

# Cultural Diversity in Skåne



Submitted to Region Skåne- Cultural Department

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# CONTENTS

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<b>EXECUTIVE SUMMARY</b>	<b>2</b>
<b>THE AUTHOR</b>	<b>4</b>
<b>TERMINOLOGY</b>	<b>5</b>
<b>INTRODUCTION</b>	<b>6</b>
<b>PROJECT APPROACH</b>	<b>7</b>
<b>PROJECT STATISTICS</b>	<b>9</b>
<b>IDENTIFIED CHALLENGES</b>	<b>15</b>
<b>SUGGESTED SOLUTIONS BY PROJECT PARTICIPANTS</b>	<b>20</b>
<b>RECOMMENDATIONS</b>	<b>26</b>
<b>APPENDIX 1: PROJECT PARTICIPANTS</b>	<b>28</b>



# 1. EXECUTIVE SUMMARY

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This report concludes a project to study the main challenges faced by the artists with non-Swedish background living in Skåne, the main challenges faced by the audience with non-Swedish background in participating or accessing cultural offerings in Skåne, and the challenges faced by the Cultural Institutions and Organizations (CIO), funded by Region Skåne, in their efforts to reach out and work with this group of artists and audience. The **PROJECT APPROACH** section gives an idea about the components of this project: the interviews and workshops. The **PROJECT STATISTICS** section of this report gives an idea about the persons and organizations involved in this project.

The main challenges identified by the artists with non-Swedish background were lack of awareness about the Cultural Institutions and Organizations (CIO), communication barriers, not enough networking opportunities, non-functional validation process of their foreign qualifications and a mainstream recognition system that makes their skills and competence invisible. In addition, they face structural barriers in the recruiting processes and access to funds.

The main challenges identified by the Cultural Institutions and Organizations (CIO) funded by Region Skåne were lack of knowledge about the artists and audience with non-Swedish background, lack of communication channels to them, weak or no intercultural competence, weak intercultural dialogue opportunities, need for safe conditions for dialogue especially when dealing with difficult issues, lack of resources to work with diversity questions, and non-functioning validation system of foreign qualifications.

The main challenges identified by audience with non-Swedish background were communication barriers, weak access to information, weak knowledge about the cultural offerings in their cities, lack of participation in the cultural planning, geographical barriers and finally social barriers.

The challenges of the three groups of can be found in the **IDENTIFIED CHALLENGES** section of this report. The suggested solution section lists almost all the suggestions for solutions that were made by the project participants to different categories of the challenges. These suggestions are the result of an intercultural dialogue that took place during facilitated workshops organized by Region skåne. A summary of the suggested solutions can be found in the **SUGGESTED SOLUTIONS** section of this report.



Finally, the recommendations to move forward can be found in the **RECOMMENDATIONS** section, which includes the following key recommendations among others:

- To develop and communicate a Regional diversity policy and objectives to the Cultural Institutions and Organizations (CIO).
- To establish a regional intercultural platform that connects the artists with non-Swedish background to the Cultural Institutions and Organizations (CIO) and businesses in the region as well as giving the Cultural Institutions and Organizations (CIO) and individual Swedish artists the opportunity to collaborate with artists who possesses the language, understanding of the culture and the professional contacts in other parts in the world.
- To revise the regional grant-making processes to ensure that funds are more accessible and the process is more encouraging for diverse applicants. Examples can be accepting applications in English, making applications anonymous, and using diverse selection boards.

This project was initiated and sponsored by Gitte Wille, Director of Cultural Affairs - Region Skåne, managed by Robert Karlsson with support of Cecilia Widberg.



## 2. THE AUTHOR

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**Fairooz Tamimi** is a published author, public speaker and entrepreneur. Came to Sweden mid 2013 to start own company. Developed the concept of the first business accelerator for highly skilled foreign-born entrepreneurs in Sweden. Managed the project from 2016-2018.

Founded the 'Immigrants Stand-Up Comedy Network in Scandinavia', the first network of its kind in Nordic countries, in collaboration with Lund Comedy Festival. Co-founded the Network for the Diversification of Nordic Arts and Culture.

Holds a B.Sc in Electrical Engineering and two international certificates in project management. Wrote a regular column in Sydsvenskan for 2 years and in the Middle East for several years.

Nominated for 'H.M. Konung Carl XVI Gustafs pris Årets Nybyggare' 2018 and has the Göran Tunhammar's Award for Entrepreneurship, openness and Diversity 2016, as well as the Arab Creative Writing Award-1999. Has 3 published books.

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### 3. TERMINOLOGY

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For the purposes of this report, the following terms are used as follows:

The Region: Region Skåne.

The Cultural Department: Kulturförvaltning - Region Skåne.

CIO: The Cultural Institutions and Organizations funded by Region Skåne.

Artists: the artists and cultural workers with non-Swedish background living in Skåne, unless mentioned otherwise who took part of this projects activities.

Audience: the audience representatives with non-Swedish background living in Skåne, who took part of this projects activities.

*“Democracy is not just about majority participation, but it is particularly about providing an active space for the minority.”*

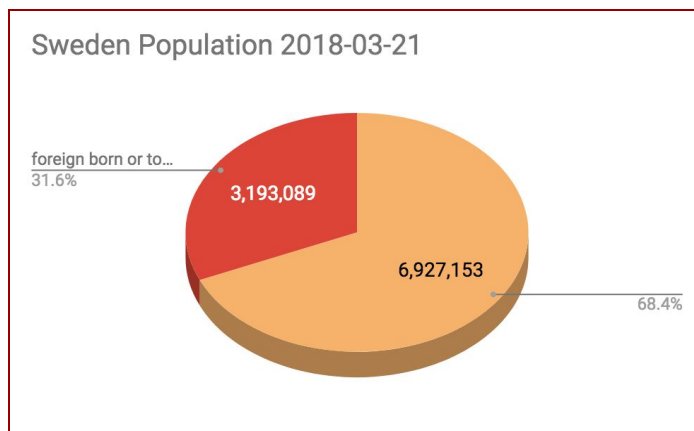
*Thomas Hylland Eriksen, Paradoxes of Cultural Recognition,  
Ashgate, 2009*



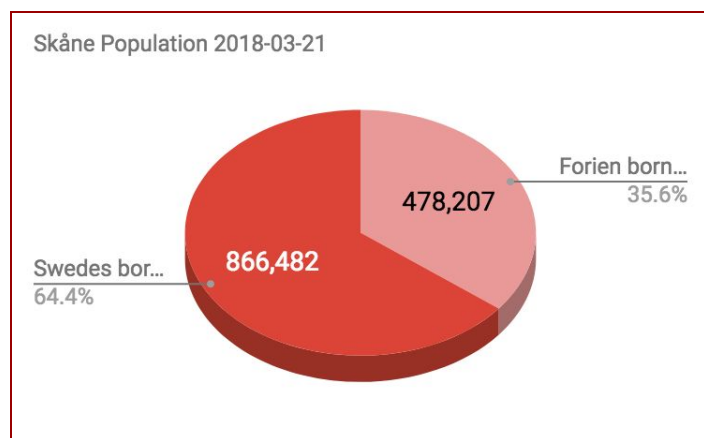
## 4. INTRODUCTION

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**31.6%** of Sweden's population is born abroad or born in Sweden to one or two foreign parents according to Statistics Sweden.



Reference: [www.statistikdatabasen.scb.se](http://www.statistikdatabasen.scb.se) by 2018-03-21



**35.6%** of Skåne's population is born abroad or born in Sweden to one or two foreign parents according to Statistics Sweden.

However, foreign born artists and audience representation in different aspects of the arts and cultural life in Skåne does not mirror Skåne's demographics.

Reference: [www.statistikdatabasen.scb.se](http://www.statistikdatabasen.scb.se) by 2018-03-21

Moreover, one can notice the emerging of two distinct cultural sectors: one for and by artists and audience with non-Swedish background, and the other with mainstream artists and a quite homogenous audience.

A mainstream culture is dominant although almost all of the CIO interviewed during this project stressed that cultural diversity is important to them, and that they want to do more/become better in working with diversity issues.



## 5. PROJECT APPROACH

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This project started in August 2018, and concluded in February 2019. It is an initiative of the Kulturförvaltning (cultural department) in Region Skåne.

**THE AIM** of this project is to provide a relevant knowledge base for the cultural department team in Region Skåne, to better understand the status and needs of the artists and audience with non-Swedish background as well as the diversity status, needs and difficulties faced by the Cultural Institutions and Organizations (CIO) funded by Region Skåne. This study examines the current situation from different perspectives; the artist perspective, the CIO perspective, as well as the audience perspective.

This study gives the cultural department team a base for future decisions and measures to strengthen and promote diversity in the Region in order to utilize and reflect the richness of the Region's diverse population. It also serves as a intercultural dialogue opportunity between the artists and audience with non-Swedish background, and the cultural organizations and institutions interested in reinforcing/initiating their work on diversity.

**THE APPROACH** of this study is a combination of interviews and workshops. The interviews were conducted during the course of the project between August 2018 and December 2018. An analysis phase took place during December till mid January. The analysis results decided the main topics/categories to be discussed during two workshops with artists, audience and CIO. The results of the two workshops were taken into consideration when designing the third workshop which was internal for the team of the cultural department in Region Skåne.

**190 PERSONS** participated in the different parts of this study: in the interviews (97) and three workshops (39, 30, 24).

**97 INTERVIEWS** took place in different parts of Skåne; Malmö, Lund, Helsingborg, Trelleborg, Landskrona, Vellinge, Skurup, Wanås. The interviews were one-to-one and most of them were face-to-face. Few were over the phone and one was by email. Interviews were conducted with different groups of stakeholders. The names of the interviewed persons are listed in Appendix 1 of this document. For the interviews purposes, stakeholders were grouped to:

- 1) individual artists with different non-Swedish backgrounds,
- 2) representatives of audience with different non-Swedish backgrounds,
- 3) The interviewees were representatives of the CIO.





The aim of the interviews was to identify the main categories of the challenges faced by the artists, organizations and audience. The identified challenges from the interviews worked as the base of the intercultural dialogue during three follow up workshops.

**THREE WORKSHOPS** were conducted during January and February 2019. The three workshops were held in the premises of Region Skåne and they served different purposes.

1) Artists Workshop:

This workshop was a facilitated dialogue between artists with non-Swedish background and the CIO. The discussion served to elaborate more on the challenges identified during the interviews, and understand the challenges the organizations face when they try to reach out/collaborate with artists with a diverse background, as well as the challenges the artists face when they want to work, or when they want to collaborate with these organizations. However, the focus of the discussion was on exploring potential solutions for those challenges.

2) Audience Workshop:

This workshop was a facilitated dialogue between representatives from the audience development in the cultural sector organizations together with representatives of the interviewed audience. The discussion served to elaborate more on the challenges identified during the interviews, and understand the challenges the organizations find when they try to reach out to a diverse audience as well as the challenges the audience face when they try to access different cultural events and productions. However, the focus of the discussion was on exploring potential solutions for those challenges. Some of the artists who participated in the artists workshop joined the audience workshop as well.

3) Internal workshop:

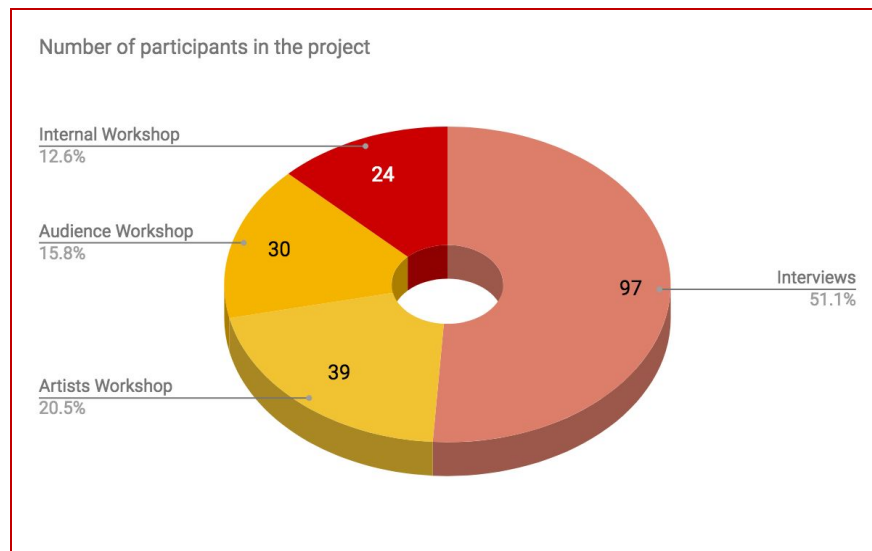
This workshop is to share the results of the interviews and the results of the first two workshops with the cultural department team and start a discussion about the findings and suggested solutions and to reflect on some of the recommendations.



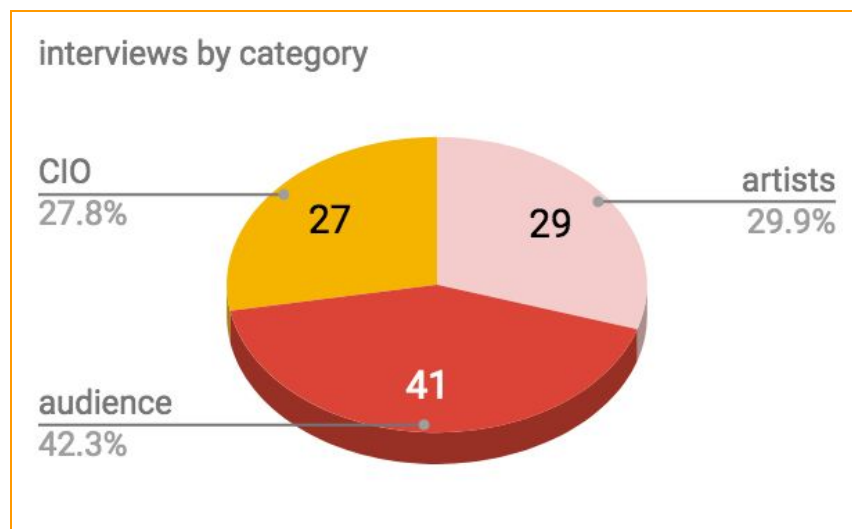
## 6. PROJECT STATISTICS

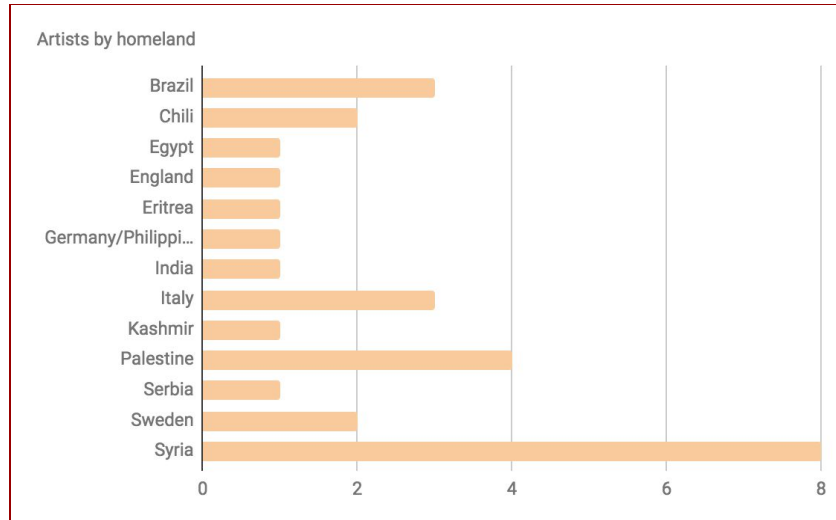
This section gives an idea about the project participants; the interviewed artists, audience and organizations, by different parameters.

### THE PROJECT PARTICIPANTS



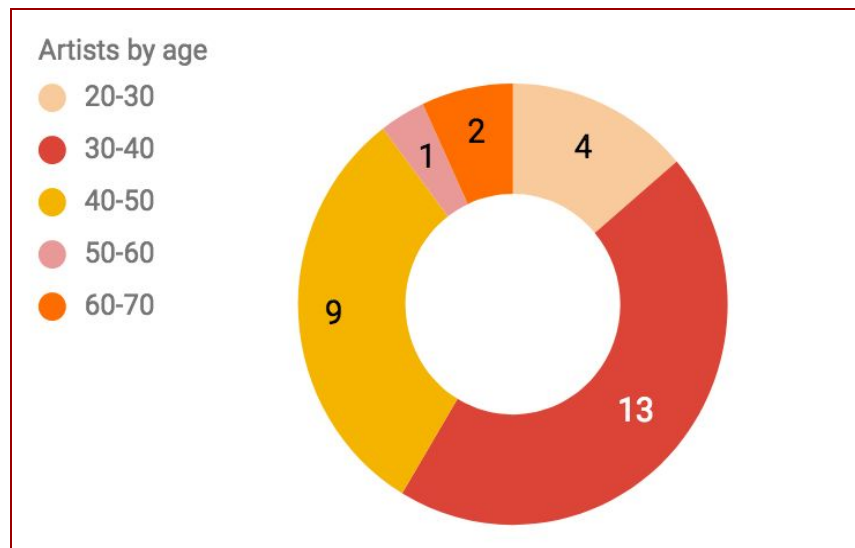
### THE INTERVIEWS STATISTICS





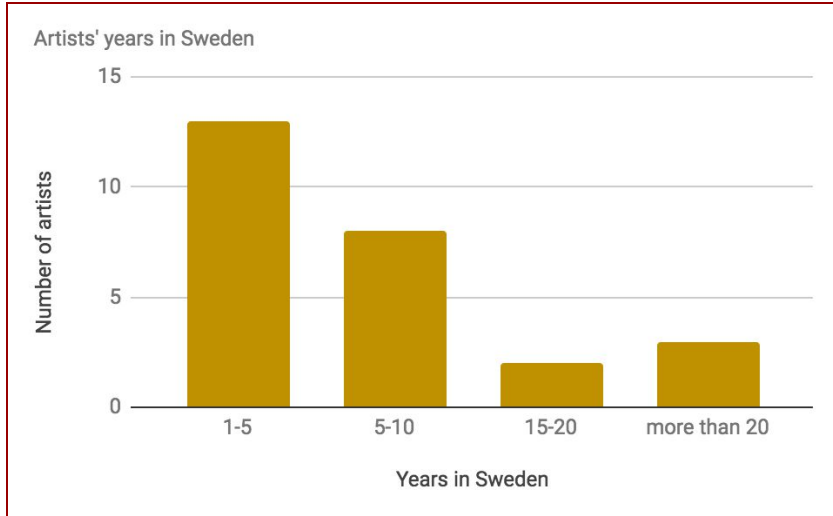
(above) the countries where the interviewed artists originate

**Interviewed artists** were chosen as a representative sample of the artists living in Skåne. A relatively big number of the interviewed artists came from Syria, which sheds the light on the challenges faced by the new coming artists.

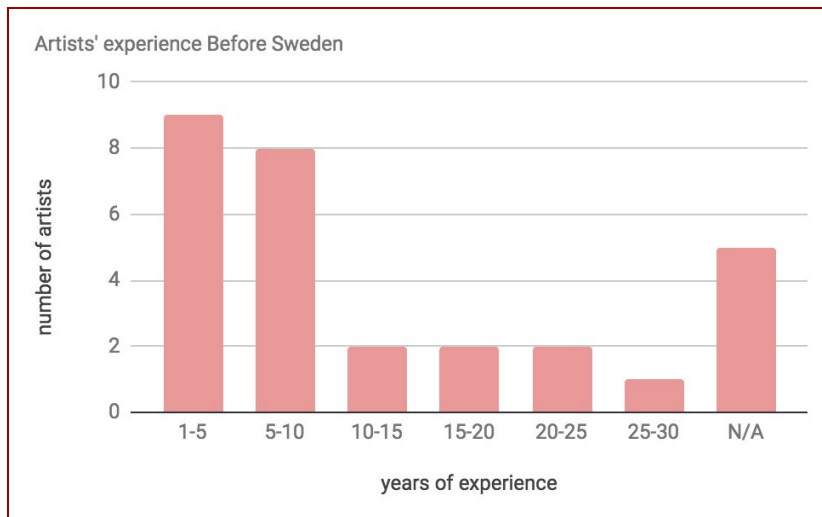


(above) the interviewed artists age by December 2018



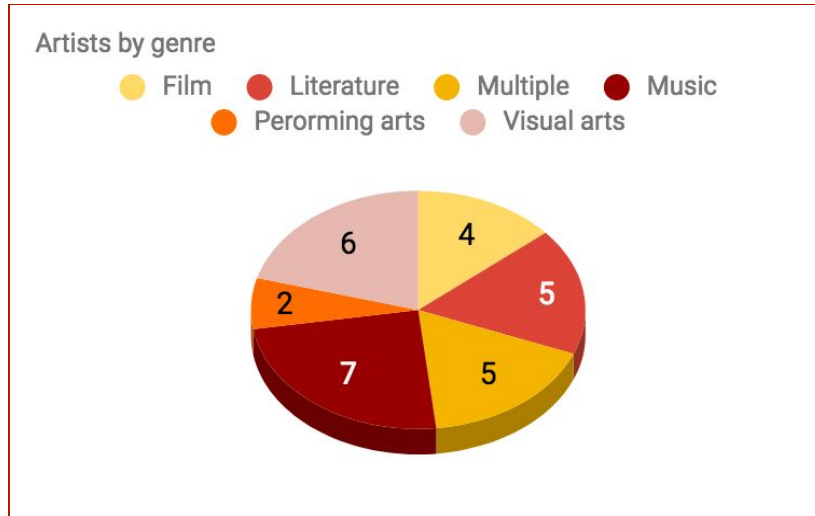


(above) Number of years the artists spent in Sweden by December 2018

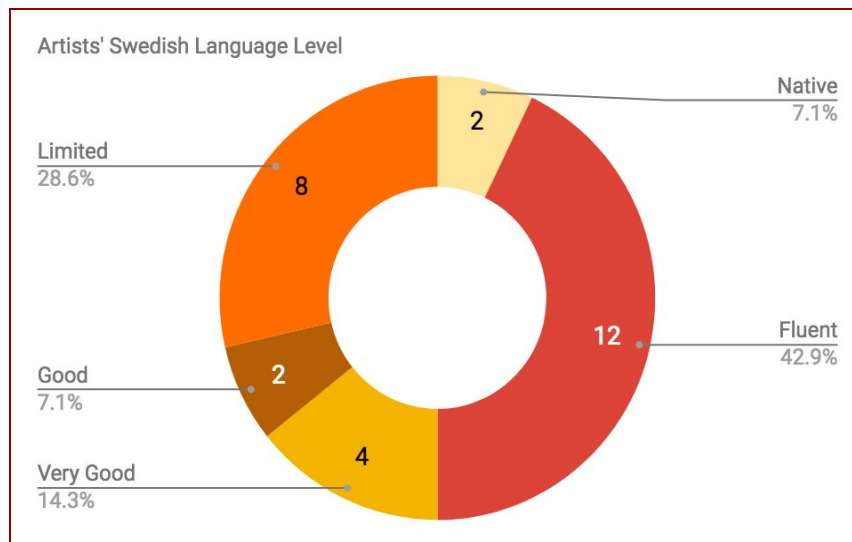


(above) Years of experience the artists had before coming to Sweden





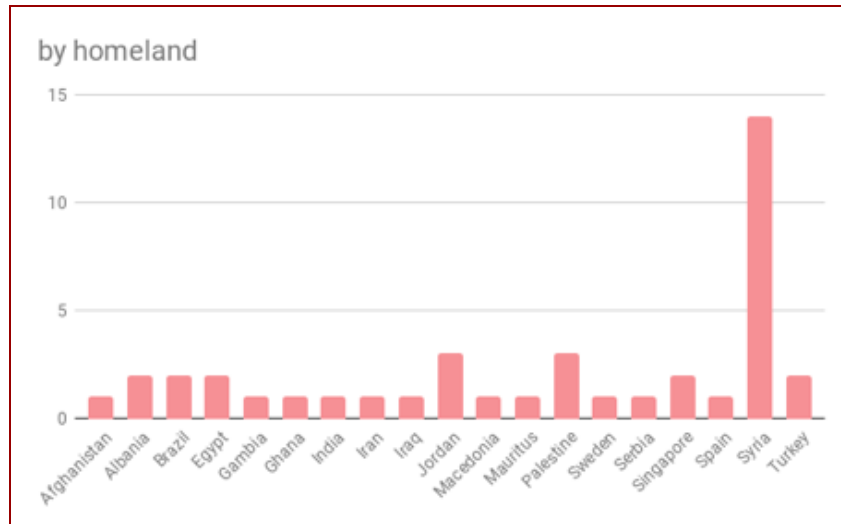
(above) interviewed artists by genre



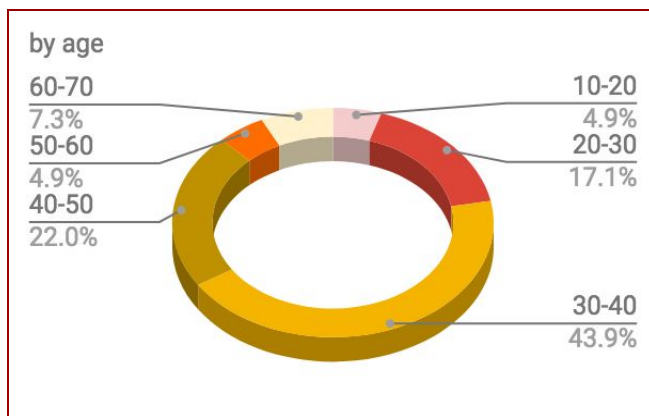
(above) artists level of Swedish language



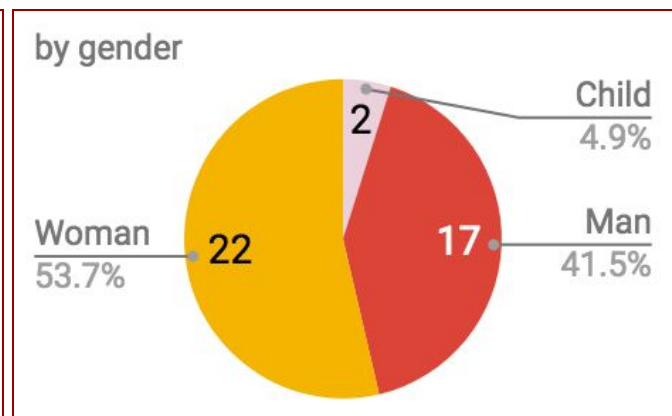
**Interviewed Audience** were chosen as a representative sample of the different nationalities, ages, cities and towns, living in Skåne. Again, a relatively big number of the interviewed audience came from Syria, which sheds the light on the challenges faced by the newcomers.



(above) interviewed audience by their country of origin



(above) interviewed audience by age

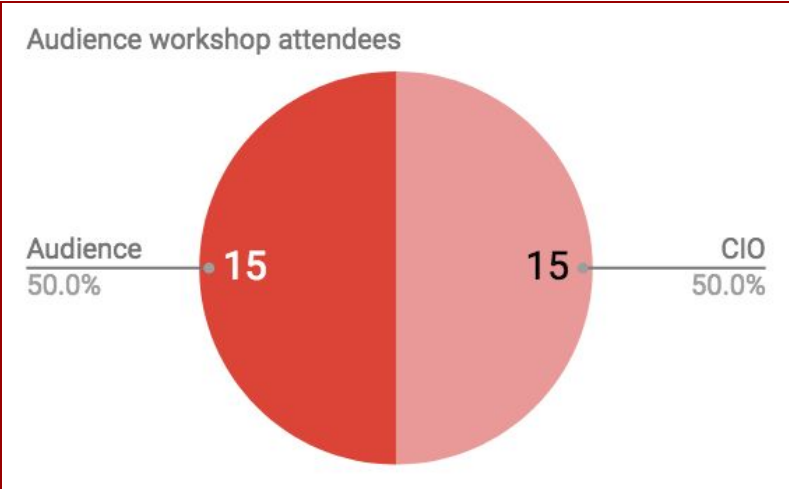
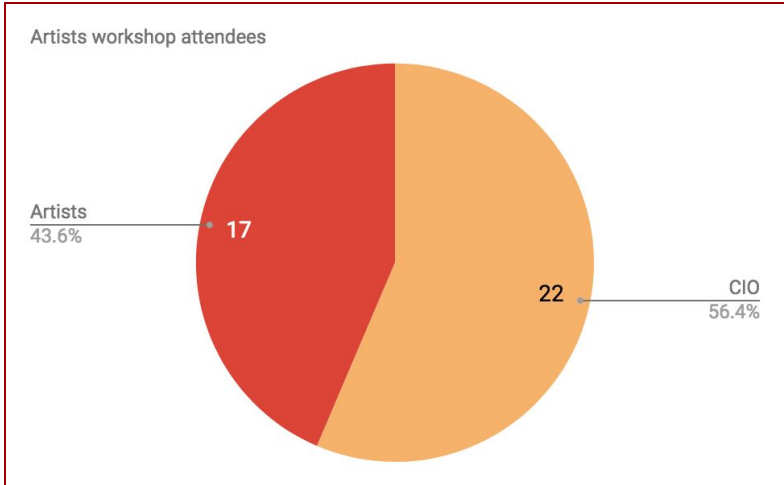


(above) interviewed audience by gender, children 12,16 yrs



**WORKSHOPS** were attended by many of the previously interviewed persons and organizations, but also some of the workshop attendees were not among the interviewees.

A list of the participants in the two external workshops can be found in Appendix 1.



## 7. IDENTIFIED CHALLENGES

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The challenges facing the cultural institutions and organizations (CIO), artists with non-Swedish background and audience with non-Swedish background, were initially identified during the interviews, then validated and elaborated on during the workshops with different project stakeholders.

### Challenges identified by CIO & artists with non-Swedish background

During the interviews and workshops with the artists with non-Swedish background and the CIO, some challenges were mentioned by several participants from both groups; the artists and the organizations. Below are some for the identified challenges, grouped in five categories.

#### Awareness

- Artists with non-Swedish background lack awareness about CIO: They don't know what organizations are available in their field of arts, the aims or services of these organizations and how to contact them.
- CIO lack information about the artists with non-Swedish background: They do not have/can't collect data about the ethnicity of the artists and there is no official source of such information.
- CIO lack the knowledge about the artists' needs and their work. In additions, the organizations do not know how to find the artists with non-Swedish background.
- Lack of intercultural competences and skills among the staff of CIO and other organizations they interact with (for example: the persons responsible for purchasing the cultural offerings for schools).
- several artists mentioned feeling discriminated against during their interaction with organizations. Several also reported facing prejudice and stereotypes.

#### Communication & Networking

- Language barrier is a big challenge for artists. Few organizations have information in English on their websites, literature or social media channels.
- The social codes are a barrier in the interaction between artists with non-Swedish background and the organizations.





- Lack of intercultural dialogue opportunities between artists and organizations.
- CIO do not have communication channels or means to reach out to the artists.

## Representation & Involvement

- Weak representation of immigrant artists in all levels of the CIO organizational structures; boards, management, staff and members.
- Recruiting processes are not transparent, jobs are not announced, and the selection for the vacancies is often done from within the organization's closed circles.
- CIO do not have access to a resource pool of artists with non-Swedish background who are seeking employment, project work, internship or even voluntary work. They rarely approach Arbetsförmedlingen for this purpose since Arbetsförmedlingen, both the main branch and the Culture and Media branch have very few immigrant artists registered in their database.
- Many of the participant artists did not know about Arbetsförmedlingen Culture and Media, and those who knew about it thought the criteria and process will not allow them to be registered.
- Non-Swedish artists are not involved in the development of the projects or programs that are addressing them.

## Recognition & Validation

- Immigrant artists qualifications & experiences are often not recognized in the Swedish system.
- The validation of the academic qualification is a very long process that many artists do not try to go through.
- The majority audience (native Swedes) are not frequently exposed to the minority's (immigrants) cultural productions and do not recognize their art.
- Narrow criteria for artistic excellence in the creative industry.
- Immigrant artists lack of resources and funds, results in lower quality of their work that is not reflective of their actual competence.



- Weak creative collaborations between Swedish artists and artists with non-Swedish background.
- Weak collaborations also among artists from different backgrounds.

## Funding

- CIO work on diversity needs to be linked to public funding in a measurable, monitored and reported process.
- There is not quota for artists with non-Swedish background in public funding which does not give a chance to the unknown immigrants artists to compete with other established artists who have a working history and contacts.
- CIO work on diversity is often optional, not measured or not seen as 'aligned' to organizations' objectives.
- CIO often lack the competence, tools and process to measure their work on diversity.
- Immigrant artists don't get grants because their work is not known for the grant-makers.

*'Institutional Racism consists of the collective failure of an organisation to provide an appropriate and professional service to people because of their colour, culture or ethnic origin. It can be seen or detected in processes, attitudes and behaviour which amount to discrimination through unwitting prejudice, ignorance, thoughtlessness and racist stereotyping which disadvantage minority ethnic people.'*

*The Stephen Lawrence Inquiry/1999 Macpherson Report*



## Challenges identified by CIO & audience with non-Swedish background

During the interviews and workshops with the audience with non-Swedish background and the CIO, some challenges were mentioned by several participants from both groups; the audience and the organizations.

Below are some for the identified challenges, grouped in three categories.

### Communication

- Language barrier.
- Lack of culturally sensitive means of communicating/attracting the diverse audience.
- CIO lack of diverse communication channels.
- Marketing of the cultural offering does not reach out to the diverse audience.
- CIO need help to deal with potential 'cultural conflicts'.

### Content

- Audience with non-Swedish background is usually not mirrored in the cultural offerings/on the stage.
- Weak participation of audience with non-Swedish background in cultural planning.
- CIO do not know this audience and their culture enough to take it into consideration in their cultural offerings.
- Not enough resident-led-activities that the CIO and non-Swedish audience work on together.
- CIO do not have tools to survey, gather needs, suggestions or feedback about their content and activities from non-Swedish audience.
- CIO do not have tools to solicit what the immigrant audience want as cultural offerings.



## Venues

- Geographical barriers faced by the audience with non-Swedish background that prevents them from receiving the CIO cultural offerings. Lack of public transportation to cultural venues is an example.
- Social barriers faced by the audience with non-Swedish background that prevents them from receiving the CIO cultural offerings.
- Spaces are not open, not accessible, or not welcoming for a non-Swedish audience. They are not intercultural spaces.
- segregated cultural venues; majority and minority audiences often do not interact.



## 8. SUGGESTED SOLUTIONS BY PROJECT PARTICIPANTS

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The suggestions in this section are a collection of suggestions made by the artists, audience and CIO during the interviews and workshops. They are listed below without prioritization, evaluation, or preference. They are not the suggested solutions by the author of this report. The recommendations and the suggested solutions by the author are in other sections of this report.

### ARTISTS WORKSHOP

In this workshop, representatives of the program/content development in the CIO met with artists with non-Swedish background and they discussed the challenges the organizations face when they try to reach out/collaborate with artists with a diverse background, as well as the challenges the artists face when they want to work as artists in Skåne or when they want to collaborate with CIO. The participants of this workshop were asked to focus on the solutions to these challenges, and below is an account of the suggestions.

#### Awareness

- *CIO should have diversity strategies, targets and goals.*
- *Partnerships. Mapping out existing organizations working with diverse groups and invite them to CIO activities.*
- *Stable funding to CIO to hire persons to work long-term on the issue of diversity.*
- *Collect Statistics: they are crucial to make the structure visible, however, it should be anonymous statistics.*
- *Interview artists instead of collecting data.*
- *Bring the diversity challenges into CIO and make it be part of everything they do.*
- *Learning and knowledge transfer from other industries/sectors.*
- *Integrate cultural institutions & SFI through cooperations and internships.*



## Communication & Networking

- *Regional diversity policy communicated to CIO.*
- *A platform/hub to connect artists with CIO.*
- *A meeting place for artists to fika and meet.*
- *Spaces that are open to cultural workers.*
- *Mandatory networking events, hosted by organizations or grant makers.*
- *Use English.*
- *Creating cross-culture and cross-language communication platforms.*

## Representation & Involvement

- *Marketplace venues where institutions can meet skilled people.*
- *Opportunities for artists with non-Swedish backgrounds to showcase their work.*
- *An active diversity policy in recruitment, and look beyond ethnicity as well to ensure the rights skills exist.*
- *Open calls for jobs. Open/transparent recruitment process.*
- *Internships & volunteer opportunities to artists with non-Swedish backgrounds.*
- *Special funds for hiring non-Swedish people.*
- *Diversify the boards, management, artists, decision makers, expert group, reference group, this will result as well in a diverse audience.*
- *Set quota for persons with non-Swedish background on all boards with public funding.*
- *Organizations need to have a policy to recruit new people from outside the inner circle.*
- *Employment of diverse people to show the value of diversity in culture.*

## Recognition & Validation

- *A National authority where artists with non-Swedish backgrounds apply for an 'artists certification'.*



- *An 'art agency' to validate previous academic credentials.*
- *Accept foreign qualifications.*
- *Street performances.*
- *Open spaces, studios, libraries, studieförbund.*
- *Mentorships.*
- *Open facilities for artists who are qualified but don't have the budget.*
- *Show productions with non-european people every year.*

## Funding

- *Long-term financial support to work with diversity questions.*
- *Policies and regulations: let funding or part of it be distributed only if CIO hire, show or produce with cultural diversity.*
- *Conditioning the funding to mentorships and immigrant interns.*
- *Local funding for projects in diverse areas.*
- *Applications for funds should be more accessible and encouraging for diverse applicants.*
- *Anonymous applications for funds.*
- *Guidance for artists with non-Swedish background on how to apply.*
- *Quota for diverse artists as a tool to reach a certain level.*
- *Local funding for projects in diverse areas.*

*'All cultural organizations and institutions must undertake the cultural equity process by implementing an action plan that restores access to resources, opportunities, and visibility to those who are denied it'*

Canada Council for the Arts



## AUDIENCE WORKSHOP

In this workshop, representatives of the audience development in the CIO met with representatives of the audience with non-Swedish background and they discussed the challenges the organizations face when they try to reach out to the audience with a diverse background, as well as the challenges the audience face in their cultural participation. The participants of this workshop were asked to focus on the solutions to these challenges, and below is an account of the suggestions.

### Communication

- *A booklet of collective translated information on Skåne's cultural happenings.*
- *More information in other languages, also using visual communication such as pictures and videos.*
- *Information hub (including translations) about cultural offerings.*
- *Use the communication channels of the city and the Region.*
- *Constant audience dialogue.*
- *More performances without spoken language.*
- *A hub where CIO meet newcomers.*
- *Collaborations with organizations that work with new swedes such as migrationsverket and SFI.*
- *Open discussions with CIO about potential conflict during intercultural interactions. How to deal with it, how to decide what's too sensitive and where are the boundaries.*
- *Cross-organization events: for ex welcoming ceremony for new citizens takes place at cultural venues.*

### Content

- *Involve the audience earlier in the process and throughout the process.*
- *Collaborate with other organization closer to this audience.*
- *Direct discussions between CIO and the audience.*





- *CIO be aware of their prejudice of what the audience with non-Swedish background want to see and hear.*
- *More activities for the diverse audience: trial performances, cultural groups, festivals, Carnivals, exhibitions.*
- *Work with smaller groups to get proper feedback.*
- *Instead of counseling groups, employ from the group.*
- *Collect data and try to build collaborations.*

## Venues

- *CIO should find ways of locating and reaching out to people, not the other way around.*
- *Offer transportation for the audience (ex: bus shuttles) to bring them to the cultural happenings.*
- *Free entrance for kids to attract families.*
- *Find people who can communicate in different parts of the city.*
- *Road/place Signs in languages other than Swedish.*
- *Institutions reach out of city center, activities in small towns.*
- *Safe spaces.*
- *Real actions to be taken in case of racism, sexism, homofobia.*
- *Remove the class-related etiquette barriers.*

## INTERNAL WORKSHOP

In this third workshop, Region Skåne cultural department team, organized into four groups, each of six persons, went through the aforementioned challenges and suggested solutions, discussed them in groups and then highlighted certain suggestions they believe are more important to start working with.

All four groups supported the use of national and regional organizations and projects, such as migrationsverket, SFI, länsstyrelsen and välkommen till skåne, to communicate with the audience of non-Swedish background,



Three groups supported having more open spaces and studios, and the use of studieförbund, folkbildning & Folkhögskolor for work with the target group.

Two groups supported having a hub where CIO meet newcomers. Two groups thought it is crucial to collect anonymous statistics about the artists and audience with non-Swedish background, and they acknowledged the complexity of the issue of cultural diversity and the need of ongoing work. Two groups supported the suggestion to accept artists' foreign qualifications and to create a nation-wide authority where diverse artists apply for an 'artists certification'.

Two groups found it important to have an active diversity policy in recruitment at CIO. Also, two groups think that CIO need to have diversity strategies, targets and goals.

One group out of four supported one of the the following suggestions:

- building partnerships with existing organizations working with diverse groups to raise awareness between artists and about CIO.
- stabilizing funds to hire people to work long-term on the issue of diversity, showing the value of diversity in culture.
- having meeting places and platforms to connect people.
- using english (with one reservation that this might slow the language learning).
- having more showcases for diverse artists.
- having an open and transparent recruitment process.
- mentorships, internships & volunteer opportunities at CIO.
- use of an 'art agency' to validate previous academic credentials.
- creating safe conditions for dialogue.
- involving the diverse audience earlier in and throughout the process.
- working with smaller feedback groups.
- finding bridge builders and new ways to reach out to diverse audience.

The internal team also prioritized promoting diversity in the organizational structures, identifying and empowering intercultural bridge-builders, supporting structures where the public gets into contact with diverse cultures and artists, and finally, actively engaging the diverse artists & audience in cultural policies and cultural planning.



## 9. RECOMMENDATIONS

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The following are recommendations based on the key challenges, and suggested solutions expressed during the interviews and workshops:

- Develop a regional diversity policy and objectives and communicate to CIO.
- Revise the regional grant-making processes to ensure that funds are more accessible and the process is more encouraging for diverse applicants. Examples can be accepting applications in English, making applications anonymous, and using diverse selection boards.
- Establish a regional intercultural platform that serves the artists with non-Swedish background as well as the CIO, and functions as:
  - an information hub for artists and audience of non-Swedish backgrounds.
  - a test-bed for collaborations with artists who possesses the language, understanding of the culture and the professional contacts in other parts in the world, which opens a small window for the Swedish artists and some of the CIO that don't have these resources.
  - a networking place and meeting place between CIO and artists.
  - a capacity building provider to CIO on diversity issues among other functions.
  - a shared learning platform for CIO to exchange knowledge, lessons learned and success stories.
  - an advisor to CIO in overcoming stereotypes, creating safe conditions for dialogue, and dealing with difficult issues.
- Actively engage diverse artists & audience in the Regional cultural policies and cultural planning, setting the model for the CIO to do the same.
- Link funding of CIO to their achievement of pre-set diversity objectives. Also encourage CIO to set a process to review their diversity goals and report the progress in their annual reports.



- Encourage CIO to diversify their organizational structures (boards, management, staff, artists), and their recruiting policy; showing an open and transparent recruitment process.
- Gather information about the employment of non-Nordic artists in the CIO.
- Develop collaborations with the private sector/businesses to benefit from their success stories in recruiting persons of non-Swedish backgrounds (for example Good Malmö initiative; one company, one persons, one year) and create business opportunities for artists.
- Develop collaborations with other sectors and industries to benefit of their knowledge, experience and resources (example: entrepreneurial program for artists, fast-track validation of foreign qualifications, business incubators mentors).
- Develop the intercultural competence of CIO, for example conducting awareness workshops for CIO personnel, also facilitating a series of thematic workshops with artists and audience of non-Swedish background, giving CIO the chance to identify intercultural bridge-builders.
- Support structures where the public gets into contact with diverse cultures and artists, which otherwise they would not have access to.
- Develop and publish a directory of regional resources available for artists in English.



## APPENDIX 1: PROJECT PARTICIPANTS

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Below are the names of the participants in the interviews and workshops.

### ARTISTS

1. Amalia Alvarez
2. Basher Nawfal
3. Basil
4. Bengt Backlund
5. Bubu Eklund
6. Firas Mukarker
7. Francesca Cerri
8. Gus Cid
9. Iain Dace
10. Imad Tamimi
11. Jose miguel figueroa
12. Juliana de Filippis
13. Kamar Kabbani
14. Khaled Al Sayyed
15. Khaled Issa
16. Kifle Zereabruk
17. Kim Gerlach
18. Lara Sanna
19. Limpo Rocha
20. Manuel Chiacchiararelli
21. Milena Sylfvander
22. Mohanad Salahat
23. Nabeel Kasees
24. Nadia Nazarbaeva
25. Naim Kassess
26. Odai Zobi
27. Omar Khalil
28. Pär Moberg
29. Qais Fares
30. Sally Tantawy
31. Talat Bhat
32. Tammam Hunaidi
33. Tareq Alfeel
34. Tim Bishop
35. Waseem Kashalan

### AUDIENCE

1. Abdulla Bakraji
2. Abdulla Hamaida
3. Anders Jonsson
4. Angel Nikolov
5. Aparna Misra
6. Asmaa Hamdan
7. Betina Ferrierra
8. Daniel
9. Deniz
10. Ella
11. Fatima Al Hajj
12. Fatin
13. Hanaa'
14. Hiba Abo Alhasanieh
15. Hiba Arafeh
16. Hind Awwad
17. Jad Hmeidi
18. Joy
19. Jose Miguel Figueroa
20. June Minnhagen



21. Khadeejeh
22. Lara Sanna
23. albulena grajcevi
24. Lidija Colic
25. Marcelo Ferrierra
26. Mariam
27. Milena Sylfvander
28. Mohammad Abu
29. Mohammad Al Saadi
30. Mohammad Khader
31. Mohammad Nesrini
32. Mona
33. Nadeen Khoury
34. Nadia Nazarbaeva

35. Nalini Parsotam
36. Nihal Ragab
37. Omar Khaleel
38. Patricia Kayowa Dianda
39. Saleem
40. Samer Nasrallah
41. Sawsan Tarawneh
42. Sherif Atef
43. Shkelqim Ismai
44. Toraj
45. winnie carolina landaeus
46. Yousef

## CULTURAL INSTITUTIONS AND ORGANIZATIONS (CIO)

1. Boost HBG - Hillevi Gustafsson
2. Danscentrum Syd - Jeanette Thuresson
3. Drömmarnas Hus - Liza Fry
4. FilmCentrum - Annelie Henriksson
5. Författarcentrum Syd - Angela Garcia
6. Game City/Game Habitat - Peter Lübeck
7. Skånes Hemslöjdsförbund - Kalle Fors
8. Jalada Teater - Rayam Alizairi, Fredrik Stenfell
9. Karavan Malmö - Hanna Hedvall
10. KKV Monumental - Johan Röing
11. KKV Textiltryck - Karin Olu Lindgård, Matilda Ekström Rosenberg
12. KonstnärsCentrum Syd - Staffan Lind
13. Malmö Opera och Musikteater - Jonas Georgsson, Miriam Riaie
14. Malmö Stadsteater - Jenny Bång
15. Mediaverkstaden Skåne - Anders Bäck
16. Musik i Syd - Helen Ortman, Louise Jennfors, Marika Yamon, Ingrid Petersson.
17. Musikcentrum Syd - Astrid Selling
18. Östra Grevie Folkhogskola - Susanne andersson
19. Riksteatern - Chrissie Faniadis, Claes Forsell-Andersson, Erika Lundvall, Petra Bergström
20. Skånes Dansteater - Åsa Söderberg, Liselotte Lindahl, Tanja Mangalanayagam
21. Skurups Folkhogskola - Arvid Gisby



22. Stenkrossen - Rosa Rydahl
23. Teater 23 - Iben West
24. Teater Sagohuset - Leila Åkerlund, Jan Vesala
25. Trelleborgs Museum - Maria Jiborn
26. Wanås Konst - Malin Gustavsson, Mattias Givell

