Director Tom Bonte: "Facebook statistics are our best insight - they confirm who we think our audience is. Facebook tells us the mother tongue of our audience, their place of residence, age, etc." (Beursschouwburg Facebook page: 7154 likes on 14/7/'14)

Tom Bonte further: "What is very, very clear is that we don't reach people with a migration background living in the poorer parts of the city. It has nothing to do with price – although we have a low entry price policy. They don't come here because they don't associate Beursschouwburg as a venue to go to. The avant-garde cultural field is focused on that part of the public that is educated - this has been and always will be the case. As long as those people in Molenbeek don't have any proper education and don't escape from their own background which is often very conservative, they will only come if their brother is on stage."



PROGRAMMES, REPERTOIRE, COLLECTIONS, NARRATIVE

Beursschouwburg does “three-speed programming”: It leaves space for spontaneous programming to respond to current affairs; it has three-month focus programmes under the umbrella of a theme which emerges from several artists’ work; and it associates selected artists for periods of four years, showing all their work.

Beursschouwburg is strong on performing arts, film, concerts, visual arts; it offers convivial spaces with its ground floor and roof top cafes, it maintains its own radio station, where “people talk about good stuff”, it holds a monthly breakfast lecture series ...

Director Tom Bonte: “I would never choose an artist for his or her background. The project an artist has matters in the first place, and that the project does not create any language barriers. In that sense a Flemish theatre maker has a harder job convincing me to perform here than an African performance artist.”

PARTNERS / COLLABORATORS

In order to connect to the city and to local issues, Beursschouwburg works with partners of specific expertise such as De Buren¹¹, Flemish-Dutch House in Brussels for “debate about culture, science, politics and the society in Flanders, The Netherlands and Europe”, and Globe Aroma¹², an association, which amongst many things wanted to be “a model of the relationships which can develop between Belgians and people with a migration background: face-to-face cooperation in contrast to exclusion, contempt, prejudices and racism.” It offers socio-cultural projects to refugees and asylum seekers in particular, as well as artistic workshops to refugees and asylum seekers who bring artistic experience with them. Globa Roma also explains the upcoming programmes of the cultural institutions to refugees and asylum seekers – highlighting in particular what is on offer for free or with a very low entrance fee - and organises trips to performances.

Some bands that have come together through Globe Arome, mostly central African musicians from amongst the undocumented migrants, have already performed at Beursschouwburg – as part of the warm-up to other concerts.

Beursschouwburg has to date no collaboration with any schools, but does not exclude it for the future.

STAFF

Beursschouwburg has a permanent staff of 23 – bar one exception, all with Flemish names. In order to diversify their personnel, Beursschouwburg has worked on a ‘diversity plan’ with the Brussels employment agency Actiris.

¹¹ <http://www.deburen.eu/en>

¹² <http://www.globearoma.be>

As a result, Beursschouwburg job adverts now carry the mention “Beursschouwburg is open to diversity: interested parties can apply regardless of their ethnic, religious or cultural background.” According to Tom Bonte, “This is a small step, meant to prevent the self-de-selection of people with a migration background. They think ‘the arts are for whites’, so explicitly inviting their applications is important on a psychological level.”

Moreover, Beursschouwburg now advertises its jobs through a wider range of channels and gets far more applications than in the past, and from a greater variety of applicants. Tom Bonte: “However, vacancies don't arise so frequently as to achieve change quickly. But if we have two equal candidates now, we would give the job to that candidate for whom it would represent more of an opportunity given his/her cultural background.”

BOARDS / GOVERNING BODIES

Beursschouwburg is set up as a not-for-profit association (vereniging zonder winstoogmerk - vzw). As such it has a general assembly (made up of 20 individuals) and a board of directors (10 individuals). Only Flemish names are on the members' lists of these bodies. The diversification of the board of directors depends also on vacancies arising. Such an opportunity has arisen recently and “we are now discussing how to find somebody from a diversity background. We need somebody who can push the discussion on our role in diversity a step further” (Tom Bonte).

SUPPLIERS

Beursschouwburg has to date not considered any diversity or equality principles in its supplier relations. While it buys fair trade products for its café and sources merchandise such as the Beursschouwburg bag from non-exploitative companies, “we have never considered whether the business we buy from is owned by somebody with a migration background” (Tom Bonte).

BENCHMARKING (weighted mean performance indicator – the higher the better)

Institutional vision & policy	Audiences	Programming, repertoire	Partners, collaborator	Staff	Boards etc.	Suppliers
0,92	0,64	1,57	1,00	1,00	1,67	0,00

For details see “Testing the benchmarks ...”



Erfgoedbibliotheek Hendrik Conscience (Antwerp)

The following profile is based on an interview with the institution's director, An Renard, on 10 July 2014, and on desk research.

SHORT DESCRIPTION OF THE INSTITUTION

The Erfgoedbibliotheek Hendrik Conscience (Heritage Library Hendrik Conscience) is the archive and research library of the city of Antwerp. Its collection centres on works printed before 1830, Dutch literature, the history and cultural heritage of Flanders and of Antwerp in particular. It has existed in various forms and guises, with many ups and downs for over 500 years. It has been a public library since 1805 and has had a published library catalogue since 1834. It has been occupying its current premises (but expanding since) since 1883, when the city of Antwerp acquired a two-storey building, which used to house Jesuit fraternities, opposite the Charles Borromeo Church in the city centre. The library is named after Hendrik Conscience (1812-1883) a writer who played an important role in the Flemish national movement, championing the Dutch language, when it was deemed unfit for literature compared to French, the language of the ruling class of the time.

The Erfgoedbibliotheek is not a lending library, but its entire collection is in an online catalogue and materials can be consulted in the library. Besides a modern reading room, the library contains the Notteboomzaal, a two-storey repository of old masterpieces, as well as of showpieces such as 17th century heaven and earth globes. The Notteboomzaal serves for exhibitions and lectures.

Website: www.consciencebibliotheek.be – the website is in NL, with limited versions in FR/EN/DE



Erfgoedbibliotheek's main entrance in Korte Nieuwstraat; its director An Renard next to a sculpture of Hendrik Conscience; view on the library from Hendrik Conscienceplein

INSTITUTIONAL VISION AND POLICY

The Erfgoedbibliotheek Hendrik Conscience has a policy for its collection and a user policy. Migrants' cultural participation does not feature explicitly in either. In as far as migrants are part of the (contemporary) history of Flanders and Antwerp, publications by them or featuring them are, however, of concern to the library. The institution does not reach out in particular to migrants, and accordingly it neither allocates specific resources to migrants' cultural participation.



VISITORS / AUDIENCES

The Erfgoedbibliotheek serves primarily a university population; students and academics with a migration background are not considered a distinct user group. Beside its website and on-line catalogue, Erfgoedbibliotheek feeds a Facebook page with posts that relate items in its collection to current affairs (1034 likes on 14 July 2014, 250 visits).

On the occasion of the beginning of Ramadan, for example, Erfgoedbibliotheek posted about a Koran from the Indonesian province of Atjeh, which has been in its collection for a hundred years. It invited its Facebook community to leaf through this Koran online and so get a foretaste its upcoming exhibition 'Heilige Boeken' (holy books), in which this Koran issue will feature. It could therefore be said that Erfgoedbibliotheek uses at least random opportunities to catch the interest of people from migrant communities.

PROGRAMMES, REPERTOIRE, COLLECTIONS, NARRATIVE

Erfgoedbibliotheek has a collection of over 1.5 million books and periodicals. It also produces about one exhibition and a small lecture series per year. Given its focus on Dutch language and Flemish history and culture, its collection and programme are not addressed to migrant communities in particular.

On 19th September 2014 Erfgoedbibliotheek will open its exhibition "Heilige Boeken" (holy books) – a large exhibition by its standards. This exhibition could be said to be drawing on migrants' cultures or at least on the culture of Muslims and Jews amongst them. However, migrant groups are not drawn into the production.

PARTNERS / COLLABORATORS

Erfgoedbibliotheek collaborate with MAS (Museum aan de Stroom)¹³ in staging the exhibition "Heilige Boeken". It is also via MAS that Erfgoedbibliotheek hopes to attract relevant migrant or religious communities in Flanders to its exhibition. This is an example of a one-off collaboration in order to enhance migrants' cultural participation.

STAFF

Staff diversification plays no formal role in Erfgoedbibliotheek's employment policy. Among its permanent staff of 30, there are a few non Belgian nationals, but no non-EU citizens. Given that Erfgoedbibliotheek is part of the administration of the city of Antwerp, the current recruitment moratorium (savings' policy) applies. Recruitment is limited to replacing leaving staff and must in the first instance be internal recruitment.

¹³ "A ground-breaking museum that tells the story of people with diverse mentalities who came from a multitude of backgrounds." http://www.mas.be/Museum_MAS_EN/MASEN/About-the-MAS/Mission-statement.html



Amongst its temporary staff, Erfgoedbibliotheek currently counts six non-EU nationals (an Afghan, a Syrian, a Sudanese etc) on a work placement scheme of the OCMW – Openbare Centrum voor Maatschappelijke Welzijn (Public Centre for Social Welfare). All of these foreign nationals encounter difficulties with the recognition of their qualifications from their countries of origin.

Erfgoedbibliotheek practices a policy of “equal rules for all employees”. The common staff language is Dutch, despite English or French being languages which some permanent and temporary staff have in common. Accommodations such as days off for religious holidays which are not Belgian public holidays are made.

Staff team building activities have included activities to enhance mutual knowledge and tolerance of different cultural and religious backgrounds. In the context of the preparations for Erfgoedbibliotheek’s “Heilige Boeken” exhibition, its staff visited a synagogue, a church and a mosque.

BOARDS / GOVERNING BODIES

Being part of Antwerp city administration, Erfgoedbibliotheek has no governing body of its own but is formally under the control of the democratically elected city council.

SUPPLIERS

Erfgoedbibliotheek applies no diversity principles to its suppliers. This has never seemed pertinent to it.

BENCHMARKING (weighted mean performance indicator – the higher the better)

Institutional vision & policy	Audiences	Programming, repertoire	Partners, collaborators	Staff	Boards etc.	Suppliers
0,23	0,27	0,00	0,50	0,33	0,00	0,00

For details see “Testing the benchmarks ...”



Testing the benchmarks for diversity management against the cultural institutions in the pilot study

The benchmarks for diversity management in cultural institutions (defined in the first phase of the Brokering Migrants' Cultural Participation project) will now be put to the test with the data contained in the preceding institutional profiles. Of course this also amounts to testing the institutions themselves, but their results need to be seen in the light of the challenges of the analytical procedure. As will be explained later, some benchmark definitions have revealed themselves as problematical, and more significantly, the benchmark definitions themselves were not yet an assessment tool when the project entered the pilot research phase. In fact the following tables (themselves based on a spread sheet) demonstrate only an attempt at devising a rigorous procedure for assessing the performance (in matters of diversity management) of cultural institutions. The assessment amounts to a statistical exercise and this is influenced by the methods and choices applied. Remarkably, the results the exercise has produced tend to be a level lower than those, which could have been assigned on the basis of informed intuition. All the institutions interviewed have demonstrated awareness and efforts with regard to migrants' cultural participation in some areas, for which one would want to 'assess' them generously, yet against the harsh benchmark criteria, they come out rather less well.

A guide to the symbols and abbreviations used in the assessment tables

- ☐ 17 lead questions attained (relevant information can be found in the institutional profiles)
- (☐) attainment of benchmark inferred (the evidence is implicit or the institution is given the benefit of the doubt)
- ☐ no attainment regarding benchmark
- ☐☐ 89 benchmarks 89 benchmarks
- 0 no information (the interviews or the desk research did not yield the required answers)

(☐) and 0 could be said to indicate that a more rigorous approach to interviewing is needed. The information was obtained through 17 lead questions on 7 themes (see tables); sometimes the answers given didn't cover all 89 benchmarks, and the nature of the interview situations (e.g. time restrictions) didn't allow more questioning.

- CI cultural institution
- MCP Migrants' cultural participation

A guide to the methods used in the assessment tables

Each institution is assessed in each of the seven themes against several benchmarks of varying level/difficulty/importance (classified from 'basic' to 'advanced'); these subsets of the total of 89 benchmarks are unique to each theme and vary from 6 to 29. Evidence and judgement were used to decide if each benchmark was met using the symbols listed above. Attained benchmarks



were counted per level and a mean calculated by assigning weights for each of the different attainment levels (from 'basic' = 1 to 'advanced' = 4). In a second step the performance indicator was moderated by the number of not applicable benchmarks and those, on which no information is available. In a third step the performance indicator was related to the highest attainment level (comparing to best performer). The scores were initially 'translated' into overall grades (per theme) in words ('basic', 'lower intermediate', 'upper intermediate' and 'advanced') by means of an Excel look-up table (the borderlines were set at 0.9, 1.9 etc to avoid rounding down), but it then became clear that this was an erroneous procedure and these 'translations' were eliminated (some reasoning behind this decision is given below). However, the relative sizes of the performance indicators and the rank order do have validity. Further reflection is needed on the divisors used in these calculations.

Each step made the assessment slightly more generous. The quartile function was applied in order to highlight three bands of performance: red (lowest performance quarter), green (top performance quarter), uncoloured (middle range).

The performances were then weighted equally across the seven themes for overall (aggregated) performance in table IX. The performance were then weighted equally across the 89 benchmarks overall in table X.



Performance tables – 11 Belgian cultural institutions and 7 themes in focus

		BOZAR	MIAT	WIELS	KVS	CC S-N	WP Zimmer	Bib Gent	t'Arsenaal	M HKA	BeursSB	Erfgoedbib
I	INSTITUTIONAL VISION AND POLICY											
1	<u>Perception:</u> How do you perceive the role of (name of CI) with regard to MCP:											
	<u>Basic:</u>											
1.1	☐ A socio-political , rather than a cultural goal . The CI faces demands from policy-makers or society .	☐	☐	☐	☐	(☐)	☐	☐	☐	☐	☐	☐
	<u>Lower Intermediate:</u>											
1.2	☐ The CI endorses a dynamic understanding of culture, and incorporates socio-cultural goals .	(☐)	(☐)	☐	☐	☐	(☐)	(☐)	(☐)	☐	☐	(☐)
1.3	☐ The CI is committed to the notion of “diversity as richness” and presents clear arguments for this commitment.	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	X
	<u>Upper Intermediate:</u>											
1.4	☐ The CI sees itself as a cultural space for interaction , participation and cooperation.	X	(☐)	(☐)	(☐)	(☐)	☐	☐	☐	☐	☐	X
1.5	☐ MCP/diversity policies are seen as a tool for internal change .	X	X	(☐)	(☐)	X	☐	☐	☐	X	☐	X
	<u>Advanced:</u>											
1.6	☐ 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.	X	X	X	☐	X	☐	X	☐	X	X	X

2

Implementation: How does (name of CI) envision and tackle MCP in terms of the public statements it makes, its investment in knowing migrant communities and in reaching out to them?

Basic:

2.1 ☒ **Public statements (oral)** on importance of reaching out to people with a migration background.

2.2 ☒ **Efforts to become 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...)

2.3 ☐ **Barriers** to access and participation identified (whether physical, economic, social, psychological or cultural).

Lower Intermediate:

2.4 ☐ Key **CI documents** state the importance of reaching out to visitors with a migration background as a component of its institutional mission.

2.5 ☐ 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.

2.6 ☐ 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.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	XX	(0)	XX	X	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	X
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	(0)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	0

X	X	X	XX	X	XX	X	X	XX	X	X
X	X	X	0	0	XX	X	X	X	X	X
X	X	X	0	0	XX	X	X	X	X	X

2.7	<div><input type="checkbox"/> The CI's commitment to promoting MCP has been entrusted to ad hoc units (e.g. education, outreach, access development).</div> <div>Upper Intermediate:</div>	<table><tr><td>X</td><td>X</td><td>□</td><td>X</td><td>□</td><td>XX</td><td>X</td><td>X</td><td>X</td><td>X</td><td>X</td></tr></table>	X	X	□	X	□	XX	X	X	X	X	X
X	X	□	X	□	XX	X	X	X	X	X			
2.8	<div><input type="checkbox"/> 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.</div>	<table><tr><td>X</td><td>X</td><td>(□)</td><td>0</td><td>X</td><td>XX</td><td>X</td><td>X</td><td>X</td><td>X</td><td>X</td></tr></table>	X	X	(□)	0	X	XX	X	X	X	X	X
X	X	(□)	0	X	XX	X	X	X	X	X			
2.9	<div><input type="checkbox"/> 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.</div>	<table><tr><td>X</td><td>X</td><td>X</td><td>0</td><td>0</td><td>XX</td><td>X</td><td>X</td><td>X</td><td>X</td><td>X</td></tr></table>	X	X	X	0	0	XX	X	X	X	X	X
X	X	X	0	0	XX	X	X	X	X	X			
2.10	<div><input type="checkbox"/> 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...).</div> <div>Advanced:</div>	<table><tr><td>X</td><td>X</td><td>X</td><td>X</td><td>X</td><td>XX</td><td>X</td><td>X</td><td>X</td><td>X</td><td>X</td></tr></table>	X	X	X	X	X	XX	X	X	X	X	X
X	X	X	X	X	XX	X	X	X	X	X			
2.11	<div><input type="checkbox"/> 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.</div>	<table><tr><td>X</td><td>X</td><td>X</td><td>□</td><td>X</td><td>XX</td><td>X</td><td>X</td><td>X</td><td>X</td><td>X</td></tr></table>	X	X	X	□	X	XX	X	X	X	X	X
X	X	X	□	X	XX	X	X	X	X	X			
2.12	<div><input type="checkbox"/> 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.</div>	<table><tr><td>X</td><td>X</td><td>X</td><td>□</td><td>X</td><td>XX</td><td>X</td><td>X</td><td>X</td><td>X</td><td>X</td></tr></table>	X	X	X	□	X	XX	X	X	X	X	X
X	X	X	□	X	XX	X	X	X	X	X			
3	<div>Funding: Is MCP a factor in (CI's) funding and budgeting? Do you get any money specifically for MCP or do you allocate any money specifically for MCP?</div> <div>Basic:</div>												
3.1	<div><input type="checkbox"/> Resources are allocated to random MCP projects.</div> <div>Lower Intermediate:</div>	<table><tr><td>(□)</td><td>□</td><td>□</td><td>XX</td><td>X</td><td>XX</td><td>(□)</td><td>X</td><td>□</td><td>X</td><td>X</td></tr></table>	(□)	□	□	XX	X	XX	(□)	X	□	X	X
(□)	□	□	XX	X	XX	(□)	X	□	X	X			



3.2	<div><input type="checkbox"/> Resources are earmarked for MCP pilot projects (as precursors to a strategic approach).</div> <div>Upper Intermediate:</div>	<table><tr><td>X</td><td>X</td><td>X</td><td>XX</td><td>X</td><td>XX</td><td>X</td><td>X</td><td>X</td><td>X</td><td>X</td></tr></table>	X	X	X	XX	X	XX	X	X	X	X	X											
X	X	X	XX	X	XX	X	X	X	X	X														
3.3	<div><input type="checkbox"/> A permanent budget line (lasting a CI's whole budget period) dedicated to MCP work is in place.</div> <div>Advanced:</div>	<table><tr><td>X</td><td>X</td><td>X</td><td>XX</td><td><input type="checkbox"/></td><td>XX</td><td>X</td><td>X</td><td>X</td><td>X</td><td>X</td></tr></table>	X	X	X	XX	<input type="checkbox"/>	XX	X	X	X	X	X											
X	X	X	XX	<input type="checkbox"/>	XX	X	X	X	X	X														
3.4	<div><input type="checkbox"/> MCP work is supported through core funding across budget lines.</div>	<table><tr><td>X</td><td>X</td><td>X</td><td>XX</td><td>X</td><td>XX</td><td>X</td><td><input type="checkbox"/></td><td>X</td><td>X</td><td>X</td></tr></table>	X	X	X	XX	X	XX	X	<input type="checkbox"/>	X	X	X											
X	X	X	XX	X	XX	X	<input type="checkbox"/>	X	X	X														
4	<div>Evaluation: How does (name of CI) evaluate its efforts to enhance MCP?</div> <div>Basic:</div>																							
4.1	<div><input type="checkbox"/> Anecdotal evidence is gathered.</div> <div>Lower Intermediate:</div>	<table><tr><td><input type="checkbox"/></td><td><input type="checkbox"/></td><td><input type="checkbox"/></td><td>XX</td><td><input type="checkbox"/></td><td>XX</td><td><input type="checkbox"/></td><td><input type="checkbox"/></td><td><input type="checkbox"/></td><td>X</td><td><input type="checkbox"/></td></tr></table>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	XX	<input type="checkbox"/>	XX	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	X	<input type="checkbox"/>											
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	XX	<input type="checkbox"/>	XX	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	X	<input type="checkbox"/>														
4.2	<div><input type="checkbox"/> Evaluation is carried out at the end of MCP projects/programmes (summative evaluation).</div>	<table><tr><td>X</td><td>(<input type="checkbox"/>)</td><td>(<input type="checkbox"/>)</td><td>XX</td><td><input type="checkbox"/></td><td>XX</td><td>X</td><td>X</td><td>X</td><td>X</td><td><input type="checkbox"/></td></tr></table>	X	(<input type="checkbox"/>)	(<input type="checkbox"/>)	XX	<input type="checkbox"/>	XX	X	X	X	X	<input type="checkbox"/>											
X	(<input type="checkbox"/>)	(<input type="checkbox"/>)	XX	<input type="checkbox"/>	XX	X	X	X	X	<input type="checkbox"/>														
4.3	<div><input type="checkbox"/> Reports are shared internally.</div> <div>Upper Intermediate:</div>	<table><tr><td>X</td><td>(<input type="checkbox"/>)</td><td>(<input type="checkbox"/>)</td><td>XX</td><td><input type="checkbox"/></td><td>XX</td><td>X</td><td>X</td><td>X</td><td>X</td><td><input type="checkbox"/></td></tr></table>	X	(<input type="checkbox"/>)	(<input type="checkbox"/>)	XX	<input type="checkbox"/>	XX	X	X	X	X	<input type="checkbox"/>											
X	(<input type="checkbox"/>)	(<input type="checkbox"/>)	XX	<input type="checkbox"/>	XX	X	X	X	X	<input type="checkbox"/>														
4.4	<div><input type="checkbox"/> 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.</div>	<table><tr><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr><tr><td>X</td><td>X</td><td>X</td><td>XX</td><td>X</td><td>XX</td><td>X</td><td>X</td><td>X</td><td>X</td><td><input type="checkbox"/></td></tr></table>												X	X	X	XX	X	XX	X	X	X	X	<input type="checkbox"/>
X	X	X	XX	X	XX	X	X	X	X	<input type="checkbox"/>														
4.5	<div><input type="checkbox"/> Guidelines, standards and indicators for evaluation are in place.</div>	<table><tr><td>X</td><td>X</td><td>X</td><td>XX</td><td>X</td><td>XX</td><td>X</td><td>X</td><td>X</td><td>X</td><td><input type="checkbox"/></td></tr></table>	X	X	X	XX	X	XX	X	X	X	X	<input type="checkbox"/>											
X	X	X	XX	X	XX	X	X	X	X	<input type="checkbox"/>														
4.6	<div><input type="checkbox"/> Results are shared internally and externally.</div> <div>Advanced:</div>	<table><tr><td>X</td><td>X</td><td>X</td><td>XX</td><td>X</td><td>XX</td><td>X</td><td>X</td><td>X</td><td>X</td><td><input type="checkbox"/></td></tr></table>	X	X	X	XX	X	XX	X	X	X	X	<input type="checkbox"/>											
X	X	X	XX	X	XX	X	X	X	X	<input type="checkbox"/>														

- 4.7 □ Evaluation results are shared internally and externally. **Feedback opportunities** are created. **Feedback is acted upon.**

X	X	X	XX	X	XX	X	X	X	X	□
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I INSTITUTIONAL VISION AND POLICY: summary benchmark evaluation

		BOZAR	MIAT	WIELS	KVS	CC S-N	WP Zimmer	Bib Gent	t'Arsenaal	M HKA	BeursSB	Erfgoedbib
coeff												
		5	7	8	7	9	2	7	9	7	6	1
1	Number of attained benchmarks at BASIC level:	4	6	5	2	3	1	4	4	4	2	1
2	Number of attained benchmarks at LOWER INTERMEDIATE level:	1	1	3	2	5	1	1	1	2	2	0
3	Number of attained benchmarks at UPPER INTERMEDIATE level:	0	0	0	0	1	0	2	2	1	2	0
4	Number of attained benchmarks at ADVANCED level:	0	0	0	3	0	0	0	2	0	0	0
0	Number of benchmarks inferred as attained:	2	4	5	2	3	2	2	1	0	0	1
1	Number of benchmarks inferred as attained at BASIC level:	1	0	0	0	2	1	1	0	0	0	0
2	Number of benchmarks inferred as attained at LOWER INTERMEDIATE level:	1	3	2	0	0	1	1	1	0	0	1
3	Number of benchmarks inferred as attained at UPPER INTERMEDIATE level:	0	1	3	2	1	0	0	0	0	0	0
4	Number of benchmarks inferred as attained at ADVANCED level:	0	0	0	0	0	0	0	0	0	0	0
	Number of attained and inferred as attained benchmarks:	7	11	13	9	12	4	9	10	7	6	2
	Number of benchmarks with no attainment:	22	18	16	3	14	4	20	19	21	23	26
	Number of not applicable benchmarks:	0	0	0	13	0	21	0	0	1	0	0
	Number of benchmarks on which no information:	0	0	0	4	3	0	0	0	0	0	1
	Total numbers of benchmarks in this theme:	29	29	29	29	29	29	29	29	29	29	29
	Weighted mean performance indicator for this theme (attained and inferred benchmarks):	0,31	0,59	0,83	0,83	0,72	0,21	0,52	0,76	0,38	0,41	0,10



Weighted mean performance indicator for this theme (attained and inferred benchmarks; moderated by not applicable benchmarks and no info):

Weighted mean performance indicator for this theme relative to max no of benchmarks:

0,31	0,59	0,83	2,00	0,81	0,75	0,52	0,76	0,39	0,41	0,11
0,69	1,31	1,85	1,85	1,62	0,46	1,15	1,69	0,85	0,92	0,23

II

VISITORS / AUDIENCES

5

Perception of visitors/audiences: How does (name of CI) perceive of migrants as visitors or audiences? How distinct or indistinct do you consider them to be?

Basic:

5.1

☹ The CI perceives migrants as **culturally distinct groups** whose **differences** from the autochthonous population are **to be accommodated**.

BOZAR	MIAT	WIELS	KVS	CC S-N	WP Zimmer	Bib Gent	t'Arsenaal	M HKA	BeursSB	Erfgoedbib
☐	☐	☐	XX	☐	XX	☐	☐	X	X	X

Lower Intermediate:

5.2

☐ 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.

BOZAR	MIAT	WIELS	KVS	CC S-N	WP Zimmer	Bib Gent	t'Arsenaal	M HKA	BeursSB	Erfgoedbib
☐	(☐)	(☐)	XX	☐	XX	☐	☐	X	X	X

Upper Intermediate:

5.3

☐ The CI considers the needs, cultural preferences and aspirations of people with a migration background on an **equal footing** with those of autochthonous people.

BOZAR	MIAT	WIELS	KVS	CC S-N	WP Zimmer	Bib Gent	t'Arsenaal	M HKA	BeursSB	Erfgoedbib
X	X	X	XX	X	XX	X	☐	☐	☐	☐

Advanced:

5.4	□ The CI works on developing cross-cultural, hybrid audiences .	□	X	X	□	X	XX	X	□	X	□	X
6	How does (name of CI) identify, approach and target migrants as visitors/audiences?											
	<u>Basic:</u>											
6.1	□ 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.	□	□	□	XX	X	XX	□	□	X	X	X
6.2	□ The CI identifies migrant groups/communities and individuals as the exclusive target groups for any MCP projects.	□	□	X	X	X	XX	X	X	X	X	X
	<u>Lower Intermediate:</u>											
6.3	□ Equality and diversity data is used to map the area from which potential visitors come.	X	□	X	0	(□)	XX	X	X	X	X	X
6.4	□ The CI occasionally carries out MCP surveys .	X	□	X	X	X	XX	X	X	X	X	X
6.5	□ 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 .	□	(□)	X	X	□	XX	X	X	X	X	X
	<u>Upper Intermediate:</u>											
6.6	Ÿ 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).	□	□	(□)	□	□	XX	X	X	X	X	X

6.7	□ The CI collects information about MCP, upon which consistent policies can be built, regularly .	X	X	X	X	X	XX	X	X	X	X	X
6.8	□ 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).	X	X	X	(□)	X	XX	X	□	X	X	X
	<u>Advanced:</u>											
6.9	□ Since MCP is no longer seen as a separate domain, targeting policies have become superfluous .	X	X	X	XX	X	XX	X	X	X	X	X
7	Promotion of participation: How does (name of CI) understand 'cultural participation'? What purpose or effect it is meant to serve?											
	<u>Basic:</u>											
7.1	□ The CI regards migrants as recipients/consumers of cultural productions or heritage literacy programmes, i.e. as passive .	X	□	X	XX	□	XX	□	□	X	X	X
	<u>Lower Intermediate:</u>											
7.2	□ 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.	X	□	□	(□)	□	XX	□	□	□	X	X
7.3	□ In those cases where the CI encourages interaction between different groups, its main aim is to promote mutual knowledge and respect .	X	X	X	(□)	□	XX	X	X	X	X	X
	<u>Upper Intermediate:</u>											
7.4	ÿ 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.)	X	□	X	□	X	XX	X	X	□	X	X



7.5

□ 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.

X	X	X	(□)	□	XX	X	X	□	X	X	

Advanced:

7.6

□ The CI encourages **project ownership**. Participants' voices (whether migrants' or autochthonous) are included in interpretation, documentation, exhibition spaces, cultural productions.

X	X	X	(□)	□	XX	X	X	X	X	X	X

II VISITORS / AUDIENCES: summary benchmark evaluation

coeff

1

2

3

4

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4

		BOZAR	MIAT	WIELS	KVS	CC S-N	WP Zimmer	Bib Gent	t'Arsenaal	M HKA	BeursSB	Erfgoedbib
	Number of attained benchmarks:	7	9	3	3	9	0	5	8	4	2	1
	Number of attained benchmarks at BASIC level:	3	4	2	0	2	0	3	3	0	0	0
	Number of attained benchmarks at LOWER INTERMEDIATE level:	2	3	1	0	4	0	2	2	1	0	0
	Number of attained benchmarks at UPPER INTERMEDIATE level:	1	2	0	2	2	0	0	2	3	1	1
	Number of attained benchmarks at ADVANCED level:	1	0	0	1	1	0	0	1	0	1	0
	Number of benchmarks inferred as attained:	0	2	2	5	1	0	0	0	0	0	0
	Number of benchmarks inferred as attained at BASIC level:	0	0	0	0	0	0	0	0	0	0	0
	Number of benchmarks inferred as attained at LOWER INTERMEDIATE level:	0	2	1	2	1	0	0	0	0	0	0
	Number of benchmarks inferred as attained at UPPER INTERMEDIATE level:	0	0	1	2	0	0	0	0	0	0	0
	Number of benchmarks inferred as attained at ADVANCED level:	0	0	0	1	0	0	0	0	0	0	0
	Number of attained and inferred as attained benchmarks:	7	11	5	8	10	0	5	8	4	2	1

Number of benchmarks with no attainment:	12	8	14	4	9	0	14	11	15	17	18
Number of not applicable benchmarks:	0	0	0	6	0	19	0	0	0	0	0
Number of benchmarks on which no information:	0	0	0	1	0	0	0	0	0	0	0
Total numbers of benchmarks in this theme:	19	19	19	19	19	19	19	19	19	19	19
Weighted mean performance indicator for this theme (attained and inferred benchmarks):	0,74	1,05	0,47	1,26	1,16	0,00	0,37	0,89	0,58	0,37	0,16
Weighted mean performance indicator for this theme (attained and inferred benchmarks; moderated by not applicable benchmarks and no info):	0,74	1,05	0,47	2,00	1,16	0,00	0,37	0,89	0,58	0,37	0,16
Weighted mean performance indicator for this theme relative to max no of benchmarks:	1,27	1,82	0,82	2,18	2,00	0,00	0,64	1,55	1,00	0,64	0,27

III

PROGRAMMING, REPERTOIRE, COLLECTIONS, NARRATIVE

8

Origin and focus of productions: Where does what you programme (for migrants, if applicable) come from? Where or how do you source it?

Basic:

- 8.1 ☒ The CI stages/exhibits artists/works which migrants would experience in their country of origin (**migrant-relevant cultural "imports"**), focused on traditional cultural expressions.

Lower Intermediate:

- 8.2 ☐ 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**).

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KVS
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t'Arsenaal
M HKA
BeursSB
Erfgoedbib

<input type="checkbox"/>	XX	X	X	X	XX	XX	X	X	X	XX
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X	XX	X	X	<input type="checkbox"/>	XX	XX	X	X	X	XX
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Upper Intermediate:

8.3

□ The CI **stages/exhibits artists with a migration background without bracketing them in the culture of their origin.**

0	XX	X	□	X	XX	XX	□	□	□	XX
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Advanced

8.4

□ 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.

X	XX	X	□	X	XX	XX	□	□	□	XX
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9

Intended effect of productions for/about migrants: What, if any, effects are your programmes intended to have on you migrant or autochthonous audiences in terms of their education, cultural awareness or sense of recognition?

Basic:

9.1

Ÿ 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.

□	□	(□)	X	□	XX	□	X	X	X	XX
---	---	-----	---	---	----	---	---	---	---	----

Lower Intermediate:

9.2

□ 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.**

□	□	X	X	□	XX	XX	X	X	X	XX
---	---	---	---	---	----	----	---	---	---	----

9.3

□ The CI develops **compensatory or celebratory exhibitions and events** drawing on collections/repertoire that might hold particular significance for a migrant group/community.

□	□	X	X	□	XX	XX	X	X	X	XX
---	---	---	---	---	----	----	---	---	---	----

Upper Intermediate:

-

Advanced

-

10

Methodology of productions: Do you engage migrants as well as autochthonous people (other than in an expert capacity, i.e. lay people) in the development of productions/programmes? If so, with what aim(s)?

Basic:

-

Lower Intermediate:

-

Upper Intermediate:

10.1

ÿ 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.

10.2

□ 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**.

X	□	X	(□)	X	XX	XX	X	□	X	XX
X	X	X	(□)	X	XX	XX	X	X	X	XX



10.3

□ 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**.

X	X	X	□	X	XX	XX	X	□	X	XX	

Advanced

10.4

□ The CI sees itself as a **place where knowledge is** not only transmitted, but **co-produced**.

X	X	X	□	X	XX	XX	X	□	□	XX	
X	X	X	□	X	XX	XX	□	X	X	XX	

10.5

□ The CI creates or offers **spaces of intercultural engagement**.

III PROGRAMMING, REPERTOIRE, COLLECTIONS, NARRATIVE: summary benchmark evaluation

coeff

		BOZAR	MIAT	WIELS	KVS	CC S-N	WP Zimmer	Bib Gent	t'Arsenaal	M HKA	BeursSB	Erfgoedbib
	Number of attained benchmarks:	4	4	0	5	4	0	1	3	5	3	0
1	Number of attained benchmarks at BASIC level:	2	1	0	0	1	0	1	0	0	0	0
2	Number of attained benchmarks at LOWER INTERMEDIATE level:	2	2	0	0	3	0	0	0	0	0	0
3	Number of attained benchmarks at UPPER INTERMEDIATE level:	0	1	0	2	0	0	0	1	3	1	0
4	Number of attained benchmarks at ADVANCED level:	0	0	0	3	0	0	0	2	2	2	0
0	Number of benchmarks inferred as attained:	0	0	1	2	0	0	0	0	0	0	0
1	Number of benchmarks inferred as attained at BASIC level:	0	0	1	0	0	0	0	0	0	0	0
2	Number of benchmarks inferred as attained at LOWER INTERMEDIATE level:	0	0	0	0	0	0	0	0	0	0	0
3	Number of benchmarks inferred as attained at UPPER INTERMEDIATE level:	0	0	0	2	0	0	0	0	0	0	0



4	Number of benchmarks inferred as attained at ADVANCED level:	0	0	0	0	0	0	0	0	0	0	0
	Number of attained and inferred as attained benchmarks:	4	4	1	7	4	0	1	3	5	3	0
	Number of benchmarks with no attainment:	7	4	11	5	8	0	0	9	7	9	0
	Number of not applicable benchmarks:	0	4	0	0	0	12	11	0	0	0	12
	Number of benchmarks on which no information:	1	0	0	0	0	0	0	0	0	0	0
	Total numbers of benchmarks in this theme:	12	12	12	12	12	12	12	12	12	12	12
	Weighted mean performance indicator for this theme (attained and inferred benchmarks):	0,50	0,67	0,08	2,00	0,58	0,00	0,08	0,92	1,42	0,92	0,00
	Weighted mean performance indicator for this theme (attained and inferred benchmarks; moderated by not applicable benchmarks and no info):	0,55	1,00	0,08	2,00	0,58	0,00	1,00	0,92	1,42	0,92	0,00
	Weighted mean performance indicator for this theme relative to max no of benchmarks:	0,86	1,14	0,14	3,43	1,00	0,00	0,14	1,57	2,43	1,57	0,00

IV

PARTNERS / COLLABORATORS

11

Frequency of collaborations: What is the frequency and nature of your collaborative relationships with other organisations through which you enhance MCP?

Basic:

11.1

ÿ 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.

Lower Intermediate:

	BOZAR	MIAT	WIELS	KVS	CC S-N	WP Zimmer	Bib Gent	t'Arsenaal	M HKA	BeursSB	Ergoedbib
			X	X	X	XX		X	X	X	X

11.2

IV PARTNERS / COLLABORATORS: summary benchmark evaluation

		BOZAR	MIAT	WIELS	KVS	CC S-N	WP Zimmer	Bib Gent	t'Arsenaal	M HKA	BeursSB	Erfgoedbib
coeff	Number of attained benchmarks:	5	6	2	4	4	0	6	5	4	4	1
1	Number of attained benchmarks at BASIC level:	2	2	1	1	1	0	2	1	0	1	0
2	Number of attained benchmarks at LOWER INTERMEDIATE level:	0	1	1	1	1	0	1	1	1	1	1
3	Number of attained benchmarks at UPPER INTERMEDIATE level:	2	1	0	1	1	0	2	1	1	1	0
4	Number of attained benchmarks at ADVANCED level:	0	0	0	0	0	0	0	0	0	0	0
0	Number of benchmarks inferred as attained:	0	0	0	1	1	0	0	0	0	0	1
1	Number of benchmarks inferred as attained at BASIC level:	0	0	0	0	0	0	0	0	0	0	1
2	Number of benchmarks inferred as attained at LOWER INTERMEDIATE level:	0	0	0	0	1	0	0	0	0	0	0
3	Number of benchmarks inferred as attained at UPPER INTERMEDIATE level:	0	0	0	1	0	0	0	0	0	0	0
4	Number of benchmarks inferred as attained at ADVANCED level:	0	0	0	0	0	0	0	0	0	0	0
	Number of attained and inferred as attained benchmarks:	5	6	2	5	5	0	6	5	4	4	2
	Number of benchmarks with no attainment:	3	2	6	3	3	0	2	3	4	4	6
	Number of not applicable benchmarks:	0	0	0	0	0	8	0	0	0	0	0
	Number of benchmarks on which no information:	0	0	0	0	0	0	0	0	0	0	0
	Total numbers of benchmarks in this theme:	8	8	8	8	8	8	8	8	8	8	8
	Weighted mean performance indicator for this theme (attained and inferred benchmarks):	1,00	0,88	0,38	1,13	1,00	0,00	1,25	0,75	0,63	0,75	0,38
	Weighted mean performance indicator for this theme (attained and inferred benchmarks; moderated by not applicable benchmarks and no info):	1,00	0,88	0,38	1,13	1,00	0,00	1,25	0,75	0,63	0,75	0,38



Weighted mean performance indicator for this theme relative to max no of benchmarks:

1,33	1,17	0,50	1,50	1,33	0,00	1,67	1,00	0,83	1,00	0,50
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V

STAFF

13

Staff diversification: What role does staff diversification play in (name of CI) employment policy? How (if applicable) do you try to achieve staff diversification?

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t'Arsenaal
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Erfgoedbib

Basic:

13.1

✓ The CI's **stated employment policy** includes that applications of people from a diversity of cultural backgrounds are welcome.

X	XX	X	□	XX	X	XX	X	X	□	XX
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Lower Intermediate:

13.2

□ **Equality and diversity data are collected** on a regular basis in order to **set employment targets** and used to **monitor** the evolution of the CI's workforce and.

X	XX	X	X	XX	X	XX	X	X	X	X
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13.3

□ **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**.

X	XX	X	X	XX	X	X	X	X	X	X
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Upper Intermediate:

13.4

☐ **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.

X	XX	(0)	0	XX	X	XX	X	0	0	XX
X	XX	X	0	0	X	XX	0	X	X	XX

13.5

☐ **Special efforts** are made to recruit people with a migration background as artists and performers.

Advanced

13.6

☐ The CI's workforce **reflects the diversity of the country's population** at all institutional levels.

X	X	X	X	X	X	X	X	X	X	X
---	---	---	---	---	---	---	---	---	---	---

14

Diversity principles in staff management: What diversity principles do you apply to staff management?

Basic:

-

Lower Intermediate:

14.1

☐ 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.

X	X	X	0	X	X	X	X	X	X	X
X	0	0	0	XX	XX	XX	(0)	(0)	(0)	(0)

14.2

☐ Staff with a migration background receive **equal treatment**.

Upper Intermediate:

14.3

☐ Diversity management is being applied.

Advanced

-

X	X	X	(0)	X	X	X	X	X	X	X
---	---	---	-----	---	---	---	---	---	---	---



V STAFF: summary benchmark evaluation

		BOZAR	MIAT	WIELS	KVS	CC S-N	WP Zimmer	Bib Gent	t'Arsenaal	M HKA	BeursSB	Erfgoedbib
coeff	Number of attained benchmarks:	0	1	1	5	1	0	0	1	1	2	0
1	Number of attained benchmarks at BASIC level:	0	0	0	1	0	0	0	0	0	1	0
2	Number of attained benchmarks at LOWER INTERMEDIATE level:	0	1	1	2	0	0	0	0	0	0	0
3	Number of attained benchmarks at UPPER INTERMEDIATE level:	0	0	0	2	1	0	0	1	1	1	0
4	Number of attained benchmarks at ADVANCED level:	0	0	0	0	0	0	0	0	0	0	0
0	Number of benchmarks inferred as attained:	0	0	1	1	0	0	0	1	1	1	1
1	Number of benchmarks inferred as attained at BASIC level:	0	0	0	0	0	0	0	0	0	0	0
2	Number of benchmarks inferred as attained at LOWER INTERMEDIATE level:	0	0	0	0	0	0	0	1	1	1	1
3	Number of benchmarks inferred as attained at UPPER INTERMEDIATE level:	0	0	1	1	0	0	0	0	0	0	0
4	Number of benchmarks inferred as attained at ADVANCED level:	0	0	0	0	0	0	0	0	0	0	0
	Number of attained and inferred as attained benchmarks:	0	1	2	6	1	0	0	2	2	3	1
	Number of benchmarks with no attainment:	9	3	7	3	3	8	4	7	7	6	5
	Number of not applicable benchmarks:	0	5	0	0	5	1	5	0	0	0	3
	Number of benchmarks on which no information:	0	0	0	0	0	0	0	0	0	0	0
	Total numbers of benchmarks in this theme:	9	9	9	9	9	9	9	9	9	9	9
	Weighted mean performance indicator for this theme (attained and inferred benchmarks):	0,00	0,50	0,56	1,56	0,75	0,00	0,00	0,56	0,56	0,67	0,33
	Weighted mean performance indicator for this theme (attained and inferred benchmarks; moderated by not applicable benchmarks and no info):	0,00	0,50	0,56	1,56	0,75	0,00	0,00	0,56	0,56	0,67	0,33
	Weighted mean performance indicator for this theme relative to max no of benchmarks:	0,00	0,33	0,83	2,33	0,50	0,00	0,00	0,83	0,83	1,00	0,33



VI

BOARDS / GOVERNING BODIES

15

Board diversification: How diverse is your board? How (if applicable) do you try to achieve board diversification?

Basic:

15.1

☐ Leadership positions and membership of the CI's board are **legally open to foreign nationals**. The CI has one or more foreign national or person with a migration background in a leadership position or on their board.

BOZAR	MIAT	WIELS	KVS	CC S-N vr	Zimme r	Bib Gent	t'Arsen aal	M HKA	BeursS B	Erfgoe dbib
X	X	X	X	0	X	X	☐	0	X	X

Lower Intermediate:

15.2

☐ **Equality and diversity data is used** to monitor the CI's leadership and board and to set recruitment targets.

X	XX	X	XX	XX	X	X	X	X	X	XX
---	----	---	----	----	---	---	---	---	---	----

Upper Intermediate:

15.3

☐ The CI has a **proactive policy of selecting** members with a migration background in its board on the basis of competence.

X	XX	X	XX	XX	X	X	☐	X	☐	XX
---	----	---	----	----	---	---	---	---	---	----

Advanced

15.4

☐ The composition of the CI's leadership and board reflects the diversity of the country's population.

X	X	X	X	X	X	X	X	X	X	XX
---	---	---	---	---	---	---	---	---	---	----

16

Diversity principles in board management: What diversity principles do you apply to board management?

Basic:

-

Lower Intermediate:

-

Upper Intermediate:

16.1 ☐ Leaders and other members of the board with a migration background receive equal treatment from their institution.

16.2 ☐ Board members receive training on diversity and equality principles.

X	□	XX	XX	XX	XX	(□)	(□)	0	XX	XX
X	X	X	X	X	X	X	X	X	X	XX

Advanced

-

VI BOARDS / GOVERNING BODIES: summary benchmark evaluation

		BOZAR	MIAT	WIELS	KVS	CC S-N	WP Zimmer	Bib Gent	t'Arsenaal	M HKA	BeursSB	Erfgoedbib
coeff	Number of attained benchmarks:	0	1	0	0	0	0	0	2	0	1	0
1	Number of attained benchmarks at BASIC level:	0	0	0	0	0	0	0	1	0	0	0
2	Number of attained benchmarks at LOWER INTERMEDIATE level:	0	0	0	0	0	0	0	1	0	1	0
3	Number of attained benchmarks at UPPER INTERMEDIATE level:	0	1	0	0	0	0	0	1	0	1	0
4	Number of attained benchmarks at ADVANCED level:	0	0	0	0	0	0	0	0	0	0	0
0	Number of benchmarks inferred as attained:	0	0	0	0	0	0	1	1	0	0	0
1	Number of benchmarks inferred as attained at BASIC level:	0	0	0	0	0	0	0	0	0	0	0
2	Number of benchmarks inferred as attained at LOWER INTERMEDIATE level:	0	0	0	0	0	0	0	0	0	0	0
3	Number of benchmarks inferred as attained at UPPER INTERMEDIATE level:	0	0	0	0	0	0	1	1	0	0	0
4	Number of benchmarks inferred as attained at ADVANCED level:	0	0	0	0	0	0	0	0	0	0	0
	Number of attained and inferred as attained benchmarks:	0	1	0	0	0	0	1	3	0	1	0
	Number of benchmarks with no attainment:	6	3	5	3	2	5	5	3	4	4	1

Number of not applicable benchmarks:	0	2	1	3	3	1	0	0	0	1	5
Number of benchmarks on which no information:	0	0	0	0	1	0	0	0	2	0	0
Total numbers of benchmarks in this theme:	6	6	6	6	6	6	6	6	6	6	6
Weighted mean performance indicator for this theme (attained and inferred benchmarks):	0,00	0,50	0,00	0,00	0,00	0,00	0,50	1,50	0,00	0,83	0,00
Weighted mean performance indicator for this theme (attained and inferred benchmarks; moderated by not applicable benchmarks and no info):	0,00	0,75	0,00	0,00	0,00	0,00	0,50	1,50	0,00	1,00	0,00
Weighted mean performance indicator for this theme relative to max no of benchmarks:	0,00	1,00	0,00	0,00	0,00	0,00	1,00	3,00	0,00	1,67	0,00

VII

SUPPLIERS

17

Diversity principles in relations with suppliers: What, if any diversity principles to you apply in your relationships with suppliers?

BOZAR
MIAT
WIELS
KVS
CC S-N
WP Zimmer
Bib Gent
t'Arsenaal
M HKA
BeursSB
Erfgoedbib

Basic:

17.1 ☒ The CI promotes diversity and equality principles in its dealings with suppliers.

X	X	X	X	X	<input type="checkbox"/>	X	<input type="checkbox"/>	<input type="checkbox"/>	X	X
---	---	---	---	---	--------------------------	---	--------------------------	--------------------------	---	---

Lower Intermediate:

17.2 ☐ **Migrant-owned businesses are encouraged** by the CI to bid for tenders.

X	X	X	X	X	X	XX	X	X	X	X
---	---	---	---	---	---	----	---	---	---	---

Upper Intermediate:

17.3

□ Diversity and equality **data** gathered from successful tenders and bidders is monitored and is **used to set procurement targets**.

X	X	X	X	X	X	XX	X	X	X	X

Advanced

17.4

□ The CI's pool of suppliers is composed of **businesses which apply diversity and equality principles in their employment practices**.

X	X	X	X	X	X	X	X	X	X	X

17.5

□ Key **suppliers are associated with the CI's diversity management training programme**.

X	X	X	X	X	X	X	X	X	X	X

17.6

□ The CI privileges relations with **suppliers who** do not only meet migrant representation criteria but also **hold knowledge about diversity issues** because the use of such suppliers is seen as critical to achieving diversity goals in other fields.

X	X	X	X	X	X	X	X	X	X	X

VII SUPPLIERS: summary benchmark evaluation

coeff

1

2

3

4

0

1

2

		BOZAR	MIAT	WIELS	KVS	CC S-N	WP Zimmer	Bib Gent	t'Arsenaal	M HKA	BeursSB	Erfgoedbib
	Number of attained benchmarks:	0	0	0	0	0	1	0	1	1	0	0
	Number of attained benchmarks at BASIC level:	0	0	0	0	0	1	0	1	1	0	0
	Number of attained benchmarks at LOWER INTERMEDIATE level:	0	0	0	0	0	0	0	0	0	0	0
	Number of attained benchmarks at UPPER INTERMEDIATE level:	0	0	0	0	0	0	0	0	0	0	0
	Number of attained benchmarks at ADVANCED level:	0	0	0	0	0	0	0	0	0	0	0
	Number of benchmarks inferred as attained:	0	0	0	0	0	0	0	0	0	0	0
	Number of benchmarks inferred as attained at BASIC level:	0	0	0	0	0	0	0	0	0	0	0
	Number of benchmarks inferred as attained at LOWER INTERMEDIATE level:	0	0	0	0	0	0	0	0	0	0	0



3	Number of benchmarks inferred as attained at UPPER INTERMEDIATE level:	0	0	0	0	0	0	0	0	0	0	0
4	Number of benchmarks inferred as attained at ADVANCED level:	0	0	0	0	0	0	0	0	0	0	0
	Number of attained and inferred as attained benchmarks:	0	0	0	0	0	1	0	1	1	0	0
	Number of benchmarks with no attainment:	6	6	6	6	6	5	4	5	5	6	6
	Number of not applicable benchmarks:	0	0	0	0	0	0	2	0	0	0	0
	Number of benchmarks on which no information:	0	0	0	0	0	0	0	0	0	0	0
	Total numbers of benchmarks in this theme:	6	6	6	6	6	6	6	6	6	6	6
	Weighted mean performance indicator for this theme (attained and inferred benchmarks):	0,00	0,00	0,00	0,00	0,00	0,17	0,00	0,17	0,17	0,00	0,00
	Weighted mean performance indicator for this theme (attained and inferred benchmarks; moderated by not applicable benchmarks and no info):	0,00	0,00	0,00	0,00	0,00	0,17	0,00	0,17	0,17	0,00	0,00
	Weighted mean performance indicator for this theme relative to max no of benchmarks:	0,00	0,00	0,00	0,00	0,00	1,00	0,00	1,00	1,00	0,00	0,00

VIII

SUMMARY – RESULTS PER THEME AND PER INSTITUTION

	BOZAR	MIAT	WIELS	KVS	CC S-N	WP Zimmer	Bib Gent	t'Arsenaal	M HKA	BeursSB	Erfgoedbib
Weighted mean performance indicator for THEME I relative to max no of benchmarks:	0,69	1,31	1,85	1,85	1,62	0,46	1,15	1,69	0,85	0,92	0,23
Weighted mean performance indicator for THEME II relative to max no of benchmarks:	1,27	1,82	0,82	2,18	2,00	0,00	0,64	1,55	1,00	0,64	0,27
Weighted mean performance indicator for THEME III relative to max no of benchmarks:	0,86	1,14	0,14	3,43	1,00	0,00	0,14	1,57	2,43	1,57	0,00
Weighted mean performance indicator for THEME IV relative to max no of benchmarks:	1,33	1,17	0,50	1,50	1,33	0,00	1,67	1,00	0,83	1,00	0,50
Weighted mean performance indicator for THEME V relative to max no of benchmarks:	0,00	0,33	0,83	2,33	0,50	0,00	0,00	0,83	0,83	1,00	0,33
Weighted mean performance indicator for THEME IV relative to max no of benchmarks:	0,00	1,00	0,00	0,00	0,00	0,00	1,00	3,00	0,00	1,67	0,00
Weighted mean performance indicator for THEME VII relative to max no of benchmarks:	0,00	0,00	0,00	0,00	0,00	1,00	0,00	1,00	1,00	0,00	0,00

IX

AGGREGATED PERFORMANCES – RESULTS FOR ALL THEMES PER INSTITUTION

	BOZAR	MIAT	WIELS	KVS	CC S-N	WP Zimmer	Bib Gent	t'Arsenaal	M HKA	BeursSB	Erfgoedbib
Weighted mean performance indicator for all themes (attained and inferred benchmarks):	0,36	0,60	0,33	0,97	0,60	0,05	0,39	0,79	0,53	0,56	0,14
Weighted mean performance indicator for all themes (attained and inferred benchmarks; moderated by not applicable benchmarks and no info):	0,37	0,68	0,33	1,24	0,61	0,13	0,52	0,79	0,53	0,59	0,14
Weighted mean performance indicator for all themes relative to max no of benchmarks:	0,59	0,97	0,59	1,61	0,92	0,21	0,66	1,52	0,99	0,97	0,19
RANK ORDER OF INSTITUTIONS (1= HIGHEST)	8	4	9	1	6	10	7	2	3	4	11

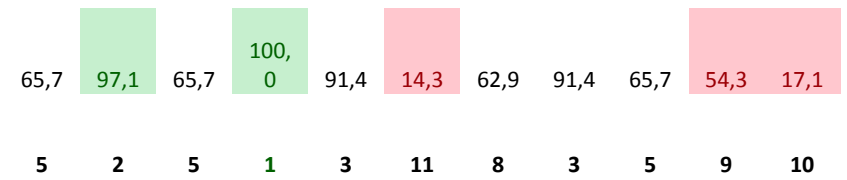
X

PERFORMANCES BY BENCHMARK – RESULTS FOR ALL BENCHMARKS PER INSTITUTION

	BOZAR	MIAT	WIELS	KVS	CC S-N	WP Zimmer	Bib Gent	t'Arsenaal	M HKA	BeursSB	Erfgoedbib
total benchmarks	89	89	89	89	89	89	89	89	89	89	89
total benchmarks attained	21	28	14	24	27	3	19	29	22	18	3
total benchmarks inferred	2	6	9	11	5	2	3	3	1	1	3
total benchmarks attained or inferred	23	34	23	35	32	5	22	32	23	19	6
benchmarks not applicable	0	11	1	22	8	62	18	0	1	1	20
total benchmarks attained or inferred as a % of all benchmarks	25,8	38,2	25,8	39,3	36,0	5,6	24,7	36,0	25,8	21,3	6,7
total benchmarks attained or inferred as a % of those applicable	25,8	43,6	26,1	52,2	39,5	18,5	31,0	36,0	26,1	21,6	8,7

total benchmarks attained or inferred as a % of max achieved by best institution

RANK ORDER OF INSTITUTIONS (1= HIGHEST)



Ranking of participating institutions

A single aggregated performance indicator per institution doesn't make much sense for feedback and learning. Yet single performance indicators allow assessors to compare and rank participating institutions. This could fulfil the purpose of instilling a sense of competition in cultural institutions with regard to migrants' cultural participation and could encourage ambition. Moreover, should the benchmarks eventually enable funding institutions to attach criteria about migrants' cultural participation to their funding, a ranking of institutions might assist in deciding who receives and who doesn't receive funding. Similarly should the European Commission go through with the recommendation for an "intercultural label award" as proposed in the report of the *2013-14 Open Method of Coordination working group on cultural diversity and intercultural dialogue*¹⁴, ranking will be necessary.

As in the overall benchmark analysis, methodology is critical for ranking: At the simplest level, institutions can be ranked by aggregating the results they obtained per theme (giving equal importance to each of the seven themes - despite the themes containing varying numbers of benchmarks, i.e. from 6 to 29), or they can be ranked by the totals of attained benchmarks (disregarding the themes and giving the benchmarks equal importance). The former leads to greater differentiation (fewer double occupations of the same rank), the latter leads to less differentiation (more double or triple occupation of the same rank). From the perspective of the purposes of ranking mentioned above, a greater differentiation is probably desirable, but the choice should in the first instance be made by whatever team refines the benchmarks following the pilot research exercise. Various more complex data processing and aggregating methods are available but their discussion lies beyond the scope of this report.

Rank (1, highest, to 11, lowest)	By aggregates of results per theme	By totals of attained benchmarks
01	KVS	KVS
02	t'Arsenaal	MIAT
03	M HKA	CC S-N / t'Arsenaal
04	MIAT / BeursSB	
05	-	BOZAR / Wiels / M HKA
06	CC S-N	-
07	Bib Gent	-
08	BOZAR	Bib Gent
09	Wiels	BeursSB
10	WP Zimmer	Erfgoedbib
11	Erfgoedbib	WP Zimmer

¹⁴ http://ec.europa.eu/culture/library/index_en.htm

P. 97: Recommendations to policy-makers: "Promote a European intercultural label for cultural institutions, awarded in a peer-to-peer manner by civil society and cultural organisations."



The best performer and the two worst performers come out in the same relative position by either method. However, in the middle field of performers the choice of methods can affect their rank considerably (see especially the differences in the ranks of Wiels, BOZAR and Beursschouwburg).

Making the benchmarking tool work

This being the report on pilot research intended to refine the Brokering Migrants' Cultural Participation benchmarks as an assessment tool, the following problems will need to be addressed in the follow up:

Problems identified with regard to the benchmarks

- **Several benchmarks contain more than one condition.** In the analysis the principle was applied that all conditions have to be met for a benchmark to be considered attained. Examples follow in which this was most frequently problematical, i.e. where a CI fulfilled one condition contained in a benchmark but received no credit:
 - I.1.1. "MCP is regarded as a socio-political goal, rather than a cultural goal. The CI faces demands from policy-makers or society." Beursschouwburg, for example, faces demands from policy-makers, but it can't be said that in its case "diversity is a socio-political rather than a cultural goal", so it was considered not to have attained the benchmark in question.
 - I.1.5 "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." Or I.2.12 "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." In many cases, these benchmarks could not be considered obtained because the second condition, i.e. the written commitment, didn't exist.
 - VI.15 "Leadership positions and membership of the CI's board are legally open to foreign nationals. The CI has one or more foreign nationals or person with a migration background in a leadership position or on their board." Where the first condition does not apply, the second can't apply. More interestingly, the first condition often does apply without the second being fulfilled. It would be important to benchmark these two conditions separately.

Recommendation: The benchmarks need to be reviewed to eliminate double conditions as much as possible, i.e. to split double condition benchmarks into two benchmarks. In this way, fuller credit for the achievements of CIs could be given.

- **Some advanced benchmarks are compatible with lower ones ("and" situation), others exclude lower ones ("either/or" situation).** The benchmarks testing for a CI's implementation of MCP, for example



(I.2.1./2.4./2.8.), could be considered attained simultaneously, whereas the benchmarks testing for the manner in which funds are allocated to MCP (I.3.1/3.2./3.3./3.4) appear mutually exclusive. Similarly, the different approaches to programming (III.8) can coexist within one cultural institution if it caters for a variety of audiences, in particular different “migrant generations”, whereas the advanced benchmark for board diversification (VI.15.4) can’t apply at the same time as the second condition in the basic benchmark (VI.15.1).

The benchmarks across the four attainment levels mostly trace a development a CI might undergo with regard to MCP. In such a development one stage can supersede and replace another, or a stage can be added on and coexist with a previous stage. This variation is not in itself problematical, but in the statistical analysis used it could skew the results. Recommendation: Only one benchmark level from ‘basic’ to ‘advanced’ (i.e. the highest applicable) should be admissible in each subtheme.

- **The benchmarks apply better to performing arts institutions than to libraries and museums.** Examples: What is a “production” in a library context? Bib Ghent or Erfgoedbib, for example, don’t have “productions” (at least not as part of their core activity), hence benchmark III.8 is not applicable to them. A library or museum doesn’t employ artists or performers (unless for special projects), hence benchmark V.13.5 is not applicable to them. For libraries and museums it is therefore more difficult to score highly than for performing arts institutions. This is problematical in a ranking, which compares different kinds of cultural institutions. Recommendation: “Neutralise” all benchmarks or create different sets of benchmarks for different kinds of cultural institutions.
- **The benchmarks do not cover all efforts with regard to MCP, which a cultural institution might make.** For example, despite not applying/being able to apply diversity and equality principles to their staff recruitment procedures, some institutions (e.g. MIAT, WP Zimmer Erfgoedbib) participate in government-sponsored work placements of immigrants and provide them with training in this context. Recommendation: Review benchmarks on the basis of new insights and/or allow for the award of “extra points” not covered by the benchmarks.
- **The benchmarks leave the size of an institution out of consideration.** Many of the benchmarks describe practices which would only be available to larger institutions with sizeable specialised departments, e.g. making statements on migrants’ cultural participation in contracts with third parties (I.1.5/2.12), collecting equality and diversity data (I.6.3.), having a stated employment policy (V.13.1.) or gathering diversity and equality data from supplier relations (VII.17.3). Smaller institutions can only live up to the spirit of such benchmarks through the informal efforts of their staff. Recommendation: Correlate the benchmark evaluation to the size (in terms of budget and staff) of the institution being evaluated.



Flaws in the assessment used

Arriving at a score for each institution's performance in each theme, and an overall performance across all themes poses certain difficulties:

- a) We are dealing here with a form of multiple criteria decision analysis (MCDA); almost certainly, some form of mean, weighted by the importance of each benchmark, its level or the importance of the theme to which it contributes, is appropriate. However, various kinds of weighted means exist, each with advantages and disadvantages. The literature regarding MCDA suggests that defining weightings should be a process of iterative negotiation between researchers and stakeholders – and time resources do not allow this in this pilot study.
- b) The level of each benchmark was assigned a weight in each of the themes and an overall weighted performance calculated. However, this seems invalid because some collections of benchmarks are hierarchical – 'advanced' can only apply if all levels below are satisfied first – other collections seem mutually independent – a 'basic' and an 'advanced' attainment could be obtained together. It is difficult therefore to arrive at aggregated, weighted scores for a theme, subtheme or overall.
- c) 'Inferred attainment' has been weighted as equal to 'attainment' for which evidence exists, but perhaps it should be weighted lower.
- d) Relative performance could be found to some extent by comparing weighted or non-weighted benchmarks attained against the maximum attained by any one institution. Again difficulties arise – would many basic attainments balance, exceed or fall short of a few advanced attainments?
- e) Should the process of aggregating be arithmetic, geometric, harmonic or logical?
- f) Whatever the chosen methodology, the current menu of benchmarks, their grouping and the value assigned to each one is highly problematic and requires reconsideration, negotiation and rationalisation. Furthermore, some formula (in the form of a spread sheet in all likelihood) needs to be developed by an expert in MCDA and/or statistics.

Conclusions

The eleven profiles of Belgian cultural institutions in this report are in themselves "good stories" about efforts made, where possible, although not necessarily with lasting and comprehensive success, to enhance the cultural participation of migrants. The stories were generously shared, usually by the directors of the institutions, and empathetically retold, i.e. with due regard for difficulties encountered. The benchmarks defined by the Brokering Migrants' Cultural Participation project were the guiding thread for eliciting the stories.

The benchmark analysis (performance tables) - with all due regard for the need to improve it as outlined above - represents a more sober, quantitative telling of the stories in an attempt to undertake an objective, comparable and replicable analysis. The benchmark analysis tells each institution how well or not it has



done across seven themes (tables I to VIII, and summary table at the end of each profile), whereby the weaker areas indicate where efforts might need to be increased. The benchmarks are about cultural institutions making progress with regard to migrants' cultural participation; they are about cultural institutions changing profoundly. The benchmark themes could be divided into "talking the change" (vision/policy), "doing the change" (visitors/audiences, programming/collections/narrative, partners), and "being the change" (staff, boards, suppliers). What is very clear is that (looking at the summary of benchmark results across the institutions) "being the change" is where globally least progress can be recorded: There isn't a single cultural institution in the sample where the staff or governing body reflects the diversity of the country's population. Most institutions are preoccupied with "doing the change", i.e. with adjusting programming to audiences/visitors in partnerships. They might also "talk the change" depending on resources and strength of mission. A few more remarks follow on each aspect of the change:

"Talking the change"

"Brokering migrants' cultural participation" is a problematical aim for some of the institutions participating in the research because it requires considering migrants as (a) distinct group(s). KVS and M HKA, for example, subscribe to 'total diversity' and therefore refrain from defining target groups. To target "third country national", i.e. non-EU citizens legally residing in the EU, as is the remit of the European Integration Fund, which supports this project, would be even more unacceptable to them. The institutions therefore cannot attain certain of the benchmarks, e.g. making oral or written statements about the importance of reaching out to people with a migration background, because they contradict their mission.

Furthermore, the expectation of explicitly serving migrants' cultural participation cannot be levelled equally at all kinds of cultural institutions. A Flemish heritage library, for example, cannot be expected to serve the goal as much as a municipal cultural centre. Certain art forms also tend to appeal to (educational and/or monetary) elites, and as long as people with a migration background are not part of those elites through the general integration avenues of society (education, and professional development), the cultural institutions representing the elitist art forms cannot draw people with a migration background into their audiences. Werkplaats Zimmer, for example, acknowledges that contemporary dance appeals to an internationalized, educational elite and will in all likelihood never draw in significant numbers of people from labour migration communities (which however doesn't stop the institution from offering employment and training in technical and administrative roles to people from migrant communities and from applying diversity principles to their relationships with the suppliers of goods and services).

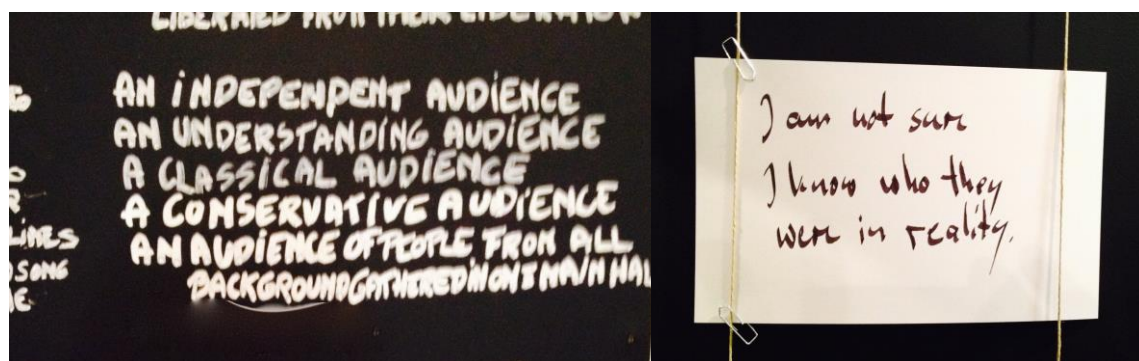
The "Brokering Migrants' Cultural Participation" project assumed that "talking the change" (if not "doing" and "being" it) might be necessitated by governmental pressure or indeed that demands from policy-makers help cultural institutions bring about their intercultural change. Certainly in Flanders, the Dutch-speaking part of Belgium, diversity criteria have long been attached to public funding for



cultural institutions, but compliance with them seems neither part of the ultimate measure of the success of an institution, nor are extra resources usually given to fulfil them. Bart de Baere, director of contemporary visual art museum MuHKA in Antwerp, for example, maintains: “While there is a whole system of criteria, including on visitor diversity, by which the museum has to prove itself in burdensome reporting procedures, decisions on public funding are not propelled by that system.” Rather he is convinced that what really counts is the image the museum has in the media, and the prestige it therefore confers on its locality. Declarations of commitment to intercultural change by cultural institutions are therefore altogether much less significant than the commitments themselves. And indeed some institutions fulfil their commitments rather quietly.

“Doing the change”

One of the most striking aspects which this research revealed is perhaps that cultural institutions know relatively little about their visitors or audiences in general. Data gathering on audiences or visitors is in all cases rather restricted; total numbers still matter foremost; the composition of audiences or visitors is largely garnered through the observation of the staff of cultural institutions. So there is little hard data on whether or not cultural institutions reach people with a migration background. Moreover, none of the institutions interviewed indicated that they needed to seek out people with a migration background for a current lack of audiences (projections into the future being a different matter). Where cultural institutions orientate themselves towards new audience and seek different ways of engaging with them based, they seem to do so based on their subjective perceptions of new existing and emerging realities. Individual champions of intercultural change carve out new institutions depending on the influencing factors of their environments and the tools at their disposal.



Research (“How was the audience tonight?”) carried out during Kunstenfestivaldesart (KFDA) in Brussels 2014 by David Helbich

“Being the change”

The research shows that most cultural institutions struggle with achieving staff (and board) diversity - particularly diversity of the staff, which cultural institution employ rather than staff which they contract for specific assignments, and the reasons are manifold. First of all, if an institution is part of a city’s

administration (library, museum) it might not be able to set the rules for its recruitments (or its governing body or its supplier relationships).

Secondly, opportunities to create new posts in cultural institutions are rare because of funding cuts. Even when staff is replaced, the vacancies often have to be filled through internal recruitment (cultural centres, libraries or museums in some cases belong to the administration of their city, so inter-service recruitment is an option).

Thirdly, diversifying staff takes effort, e.g. to find out how to go about advertising and recruiting staff differently. Smaller cultural institutions tend not to have dedicated human resource personnel and are often so strapped for time resources, that they even find it difficult to engage with public programmes designed to help them diversify their staff (e.g. Actiris Diversity Plans). Where cultural institutions are big enough to have human resource departments, they may be preoccupied with instituting other government policies, for example enabling employees to work up to raised retirement ages or to provide in-service training (e.g. BOZAR – mentoring scheme and language courses).

Of course, such reasons should not serve as excuses. More fundamentally, sometimes it is not yet sufficiently recognized that diversity in programming and audience diversity hinge on staff diversity. Most importantly, however, the diversification of staff is so difficult because it involves ceding power. It involves acknowledging that our societies have changed and that *other* people should occupy important posts, that *other* people should have the opportunity to shape things.

Individuals mostly can't be relied upon to cede power voluntarily. It helps if communities decide collectively how to regulate power transfers. The benchmarking tool for "Brokering Migrants' Cultural Participation" has the potential to help the willing and could be employed to apply judicious pressure for change where it might be resisted. This report, by having put the benchmarks to the test with Belgian cultural institution, paves the way for taking the tool to the next quality level where it can fulfil its potential.



Annex I

The benchmarking tool according to the standards agreed by MCP Broker's partners

The application of the benchmarking tool to the Belgian Cultural Institutions carried out by the Platform for Intercultural Europe (PIE), has to be read as an attempt to be as neutral as possible.

With this in mind, PIE tried to go one step further to get as close to reality as possible.

Indeed in the analysis, PIE states that the results need to be seen in the light of the challenges of the analytical procedure that are explained throughout the research.

To harmonize this analysis to the standards of the partners' pilot studies, CAE replaced the coefficients (per theme) by grades ('basic', lower intermediate', 'upper intermediate' and 'advanced').

In doing so CAE:

- 1) Analysed the following materials:
 - The first draft of the Belgian Pilot Study, where PIE (even if not completed), reported the results using grades ranging from basic to advanced;
 - The Benchmarking tool;
 - The Final version of the Belgian Pilot Study where each Public Cultural Institution results' are presented in a grid with the grades being replaced by coefficients
- 2) Started from the first draft of the Belgian Pilot Study that contained a portrait of the PCI interviewed using the same methodology as the rest of the partners: 7 themes and 4 different grades per theme: 'basic', lower intermediate', 'upper intermediate' and 'advanced'. Since it was a draft version, the grades were not assigned to all the themes and to all the PCIs, and therefore the grid was incomplete.
- 3) Compared the draft version with a) the final version (with coefficients) and b) the benchmarking tool. In order to check the results, CAE adopted the following procedure:
 - Where in the draft pilot study just one grade was stated, it was kept.
 - Where, in the draft pilot study, 2 or 3 levels were used for the same case (i.e. 'vision & policy' theme at BOZAR where 2 levels were reported: 'from basic to lower intermediate') CAE tried to adjust them following the Pilot Study's overall analysis (coefficients and interviews) and checked it against the benchmarking tool in order to analyse whether they matched PIE's final portraits.
 - In the final version PIE used a coefficient equal to 0 to report either a) not applicable or b) below threshold. CAE used PIE's first draft to differentiate these 2 situations. When in the 1st draft, 'not attainment' was used CAE replaced it by 'below threshold'. Then, when in the final version a 0 was



given, CAE checked it with the interview and the benchmarking tool and replaced it by 'below threshold' or 'not applicable' depending on the situation.

- 4) Once all the coefficients were translated into the grades used by the partners, CAE proceeded to check the conclusions of this analysis. These results were tested against the results of the final version of the Pilot Study taking into consideration the results obtained per theme and dismissing the totals of attained benchmarks (as stated at p. 83 of the Pilot Study).

Compared grids

The grid below presents the 'translation' of the coefficients assigned by PIE into the grades per institution.

BOZAR (Brussels)

BENCHMARKING (weighted mean performance indicator – the higher the better)

Institutional vision & policy	Audiences	Programming, repertoire	Partners, collaborator	Staff	Boards etc.	Suppliers
0,69	1,27	0,86	1,33	0,00	0,00	0,00
Basic	Lower Intermediate	Lower Intermediate	Upper Intermediate	Basic	Below Threshold	Below Threshold

MIAT (Ghent)

BENCHMARKING (weighted mean performance indicator – the higher the better)

Institutional vision & policy	Audiences	Programming, repertoire	Partners, collaborator	Staff	Boards etc.	Suppliers
1,31	1,82	1,14	1,17	0,33	1,00	0,00
Lower Intermediate	Basic	Lower Intermediate	Lower Intermediate	Basic	Basic	Below Threshold

WIELS (Brussels)

BENCHMARKING (weighted mean performance indicator – the higher the better)

Institutional vision & policy	Audiences	Programming, repertoire	Partners, collaborator	Staff	Boards etc.	Suppliers
1,85	0,82	0,14	0,5	0,83	0,00	0,00
Lower Intermediate	Lower Intermediate	Basic	Lower Intermediate	Upper Intermediate	Below Threshold	Below Threshold



KVS - Koninklijke Vlaamse Schouwburg (Brussels)**BENCHMARKING (weighted mean performance indicator - the higher the better)**

Institutional vision & policy	Audiences	Programming, repertoire	Partners, collaborator	Staff	Boards etc.	Suppliers
1,85	2,18	3,43	1,5	2,33	0,00	0,00
Advanced	Advanced	Advanced	Advanced	Upper Intermediate	Not Applicable	Below Threshold

Cultuur Centrum Sint-Niklaas (Sint-Niklaas)**BENCHMARKING (weighted mean performance indicator - the higher the better)**

Institutional vision & policy	Audiences	Programming, repertoire	Partners, collaborator	Staff	Boards etc.	Suppliers
1,62	2,00	1,00	1,33	0,50	0,00	0,00
Upper Intermediate	Lower Intermediate	Upper Intermediate	Lower Intermediate	Basic	Below Threshold	Not Applicable

Werk Plaats Zimmer (Antwerp)**BENCHMARKING (weighted mean performance indicator - the higher the better)**

Institutional vision & policy	Audiences	Programming, repertoire	Partners, collaborator	Staff	Boards etc.	Suppliers
0,46	0,00	0,00	0,00	0,00	0,00	1,00
Below threshold	Not Applicable	Not Applicable	Lower Intermediate	Basic	Not Applicable	Basic

Bibliotheek Gent (Ghent)**BENCHMARKING (weighted mean performance indicator - the higher the better)**

Institutional vision & policy	Audiences	Programming, repertoire	Partners, collaborator	Staff	Boards etc.	Suppliers
1,15	0,64	0,14	1,67	0,00	1,00	0,00
Lower Intermediate	Lower Intermediate	Basic	Basic	Below Threshold	Basic	Not Applicable

T'Arsenaal (Mechelen)**BENCHMARKING (weighted mean performance indicator - the higher the better)**

Institutional vision & policy	Audiences	Programming, repertoire	Partners, collaborator	Staff	Boards etc.	Suppliers
1,69	1,55	1,57	1,00	0,83	3,00	1,00
Upper Intermediate	Upper Intermediate	Upper Intermediate	Lower Intermediate	Basic	Basic	Basic



M HKA (Antwerp)**BENCHMARKING (weighted mean performance indicator – the higher the better)**

Institutional vision & policy	Audiences	Programming, repertoire	Partners, collaborator	Staff	Boards etc.	Suppliers
0,85	1,00	2,43	0,83	0,83	0,00	1,00
Basic	Lower Intermediate	Advanced	Lower Intermediate	Basic	Below Threshold	Basic

Beursschouwburg (Brussels)**BENCHMARKING (weighted mean performance indicator – the higher the better)**

Institutional vision & policy	Audiences	Programming, repertoire	Partners, collaborator	Staff	Boards etc.	Suppliers
0,92	0,64	1,57	1,00	1,00	1,67	0,00
Lower Intermediate	Lower Intermediate	Lower Intermediate	Lower Intermediate	Basic	Basic	Below Threshold

Erfgoedbibliotheek Hendrik Conscience (Antwerp)**BENCHMARKING (weighted mean performance indicator – the higher the better)**

Institutional vision & policy	Audiences	Programming, repertoire	Partners, collaborators	Staff	Boards etc.	Suppliers
0,23	0,27	0,00	0,50	0,33	0,00	0,00
Below Threshold	Basic	Below Threshold	Basic	Basic	Not Applicable	Below Threshold

Final comparison

Ranking of the institutions following the 2 methods: coefficients and grades.

Sabine's Frank analysis			CAE analysis
Rank (1, highest, to 11, lowest)	Organisation	Coefficients By aggregates of results per theme	Grades By aggregates of results per theme
01	KVS	1,61	Advanced
02	t'Arsenaal	1,52	Upper Intermediate
03	M HKA	0,99	Lower Intermediate
04	MIAT / BeursSB	0,967/0,971	Lower Intermediate
05	-		
06	CC S-N	0,92	Lower Intermediate
07	Bib Gent	0,65	Lower Intermediate
08	BOZAR	0,592	Lower Intermediate
09	Wiels	0,591	Lower Intermediate
10	WP Zimmer	0,2	Basic
11	Ergoedbib	0,19	Basic



This final grid shows that most of the PCI's analysed are found in the 'lower intermediate' range. Thanks to the method followed by Sabine Frank, for each grade we can rank the PCI's from the highest to the lowest.