**General answer about questions: 1, 4, 5, 6 and 9**

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We need the inclusion of the migrant culture perspective is critical for those contemporary societies seeking to represent and respect the exercise of citizenship of all its constituent populations. This text addresses a number of ideas which serve to contextualize and comprehend what we mean when we talk about the migrant perspective, how this can relate to culture, and how culture and art can become expressions of the social participation of the migrant group, essential for the representation of cultural diversity in the receiving society, us we are part of civil society as a migrant organization based in Madrid.

Understanding the (dis)connections between migration and culture, by means of an essential conceptual roadmap, because our understanding that the foreignization brought about by the "locals" surrounding these subjects hinders the assumption of Spanish society as being diverse. However, the self-recognition of this difference can be a reason for self-identification with migrant origin as a place of self-definition, political struggle and artistic-cultural participation. As well as a recognized cultural right.

The frictions which occur may be due to the differences that are built between the “us”, which represents the host society, and the “them” of migration and migrant origin - differences and characteristics which denote a comparative distinction from the rest of the national citizens of that country, many related to skin colour, physical features, religion, etc., and that would lead us to our third term “racialized”.

This is a problem that has a long trajectory in the history of migration in the Spanish state, and which is exacerbated by the recent arrival of migration, especially along its coasts, and which must confront the racial and religious prejudices of Spanish society. These prejudices often prevent migrants from exercising their cultural rights. Nor do NGOs and local administrations seem to be aware of them, which, although with good will and obviously, prioritise the migrant's physical and legal wellbeing, without necessarily attending to their cultural diversity and practice, which includes the exercise of their religion and the right to express themselves in their language, for example.

Because the relationship between migration and culture is also complex at different levels and depends on the different actors involved within it. The first, perhaps principal, level refers to the position of the receiving society's culture during the migration process. In it, the culture of the receiving country is presented as vulnerable, a unitary entity which must be preserved from the influence of others arriving from outside. Fuelled by ideas of national identity, from a purist and stagnant perspective, at this level, culture becomes an ideological and symbolic battlefield of resistance for some sectors of the host society. In addition, due to the number of migrants, some fear experienced on countries members of the European Union and, therefore by Spain, of a massive migration that threatens their well-being and their culture is excessive and unjustified. For all these reasons, normative concepts which have been taken from cultural practices in different countries, such as assimilation, transculturation, multiculturalism, integration of the migrant in the strictest sense, among others, operate at this level.

At this level, the culture of the migrant and its perception by the receiving society is undervalued or seen as a threat. In this way, it is often ignored and, with it, the subject is stripped of its cultural dimension, that is, of its tradition, its knowledge, its knowledge, its intellectual, critical and artistic-cultural production capacity. The idea that the migrant is a subject without a past, without training, in general, without culture, is common in migratory processes. It is true that a large number of migrants, especially economic ones, come from impoverished areas and have not always had access to any level of formal education. However, as will be seen later, this does not mean that they lack culture and cannot be bearers of culture or artistic creators.

The reasons why this occurs vary, but, in general, are due to the way the receiving nations manage the practice of migration, where individuals are seen only as a labour force or a number of jobs, remittances to families in the home countries or problems. Let’s not forget that the migrant has always been used as a scapegoat for the problems of the receiving societies when the economic boom ends (Sassen). This dispossession of the migrant's cultural dimension increases the impact of his depersonalization, a situation that is convenient when the situation changes and s/he is no longer necessary. It is a projection or perception that extends to any migrant group and subject of migrant origin or racialized, who represent some kind of “otherness”, of difference.

Despite the efforts we make based on our work, carried out by and alliance of professionals and institutions, we can see how we are depersonalized and become beings without a past and, also, without culture or creativity. But reality becomes more complex when we think that we live in a country that, in a not so remote past, has been a source of migrants. I place part of the argument of this text and of the action I’m undertaking as a migrant cultural researcher and manager, in reminding people in this reminding them that we are people, bearers of culture and with cultural rights which cannot be denied.

The complexity of the concept of culture forces us to understand it as being separated into different areas, and we need to insist on this on in order to understand its breadth, especially among migrants, and its analysis as an expression of groups of migrants, of those of migrant origin and racialized people in Spain.

This means that we are cultural beings and we have culture *per se*. It cannot be otherwise, but by not paying attention to our cultural dimension we enter the domain of domination and the denial of otherness.That is why culture, in a broad sense, creativity and art as human expressions, are a means of action for the effective participation of those of us who have arrived here. They all contain a universal character which permits transcending the differences generated in the migratory process.

The next one is the pre-intermediate level, which is where we are in Spain and which I defend as a start point, even if that is not ideal. At this level, we begin understand and accept in a general way the presence of ethnic, religious, sexual, functional diversity, among others. For this reason, it begins with the recognition of the protagonist population described in this article as subjects of law and, with it, their cultural dimension arising from difference. It is not a simple process, neither for migrants nor for the host society, but you need to go through it in order to advance. In addition to the work carried out by migrant cultural organisations, NGOs, especially those formed by migrants, and other migrant associations, it is important that this transversality goes beyond the private sphere and is activated by public institutions. In this sense, we would like to include some examples of good practices observed in Spain from public institutions, such as some initiatives supported by the Barcelona City Council, the Matadero Madrid Artistic Residencies, Museo Situado at MNCARS, MACBA and, finally, the VIII Encuentro Cultura y Ciudadanía organised by the Ministry of Culture and Sports, which in this edition held in Seville (26-28 October 2022) was entitled: *Cuerpos y culturas. Ethnic-Racial Diversity, Cultural Participation and Coexistence.*

At this level, interculturality has become the epistemological and practical tool for articulating the understanding and action arising out of these differences. If we see Articles 4.1 and 4.8 of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions, it is much remains to be done in this regard in the Spanish State because first, policies would have to be articulated in order to promote diversity in its entirety and emphasize the ethnic and racial diversities which both inhabit and coexist in the Spanish State, in order to achieve the promotion of cultural diversity, defined.

**Migrant perspective: notes for its definition**

The migrant perspective must be articulated through legitimacy, through the political and social introduction of the migrant and people of migrant and racialized origin. In this sense, the promotion of fair laws which incorporate this population is decisive, because a migrant perspective, which is installed in the ethnic, cultural and also racial differences of the Spanish population, fulfils its participation both on the real and the symbolic plane of society. It is necessary to insert a migrant perspective as a practice of inclusion of a sector of the population, as a transversal axis that crosses the social, political and economic aspects that affect all the inhabitants of the Spanish State, proposing specific adaptations for recent migration, current and its descendants.

The idea of ​​ethnic and racial non-discrimination in public spaces is very important, but we still see it as along way off in Spain, where state racism, xenophobia and anti-immigrant policies are frequently practised. The exercise of cultural diversity, as a right and expression of the difference of the broad migrant community, which I have pointed out, should not contradict the equality of rights of migrants, of migrant origin and of racialized people and we need to achieve that for the effective execution of their citizenship. As Naïr points out, "ethnic differentiation should not be a criterion of differentiation in democratic society" (255).

Identities function at the social and cultural level as an expression of differences, of diversity, and it is in this space that the cultural dimension of the migrant subject and its effective participation in society can be fostered. Interculturality promotes this path and the rule of law that of weighing "a common identity around shared values" (Naïr 189), among these, equality, democracy, a dignified life, citizen participation, etc. It is important to indicate the difference that occurs at the level of equal rights and at the level of the real and symbolic representation of difference, because the struggle for social rights has to promote equality and citizenship among all members of the community. society, while, in culture, the exercise of difference is a right. When this social equality is not achieved and the migrant subject continues to be seen as the other invader, the migrant perspective is a tool to include him and remind society that there is a percentage of its population that does not always enjoy full citizenship, that it is diverse and wants to participate in equity.

Like the gender perspective, the incorporation of the migrant perspective in all areas is decisive. In the case of the migrant perspective, this seems to be found in the economy, health, education, social assistance, among other areas in which the migrant subject seems passive or needs attention due to her vulnerability. The migrant perspective should be placed as a transversal axis that crosses the different areas of society, incorporated into that of diversity where cultural diversity would enter. This would be a way of incorporating the migrant problem in the different political agendas, not only the social ones as has been done up to now. In any case, until comprehensive equality is achieved for our population of interest, the migrant perspective will continue to be a space to seek and claim it.

**Migrant perspective in cultural action**

Culture and art have demonstrated their strength and value as generators of meaning, both for the migrant community, of migrant origin and racialized, and for the receiving society. In this section I will review the promotion of culture and participation proposed by official institutions and different governments of the Spanish State, juxtaposing it with the proposals generated by the community itself.

The first form of cultural incorporation of the migrant is related to their integration into the ways of life and the culture of the receiving society. The migrant is asked to approve and prove his “Spanishness” and his willingness to adapt to his new “culture”. If, as various studies point out, in the migration process both the migrant and the host society are altered and must be more flexible for a better coexistence, the State and the institutions play a primordial role in this process.

Here, non-citizens with full rights must be guaranteed access to decent living conditions, rights and obligations so that they can carve out their space in the host society. It is not a simple action of adaptation of the migrant to the regulations of the country to which he arrives, but that country must also offer the migrant spaces for his development. As is known, part of the migratory discourse of the Spanish government has been based on the idea that the migrant must integrate, but integrate into what? What is it to be integrated? How and who measures it? Naïr proposes the integration of the migrant to achieve citizenship, always from a bidirectional relationship and not unidirectional as is often promoted by the institutions.

Culture as a resource possess a number of aspect permitting us to approach cultural action from the migrant perspective of the population studied. The network of culture is wide and is made up of a large number of professionals who mediate between institutions, funding, artists and communities. The organizations and the cultural and artistic activities of migrant groups, those of migrant origin and those racialized have the legitimacy to express the cultural difference expressed by them. This supposes an agency that acts at a social and symbolic level; that is, they are cultural and artistic expressions which, just like a resource, but more symbolic than economic, offer the exercise of "cultural citizenship" (Yúdice 36) in the face of the lack of full citizenship of the different subjects, in this case, the migrants. The exercise of cultural citizenship, from the difference, contributes to the claim and vindication of rights not yet granted to these groups.

This is a space with impact, which can be limited and peripheral, but has a deep symbolic value for the communities represented or identified in them through actions, works, etc. This is where the migrant perspective works in cultural action. Through it, spaces for cultural and artistic action are achieved in the city, practices of recognition and identification are generated among the migrant community and encounters with the host society, cultural rights are exercised and cultural participation is promoted, vindication and, especially, critical appreciation, the artistic and aesthetic experience through performativity: being and doing with our cultural practices a space where diversity is expressed from different artistic genres by ourselves.

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