

On the way to cultural democracy: public participation in Spanish cultural mediation programs

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ON THE WAY TO CULTURAL DEMOCRACY: PUBLIC PARTICIPATION IN SPANISH CULTURAL MEDIATION PROGRAMS

ABSTRACT

In a framework of cultural democracy, cultural entities are expected to consider audiences as active interlocutors with the right to access, participate and contribute to the cultural offer, creating space for their aesthetic tastes and social values while decentralizing cultural resources. However, literature shows that participation strategies are not at the heart of the cultural policy agenda yet.

Thus, cultural mediation programs become essential to foster a mutual exchange of knowledge between the institutions and the public, with a specific focus on listening, dialogue and co-creation. But not every program promotes the same level of participation, depending on aspects such as the artistic field; the target audience; the methodology; the level of influence on decision-making; or the role of the mediator, the artists and the participants.

In order to study how cultural mediation can promote different levels of public participation in Spanish cultural entities, a thematic analysis with a case study approach is performed, looking at six projects from three specific institutions: CDN (Centro Dramático Nacional), Concomitentes and Museo Thyssen-Bornemisza.

The collected data from the content analysis and the 15 interviews (with managers, mediators and participants) shows a wide variety of programs, which attempt to diversify their audiences and promote the cultural inclusion of under-represented communities –from people with disabilities to imprisoned women or migrants–. Despite their diverse interpretations of “participation”, almost all the projects inform, consult and involve the participants in the decision-making process, while a few manage to collaborate with and empower them (International Association for Public Participation, 2018).

Additionally, certain elements are identified across cases as essential topics in the practice of cultural mediation at Spanish institutions. These include the jump from “access” to “participation”; the complex balance of time duration; the importance of creating “trust”; the connection of certain artistic fields with co-creation; or the need of an audience-oriented and holistic methodology with blurred lines between the different collaborating parties.

Although some of the analyzed programs can be considered “co-creative” –allowing to establish certain guidelines for an effective practice–, only two of them come close to “demand-based” and “hosted” mediation (Mörsch, 2014; Simon, 2010). Enabling the participants to take the initiative and “use” the institution as a platform seems to be the remaining challenge, especially due to the intangible barriers that prevent the organizations from accepting decentralized scales of cultural value and empowering citizens as leaders of the cultural offer.

KEYWORDS: *Cultural democracy, Mediation, Public, Participation, Institution*

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1. Introduction

Nowadays, cultural and artistic institutions are increasingly searching for a model that fosters social engagement and participation. They attempt to give visibility to diverse identities and views, opening spaces for collaboration and connecting their offer with current social issues, such as the climate emergency, gender discrimination or artificial intelligence. What is more, culture has the power to connect artistic expression, personal experiences and institutional perspectives in the public policy discourse, highlighting the need for public participation (Redaelli, 2019, p.155).

This tendency can be associated with the paradigm of “cultural democracy”, which emerged in the 70s as a response to previous policies, like the “democratization of culture”. Instead of facilitating top-down access to the “official” culture of large institutions, cultural democracy arises when communities produce and communicate their own forms of critical culture (Hadley, 2021, p.31). The goal? To empower them as active agents with decision power in cultural meaning-making platforms (Kolsteeg, 2022, p.6), rather than passive consumers of the cultural offer.

As Hadley (2021, pp.26-42) argues, there has been a resurgence of the idea of cultural democracy in recent literature and sectoral discussions, since it represents a more active and participatory dimension than the notion of democratization. But the issue arises as to how cultural policy scholars, arts managers and practitioners can find ways to enact cultural democracy (Hadley, 2021, p.230).

In this regard, the activity of “cultural mediation” emerges as a bridge to achieve that policy shift. With a specific focus on active listening and dialogue, it seeks to intermeditate between the different agents of the artistic ecosystem, going beyond vertical models of communication and fostering a mutual exchange of knowledge, practices and values. As Addis et al. (2023, pp.2-3) explain, mediation usually starts by opening a conversation with the public, arousing curiosity and questions, but also giving space to their particular views about an artwork or program and offering different tools to do so.

Recently, the number of cultural mediation initiatives, actions and projects in Spain has increased (Fundación Daniel y Nina Carasso, 2024, p.30). Furthermore, the Spanish Ministry of Culture is working on the Cultural Rights Plan for 2025, which aims to ensure an egalitarian access and enjoyment of culture, as well as promoting cultural diversity (Ministerio de Cultura, n.d. a). Here, cultural mediation is presented as one of the 13 main guidelines that activates and ensures cultural rights in a social context where it is a priority to encourage critical and creative thinking (Ministerio de Cultura, n.d. b).

However, the absence of a wide theoretical framework around “mediation” in the Spanish cultural sector has only led to unawareness about this practice and forced the

professionals to create cultural mediation methodologies from experimentation, self-training or merging with other disciplines (AMECUM, 2021, p.41).

Additionally, most of the research on Spanish cultural mediation focuses on one specific artistic field, such as visual arts (Cejudo Mejías, 2016, p.14); on the precarious working conditions of cultural mediators (Pedagogías Invisibles & Fundación Daniel y Nina Carasso, 2019, p.49); or the practicalities of developing a cultural mediation project (Fundación Daniel y Nina Carasso, 2024, p.58). But none of these sources delve deeper into how the different goals, target audiences, artistic fields, methodologies or roles can lead to various levels of citizen participation.

In order to contribute to the professionalization of cultural mediation –as a way to promote cultural democracy in the institutional context– and address previous gaps in the literature, the following question will be researched:

How can cultural mediation promote different levels of public participation in Spanish cultural entities?

2. Theoretical framework

In the last two decades, cultural mediation has slowly started to become the subject of scholarly research and develop its own professional associations (Mörsch, 2014, p.8). However, Mörsch (2014, p.20) explains how there is no general-use term in English which corresponds to the notion of “cultural mediation” in the same way it is used in German (*kulturvermittlung*), French (*médiation culturelle*) or Spanish (*mediación cultural*).

In legal English, “mediation” is usually associated with conflict resolution, and “cultural mediation” specifically with interpreting and negotiating activities in the context of migration. Even though artists and educators often find themselves mediating between artistic and social contexts, there has been no widespread adoption of “cultural mediation” in this context yet (Mörsch, 2014, p.20).

Whereas English speakers tend to be acquainted with the term “community art” – which dissociates itself from high culture and its institutions, focusing on local access, power resistance or activism–, the notion of cultural mediation evokes specific questions of public participation which are between the artistic objects, institutions, their social contexts and the people who encounter them (Mörsch, 2014, p.21).

In order to argue for the social relevance of cultural mediation, it needs to be placed in the political framework of cultural democracy. When in 2009 the United Nations adopted the General Comment no. 21 about the human right to take part in cultural life, they defined it through three interrelated concepts: access, participation and contribution to culture (United Nations, 2009, p.4). As part of this approach, cultural democracy places people’s right to culture at the center of cultural policies, while ensuring their collaboration and active participation necessary to face the social challenges of the present (Fundación Daniel y Nina Carasso, 2024, p. 22).

In fact, the emphasis on citizen participation has become particularly relevant in contemporary debates, due to the change of models of governance, with stronger demands for active participation (Bonet & Négrier, 2018, p.71). Throughout history, cultural policy paradigms have evolved from the preservation of excellence and “cultural democratization” to later notions of “cultural democracy”, development and diversity (Bonet & Négrier, 2018, p.64).

However, as Fundación Daniel y Nina Carasso (2024, p. 22) argues, nowadays most public administrations and cultural policies around the world are still inspired by the framework of “democratization of culture”, which means that they mostly focus on facilitating people’s “access” to existing cultural products/services, rather than promoting their “participation” and “contribution”.

Although the paradigm of “cultural democracy” emerged in the 70s as a criticism of

the previous ones (Bonet & Négrier, 2018, p.66), it still remains a relevant policy goal, since participation strategies are not at the heart of the cultural policy agenda yet (Bonet & Négrier, 2018, p.71). Moreover, the policy shift from the democratization of culture –equal conditions of access to an accepted standard of “high” culture– to cultural democracy –an acceptance of the aesthetic values and tastes of different groups within culturally diverse societies– is even recognized at an international level (Council of Europe 1997; UNESCO 1995).

This is why cultural mediation emerges as an essential tool to embrace new policy models such as cultural democracy (Ministerio de Cultura, n.d.b), facilitating the active participation of citizens in cultural life and encouraging active listening and conversation with the public involved (Fundación Daniel y Nina Carasso, 2024, p.27; Sáez Estrela, 2024). According to the Spanish Ministry of Culture, it connects culture and arts with people through practices of co-creation, reflection, dialogue or participation in order to generate new layers of collective and contemporary knowledge, focusing on the process rather than the results (Ministerio de Cultura, n.d. b).

Therefore, the aim of this thesis is not only to argue for the significance of cultural mediation as a way towards cultural democracy, but also to study how it can promote different levels of public participation in cultural entities, looking specifically at the case of Spain.

In this regard, previous literature about public and community participation is taken into consideration. In 1969, Arnstein (1969, p.216) defined citizen participation as the redistribution of power that enables people excluded from the political and economic processes to be deliberately included in the future, regarding issues such as sharing information, establishing goals and policies, allocating resources or operating programs. Additionally, Arnstein (1969, p.217) identified eight levels of citizen participation that range from non-participation (manipulation, therapy) to tokenism (informing, consultation, placation) and citizen power (partnership, delegated power, citizen control).

Seen from a cultural viewpoint, these last three levels –which provide community members with negotiating rights, decision-making seats or full managerial power (Arnstein, 1969, p.217)– align with what United Nations (2009, pp.4-5) had described as the right to “contribute to cultural life”. In essence, it is about the ability to define, formulate and implement certain policies and decisions that have an impact on people’s cultural rights.

More recently, organizations like the International Association for Public Participation (2019) have defined public participation as the belief that those who are affected by a decision have the right to be involved in the decision-making process. Thus, there are various modes of public participation based on the degree to which it can influence decision-making, from the lowest to the highest: inform, consult, involve, collaborate or empower

(International Association for Public Participation, 2018). In this case, empowering means that the final decision is placed in the hands of the public and promises that the professionals leading the project will implement the decisions the community makes (Ellery & Ellery, 2019, p.238).

Although these categorizations are often used in placemaking or community development, they do not differ greatly from the ones present in cultural mediation. Authors like Simon (2010) define a participatory institution as a place where the public can create – contributing with their own ideas, objects and expressions–, share –discussing, redistributing and taking home what they see and do in the cultural program– and connect with each other around content –socializing with other people, both participants and staff–.

According to Simon (2010), there are four models for public participation in a cultural institution: contributory –audiences provide limited objects, actions, or ideas to an institutionally controlled process–, collaborative –audiences are active partners in the creation of institutional projects that are originated and ultimately controlled by the institution–, co-creative –audiences work together with the institutional staff from the beginning to define the project's goals and to generate the final product– or hosted projects –audiences can use the institution's facilities or resources to present their own developed and implemented programs–.

In a similar direction, Mörsch (2014, pp.86-91) explains the different formats of participation that can result in diverse cultural mediation practices. From the receptive level – which involves the active production of meaning through perception and interpretation– to the interactive –when the public engages with the artistic product for the first time or at greater depth, but the level of institutional control is still quite high–, participative – participants can influence the design, content, form and sometimes even rules within a project defined by the cultural mediator–, collaborative –participants are involved in developing the framework, the topics and the methods of the cultural mediation project– or the least frequent one, which is demand-based participation –when a cultural mediation project is initiated in response to a group's request–.

If the different levels suggested by Mörsch (2014, pp.86-91) and Simon (2010) are viewed from an ordinal perspective –so the degree of participation or audience agency increases from one to another–, the hosted and demand-based approaches represent the highest level of participation: the public is allowed to take the lead and “use” the institution as a platform, contributing not only to cultural distribution, but also to cultural production.

What is more, it could be argued that these two types of participation embrace the ultimate goal of cultural democracy, when cultural entities are at the service of citizens so they can actively decide what kind of cultural life they want to have –even if this means going beyond the institution itself (Fundación Daniel y Nina Carasso, 2024, p.22)–. From this

viewpoint, demand-based and hosted projects do not just “invite” audiences to access the institutions, but actually “open” the doors and allow their complete participation and integration.

However, Addis et al. (2023, p.63) explain that only an engaged public will be willing to share their knowledge and participate in activities proactively; so audience engagement, segmentation and development emerge as basic steps for a successful practice of cultural mediation (Addis et al., 2023, p.86). These allow the organization to leverage the different profiles, values, motivations and expectations of the potential participants; developing an effective strategy of outreach/inreach and choosing a specific level of public participation.

With regards to these strategies, McCarthy and Jinnett (2001, p.4) determine different ways to reach audiences and increase their participation in the arts. Apart from broadening –capturing a larger share of potential users– or deepening –intensifying the current audience’s level of involvement–, cultural entities can diversify their audience by engaging with those individuals who are not current users and less likely to get involved with the cultural institution (McCarthy and Jinnett, 2001, p.4).

As the OMC (2012, p.13) argues, the needs and expectations of the non-users are the most complex to analyze, since they are the farthest away from cultural institutions despite having their own ways to consume culture –music streaming platforms, TV shows, etc.–. Kawashima (2000, p.10) defines this type of audience development as “cultural inclusion”, which has a clear social purpose and tries to rectify the under-representation of certain communities by actively encouraging their participation in cultural life.

But what would be the steps to foster public participation with those social minorities or under-represented audiences? Even though the interpretations of “participation” towards cultural democracy differ greatly between different institutions (Bonet & Négrier, 2018, p.67), organizations like the OMC (2012) establish some guidelines to succeed in cultural participation.

First, removing tangible –physical, financial, geographical– and intangible –culture, attitudes, perceptions, language– barriers that hinder participation (OMC, 2012, p.4). Second, creating a demand and raising interest for the current cultural offer, mainly through educational activities but also by adapting the supply, ensuring it is relevant to the individual or the community (OMC, 2012, p.33). Third, co-creating with those audiences, which will determine the difference between “access” and “participation”. This means recognizing the audience as an active interlocutor who is involved in planning and creating the cultural offer, contributing to decision-making and the construction of meaning (OMC, 2012, pp.8-9).

In the end, cultural democracy attempts to address the genuine cultural pluralism of society, replacing the idea of one “scale of values” with the notion of “many localized scales of value” arising from the communities (Kelly, 1985, p.6). However, this requires a program of

cultural and political action, building a consensus for the decentralization of the means of cultural production.

This is why organizations are urged to approach cultural mediation as a holistic space for the empowerment of diverse audiences with their own meanings, purposes and identities (Kelly, 1985, p.5). In turn, this can lead to innovative solutions, as well as to a higher impact of the project on the contexts and territories where it is developed (Fundación Daniel y Nina Carasso, 2024, p.44).

Therefore, not only should the focus be on expanding access to cultural participation to a more plural spectrum of audiences, but also on considering them as possessors of essential knowledge for co-creation and influence-making in the institution. In order to do so, cultural mediation becomes a forum for exchange and interaction (Mörsch, 2014, p.47) or, as it has been argued in this literature review, a way towards cultural democracy and public participation in cultural and artistic organizations.

3. Method

With the purpose to answer the research question stated in the Introduction, a case study approach was followed looking at six different cultural mediation programs by three Spanish entities (a museum, a theater and a cultural non-profit organization). The aim was to understand, describe and explain how mediation can promote multiple levels of public participation, looking at both the professional experience of these organizations and the personal experience of the audiences.

To do so, I performed 15 semi-structured interviews with the professionals (managers, mediators and/or teachers) and the participants of each program. Additionally, I supplemented this dataset with a content analysis of key sources (Appendix C). After the data collection, I conducted a thematic analysis to delve deeper into each case and compare the most relevant topics across programs and institutions.

3.1 Operationalization

I suggest the following operationalization in order to observe the concepts of my research question:

- **Public:** in the context of cultural mediation, the public involves the external social collectives that participate and provide different viewpoints, areas of knowledge and know-how practices (Fundación Daniel y Nina Carasso, 2024, p.44). The cultural mediation programs analyzed in this thesis target diverse social groups and under-represented communities, from kids to migrants, people with disabilities, citizens involved in the criminal justice system or neighbors from smaller/rural areas of Spain.
- **Participation:** the different levels of participation can be assessed by looking at aspects such as the goals of the program (how connected they are to public participation and cultural democracy); the benefits and outcomes (how related they are to the openness of the institution, citizen empowerment, access and participation in the cultural offer); the methodology (more or less collective, holistic and adapted to the target audience); the role and involvement of participants from the beginning to the end of the program; their level of influence on decision-making about the artistic creation or process (inform, consult, involve, collaborate or empower); their relationship (more or less horizontal) with the institution, the artists, the mediators and/or teachers; the level of institutional control; the trust between the different parties; etc. Looking at these variables will allow me to classify the six programs in the typologies suggested by Simon (2010) –contributory, collaborative, co-creative,

hosted– and Mörsch (2014) –receptive, interactive, participative, collaborative, demand-based–.

- **Cultural entities:** to work with this theoretical concept I take into consideration both cultural “institutions” (public and private bodies related to the cultural and artistic field with a physical location: museums, performance art centers, heritage sites, etc.) and cultural “organizations” (independent bodies set up outside the institutional landscape: associations, collectives, companies), according to the distinction made by Pedagogías Invisibles & Fundación Daniel y Nina Carasso (2019, p.40). Traditionally, the debate on cultural mediation practices in Spain has taken place in museums and in relation to visual arts. However, in recent years, other cultural institutions from different disciplines (theaters, libraries, auditoriums, dance centers, etc.) began to promote similar initiatives, which has expanded the field of cultural mediation within different Spanish entities (Fundación Daniel y Nina Carasso, 2024, p.30). All the cases included in the sample are representative of this national field because they are either funded by the Spanish Ministry of Culture or their projects are spread all over the national territory.
- **Cultural mediation:** to observe the presence of this phenomenon and analyze the cultural mediation programs, I will look at the different dimensions that distinguish them, such as the artistic field, location, duration, target audience, entrance criteria, documentation, goals, benefits or challenges. Additionally, to see how this activity can open multidirectional communication channels between the different agents of the cultural ecosystem, I will assess the role of the participants, the artists and the mediators in each program –according to Addis et al. (2023), there are four types of mediator: guide, educator, designer or manager–, as well as the relationship between them. Finally, to research how cultural mediation programs can host a process of public participation, active listening and dialogue, I will evaluate the methodology, the intended type of participation and the influence of participants on decision-making.

3.2 Sample

Different models of participation are put into practice by various cultural entities in Spain, composing an enriching cultural mediation landscape that reveals the increasing interest in these practices.

However, the literature review shows a gap in the majority of the research known and cited on Spanish cultural mediation: it does not delve deeper into the different levels of public participation. How do these contrast depending on the artistic field, the goal of the project, the methodology or the type of audience targeted? Why do non-profit organizations invite citizens, like the members of a common land association, to become commissioners of an

artwork? How does a performing arts center co-create a theater play with kids from 8 to 10 years old? Can a museum host a program for dancers with disabilities to improvise freely in front of the paintings?

By using criterion sampling to explore the cultural mediation phenomenon in depth (Patton, 2001, p.93), I focus on six mediation programs by three different institutions, which depict that landscape but differ on their methodologies, target audiences and artistic disciplines. Thus, the resulting sample is homogeneous with respect to the selected criteria, but heterogeneous in many other respects (Patton, 2001, p.93):

- **Museo Nacional Thyssen-Bornemisza (museum).** As part of their educational department called [EducaThyssen](#), they lead different social and inclusion programs such as [Acoge](#) –sessions connected with the museum’s paintings to support migrants and refugees in learning Spanish– or [MUDA](#) – inclusive dance program in the museum for people with and without disabilities–.
- **CDN (theater).** Their mediation department includes a wide variety of programs, like [Dramawalker Alcalá-Meco](#) –a sound fiction about life in prison created with women from a penitentiary center– and [Nuevos Dramáticos](#) –a performance created with mediators, artists and children from 8-10 years old.
- **Concomitentes (cultural non-profit organization).** Concomitentes is part of The European Nouveaux Commanditaires movement, which invites citizens to become commissioners/patrons of an artwork, and then mediate through the creation process with the artist. I analyze two specific projects: [Legado Cuidado](#) –an artistic and landscape intervention in a local heritage site– and [Tierra Común](#) –a nature-based artwork for a common land association–.

3.3 Design of data collection

In order to work with the chosen sample, I adopted a multiple case study strategy with a qualitative research approach.

As Flick (2018, p.6) states, a large part of qualitative research is based on case studies, since the case (its history and complexity) is an important context for understanding the issue under study. Despite the theory on cultural democracy, public participation or participatory methodologies, there is not much specific literature about mediation in the Spanish cultural sector (AMECUM, 2021, p.41). Thus, the study of particular experiences becomes an enriching source of information, for which I used the following methods of data collection.

First, I conducted 15 semi-structured interviews of 45’-60’ each. Due to geographical

limitations, they were conducted through phone and video calls during February and March 2025. To ensure the data collection per case was as equivalent as possible, I interviewed one manager/coordinator per organization; one participant of each cultural mediation program; and one mediator or teacher who designed/facilitated the program. An overview of the interviewees can be found in Appendix A.

Regarding the selection process, it was different in each case. First, I asked Concomitentes to interview a general manager with a more strategic vision, as well as two mediators and two participants from different programs. They agreed to my request, and suggested focusing on Legado Cuidado and Tierra Común, which are two of their most thoroughly documented projects. In particular, they chose the participants who had already been exposed in social media and online content about the programs –and who were probably more open to take part in this research–.

With regards to the CDN, I asked to interview the coordinator of Mediation and the mediators and participants of Nuevos Dramáticos and Dramawalker Alcalá-Meco. Since many participants of the Dramawalker are still imprisoned, they gave me the contact of one woman who was on leave for some days and had agreed to speak to me; and in the case of Nuevos Dramáticos they also suggested what family to interview, probably due to the positive relationship they shared.

Overall, I did not encounter any refusal to participate in the case of Concomitentes and CDN, since the different interviewees had already been approached by the organizations and confirmed their willingness to be interviewed before I contacted them.

However, in the case of Museo Thyssen-Bornemisza it was slightly more complicated. At the beginning I asked to interview the mediators and participants from Acoge and CAD/A –a program which works with people suffering from addictions–, but the organization responsible for CAD/A did not authorize to interview any participants, due to privacy reasons. Thus, the museum suggested other alternative programs and finally Acoge and MUDA were selected, since both the teachers and participants were willing to be interviewed and the heterogeneity of their disciplines (visual arts and dance) and target audiences (migrants and people with disabilities) seemed to fit perfectly in the sample.

In order to translate the study's core concepts –such as “mediation”, “public participation” or “cultural democracy”– into accessible and open questions for the interviewees, I created an interview guide that encouraged them to talk about their experiences as mediators/teachers/managers or participants.

As it is reflected in the transcripts, the interviews would usually start with a general overview of the experience, the goals/origin of the program or their motivation to participate, the selection of the participants or the group dynamic... From there, it would cover topics

such as the methodology used and the public's perception of the activities, the decision-making and participatory possibilities, the professional/practical/personal/emotional challenges of the experience, the positive aspects or learnings, any improvements or changes that could be implemented in the future, etc. However, since the programs differed in many ways, each interview guide (Appendix B) also included specific questions about the correspondent cultural mediation program.

Regarding the research ethics, I followed the principles of informed consent: informing participants about the nature of the study, guaranteeing their voluntary participation and right to withdraw, making them aware of potential risks and sending an informed consent form to sign before the interview. In this consent form I asked for their permission to record the audio, pseudonymize their names, quote their words directly, mention basic information about their profile (age, gender, etc.) or their role in the project (manager, mediator or participant) and, finally, to share the results in academic publications or databases.

In the case of the interviewed minor participant of the Nuevos Dramáticos program at CDN, I adapted the interview guide according to her needs and obtained informed consent from her father, who was also present at the interview. Additionally, in the case of the migrant participant from Acoge at Museo Thyssen-Bornemisza, the guide was adapted because of language limitations and the program's teacher was also present to support him and translate certain words.

Secondly, to enhance the information gathered in the interviews I performed a brief content analysis of relevant sources provided by the organizations –which included both public and private websites, webpages, videos, audio, reports, feedback surveys–, as it can be seen in the Appendix C.

3.4 Method of analysis

To analyze the interviews and documents, I performed a thematic analysis, searching across the data set to find repeated patterns of meaning (Braun & Clarke, 2006, p.86), while following my theoretical interest in the area and coding for the specific research question (Braun & Clarke, 2006, p.84).

Taking into consideration the heterogeneous sample and the large body of data generated after the data collection, thematic analysis offered flexibility and the possibility to summarize key features or highlight similarities and differences across such a dense dataset, allowing for social or more psychological interpretations of data (Braun & Clarke, 2006, p.97). This aspect was essential when analyzing the impact of mediation programs on the cultural sector, society and participants' lives.

First, I transcribed the interviews using the online software TurboScribe and adjusted the results, reading and familiarizing myself with the data. Then I generated initial codes across the entire dataset (Braun & Clarke, 2006, p.87), highlighting relevant insights and assigning initial labels to them, to make sure I coded as many potential themes as possible and I included the context of each code as well (Braun & Clarke, 2006, p.89).

To generate those initial codes, I followed a topic list inspired by previous literature, one for the organizations and one for the participants. It allowed me to look at the specific topics that are relevant for the study of cultural mediation practices, as well as the public's experience and learning.

On the one hand, the topic list for cultural entities would include some of the following: artistic field, location, time, cost, target audience, entrance criteria, goals, methodology, description of the activity, type of participation, influence on decision-making, role of the institution, role of the mediator, role of the participants, role of the artist, learnings, benefits, impact on cultural consumption/taste, limitations, challenges, feedback, documentation, etc.

On the other hand, the topic list for participants included concepts such as: motivation/goals, relation with other participants, role of the mediator, role of the participants, type of participation, influence on decision-making, positive aspects, negative aspects, learnings, benefits, impact on cultural consumption/taste, limitations, challenges, etc.

However, these topics were qualitative and flexible, open to change and new patterns not foreseen by theory. Additionally, to ensure the coding was contextualized and relevant for the next steps of the analysis, some codes were also supported by small comments or notes. E.g. goals: empower the community; role of mediator: soul of the project; influence on decision-making: participants co-create the costumes of the performance; etc.

Afterwards, I collated those initial codes into themes, gathering the relevant data from the 15 interviews and the content analysis (Braun & Clarke, 2006, p.87). In order to identify themes amongst the coded dataset, I followed Braun & Clarke (2006, p.82) and chose those topics that captured something important in the relation to the research question and represented a patterned response or meaning. E.g. "Context", "Goals and motivations", "Benefits and outcomes", "Type of methodology", "Role of the mediator", "Role of the artist", "Role of the teacher", "Participants' influence on decision-making", etc.

Finally, I would review, define and rename the overarching themes to ensure they were representative of the overall story (Braun & Clarke, 2006, p.87); organizing them in three analysis reports, one per cultural institution. Additionally, a summary and comparative table was made in order to detect the similarities and differences between the six mediation programs and facilitate the final discussion.

4. Results

4.1 Analysis Concomitentes

4.1.1 About Concomitentes

Concomitentes is a non-profit cultural organization born in 2018 that works on a national level and invites groups from civil society to become “commissioners” of an artwork –from any field and without any cost– that engages with their social context, supporting them through the negotiation and creative process (Concomitentes, n.d. e)

Their mission is to host a participatory artistic process, but their vision is “to empower citizen’s agency through participative artworks” (Fer, general coordinator and mediator). Although they acknowledge that their projects will not completely solve the social issue being addressed, the aim is to encourage dialogue and public participation around those topics: “We want to make the citizens see they can unite and organize to achieve things” and “create greater social impact or possible imaginaries for a better society” (Alina, cultural manager). As Durkheim & Bellah (2009, p.191) would claim, society cannot make its influence felt unless it is in action, and this requires the individuals who compose it to be assembled together and act in common.

In fact, one of their main indicators of success is the fact that at least four citizen groups created their own associations to keep working for their local context after participating in Concomitentes. The European Commission et al. (2023, p.30) explains how cultural activities of this kind deepen and broaden the social connections for a resilient and cohesive society. The emotional, creative and collaborative dimensions of such activities foster spaces for dialogue, community gathering and even celebration. In the internal videos of 2022 provided by Concomitentes, many participants report how the project encouraged the “exchange” and “communication” between the neighbors, creating “community” and a “space for gathering”.

What is more, the organization states that promoting cultural democracy is the “base and one of the main goals of Concomitentes” (Alina), both through the decentralization of cultural resources –encouraging the geographical diversity of the participants– and a broad interpretation of the concept of culture –with interdisciplinary artworks like sculptures, films, music compositions or celebrations– (Hadley, 2021, p.34). Indeed, the organization uses the expression “creating living democracies” to describe their work, especially “in such a polarized political context as the current one” (Fer):

“Maybe it’s a bit presumptuous to say it, but we are kind of a facilitator of small laboratories of democracy (...). In the end it is about bringing together a diverse

group of people, the bigger the better, and making a collective decision about what we want to do in our local context” (Alina).

4.1.2 Overview Legado Cuidado

A) Context

The first analyzed mediation program of Concomitentes is Legado Cuidado, a public commission of an artwork that allowed more than 2.000 neighbors and three cultural associations of Betanzos (Galicia, Spain) –Association Amigas/os do Parque do Pasatempo, Association Roxín Roxal and Association Amigos do Casco Histórico de Betanzos– to reflect on their local heritage.

As the interviewed participant explains, “Betanzos is a small town with a lot of heritage (...) in a terrible state of conservation” (Alex). One of the main symbols of the legacy left by the “Indianos” –locals from Galicia who migrated to South America in the 19th-20th century, returned and invested in their hometowns– is the Pasatempo Park, which used to be a garden of 90.000 square meters. However, the lower part disappeared completely in the 80s, mostly because of urban constructions.

Harrison et al. (2020, p.33) state how both natural and cultural heritage is generally perceived to hold a form of collective value exposed to some implicit or explicit threat. In the case of Betanzos, this social and political context was brought to the attention of Concomitentes, especially when “one of the sculptures from the park collapsed, which led to a very strong protest amongst the neighbors and made us get in touch to see how we could contribute” (Fer).

B) Goals and motivations

Regarding the main objectives and motivations of the project, they can be summarized in the symbolic restoration of the Pasatempo Park by the citizens. It is important to note that this would not involve an actual rebuilding of the park –which is still closed to the public in 2025–, but an attempt to give visibility to that lost heritage site through an artwork and reflect on issues such as collective memory, legacy and social welfare (Concomitentes, n.d. a). Additionally, they expected this “restoration” to be an opportunity to reassemble new futures from the present (Concomitentes, n.d. a).

C) Benefits and outcomes

The final result of the commission would be a sculpture and a landscape intervention outside the Pasatempo Park. Apart from breaking down barriers with contemporary art and developing personal relations with the artists themselves, the interviewees mention different social benefits of the creative process.

As a community, it brought openness and tolerance to new ideas or visions, learning and discovering new ways to work and make decisions together. Additionally, the process promoted social cohesion and a sense of belonging, since they were creating collective heritage and legacy:

“We were not very used to this kind of process (...) but for me it was the most enriching thing, to be able to sit down, walk or even sing to bring out our concerns, it was a special and beautiful journey” (Alex).

“Anyone who sees that artwork sees a part of them there, it was collective generosity because it is not only the work of the artist but anyone who was there participating” (Fer).

From a more external perspective, the participant feels that it helped to empower smaller communities like Betanzos in the political and artistic context, as their demands were being heard beyond the “big cities”. Additionally, they mention the aesthetic contribution to the urban environment: thanks to its location, the artwork is part of the public space and triggers interaction, conversations and different questions around it.

4.1.3 Methodology Legado Cuidado

A) The protocol of Concomitentes

Concomitentes has a general protocol for all their projects, which is shared by Legado Cuidado and Tierra Común despite the methodological differences –based on the mediator’s background, the local context and the type of audience–. The projects usually begin with a preliminary stage in which the proposal of the project is discussed and assessed by Concomitentes and the citizens. If the conclusion is that there is a real interest and a committed group of citizen-commissioners, a mediator joins the project and supports the group until the process is complete (Concomitentes, n.d. e).

But who are these mediators? Concomitentes defines them as “professionals with a solid knowledge of contemporary art and a special sensibility for mediating between citizen-commissioners and artists” (Concomitentes, n.d. e). As Alina (manager) explains, “they have the main responsibility to make things work (...) when designing the process and activities, as well as in management and production issues”.

In particular, they seem to have an essential political and legal role in order to deal with local administrations, from establishing links with the councils to asking for permits and licenses or even economic support “if the project is of public interest for the city halls” (Alina).

When the mediator has joined the group, there is a phase of collective listening to explore the territory and the common desire that will inspire the artwork: “First we have to know what the community wants, what they demand or imagine physically or in terms of themes or concept” (Alina). Then they collectively define a proposal with some guidelines, so the mediator can look for the artist that “answers to that social issue in the best way” based on “their practice, their experience, their knowledge or their previous work” (Alina).

When the artist arrives, the transition between the mediation and the creative process is quite challenging, since the artistic product commissioned by the citizens is not just some instructions to be completed, “but the expression of the collective desire of citizens, open to artistic interpretation” (Meschede & Quiroga, 2020, p.9). Although no significant misunderstandings between artists and citizens have been reported in this research, Fer clarifies that the participants “need to give space to the artists and their universe”. That is why the mediator helps to refine the initial proposal, coordinates the production and intervenes in the negotiations between all the parties involved. Once the arrangement has been reached, the production of the artwork begins (Concomitentes, n.d. e).

Although the protocol mostly focuses on the “process” rather than the “result”, the artwork becomes an iconic and material element that narrows it down and gives testimony of all the work, because otherwise “you only see a bunch of conversations (...) and the interesting part is combining a valuable and relevant contemporary artwork with the listening process” (Fer).

B) Type of methodology: PAR (Participatory Action Research)

Even though Legado Cuidado follows the protocol of Concomitentes, the mediator also incorporated a tailored version of the PAR (Participatory Action Research) methodology. According to Rodríguez et al. (2000, p.50), the first step of PAR is the delimitation of objectives in response to the detection of certain symptoms (e.g. infrastructure deficits, social exclusion problems, etc.). In this regard, the mediator of Legado Cuidado organized an initial meeting in March 2018 to confirm the availability and expectations of the community, “exploring the possibility to initiate an artistic process related to the park” (Quiroga, 2020). Nevertheless, it was still a very preliminary starting point and it was not open to the whole public, just to the mediator of Concomitentes and the Association Amigos/as do Parque do Pasatempo.

A few participants from the internal videos of 2022 admit that there was an initial lack of trust and some skepticism towards Legado Cuidado, since an artistic creation did not seem the solution to rebuild or literally bring back the Pasatempo Park. However, Alex

admits that “the rules were clear from the beginning and the money was going to be used for the purpose of the owners of the money”.

Secondly, there was a phase of exploration of all the existing viewpoints around the problems and objectives (Rodríguez et al., 2000, p.50), collecting possible proposals that served as a basis for negotiation among the social sectors involved –which in this case were the neighbors, the associations and the municipality–. Fer explains how the different public sessions aimed to “establish the framework and guidelines of the project (budget, length, possibility to participate...) and explore different dreams and expectations”.

For instance, on the “Art and Participation Day” they invited experts in contemporary art, heritage or history of migration in Galicia; and for the “Walking Day” they combined walks and conversations about heritage, beauty or migration to reflect on the community’s motivations and expectations for the artwork. Despite the participant describing these brainstorming sessions as slightly “chaotic”, he admits it was helpful to “sit down and talk with people with whom you would not usually talk and discuss about problems we wanted to solve” (Alex).

Finally, Rodríguez et al. (2000, p.50) explain how in PAR the negotiation leads to a final “closing” stage, when the proposals are summarized into lines of action and the sectors involved assume a leading role in the development of the process. Although giving complete agency to the whole community was more challenging in this case, they organized open sessions to narrow down and define the issue the community wanted to address.

Additionally, in order to follow the PAR methodology, the mediator formed a “core investigation group” and a “monitoring committee”, which are really representative of the mediation process.

On one side, the core investigation group is supposed to be invested in daily work, usually with less than 10 people to ensure high co-responsibility and influence (Rodríguez et al., 2000, p.57). In the case of Legado Cuidado, this group included the mediator and participants from the different associations in Betanzos. However, due to the pandemic and overextension of the project, it became rather a “more proactive or enabler group (...) which was not totally defined, so the process was more dependent on the mediator role” (Fer).

On the other side, the monitoring committee is in charge of supervising the investigation, discussing the views from the associations and administrations involved and negotiating proposals (Rodríguez et al., 2000, p.55-56). In Legado Cuidado, it had a more symbolic role and was composed by representatives of “all the institutions, the city hall and the associations who were less present in the project and would meet less often, just to confirm that the deadlines were met” (Fer).

C) Role of the mediator

Within this methodological framework, it is interesting to analyze the roles of the mediator (Fer) and the artist (Carme Nogueira). The interviewed participant describes the mediator as “the soul of the project who keeps it alive” (Alex). His effort, patience and hard work to defend the interests of the community were really valued, since “he would keep going, bringing people and interesting references from other places” (Alex), from experts to artists or additional mediators from a local cooperative.

In connection to the PAR methodology explained before, the goal of the mediator was to first enable the participants to imagine and explore; and then narrow it down to the actual possibilities of the project in terms of budget, time and goals, to avoid “the problems taking over us and starting to blame capitalism or politics for everything” (Fer). In the end, he had to manage the expectations from the whole community and deal with the frustration of not being able to satisfy all the parts involved.

If we consider the four types of cultural mediators suggested by Addis et al. (2023, p.62), the mediator of Legado Cuidado could fit between the “guide” and the “manager”, since he established a relationship of trust with the audience, holding conversations and debating cultural heritage (Addis et al., 2023, p.60); while needing specific legal and economic skills and coordinating all the different interests in play (Addis et al., 2023, p.61). In this sense, Fer also had to deal with the lack of trust and support from the local administration, which perceived Concomitentes as an “outsider”, to the point where some public centers did not lend them their spaces to organize the open sessions.

But the combination of a strategic and didactic role for the mediator would also make it challenging to overcome the barriers between the organization and the participants, especially in terms of language or background: the participant admits that it was “hard for him to work with the mediator because of the intricate language he uses and how he overthinks everything”, so “it takes me a while to connect with him” (Alex). He even connects this barrier with the tension between highbrow and lowbrow culture, since cultural mediators “are very used to the dynamics of big museums and people of high culture (...) which differ from the dynamics or even the needs of a local community” (Alex).

D) Role of the artist

Taking the commission defined by the mediator and the participants as a starting point, Carme Nogueira researched the local community and the old structure of the park to ensure the artwork would reflect that lost heritage. As it is stated in the website of Concomitentes, there were some guidelines she had to follow: they expected the intervention to contribute to the care of the park, “attending to the collective legacy and the co-responsibility” (Concomitentes, 2021).

In this process, Nogueira tried to foster a more equal and horizontal relation with the citizens through active participation, “challenging the nostalgic notion of the artist as a lonely genius and promoting a more collective vision of the artistic creation” (Quiroga, 2020). According to the participant, she devoted a great deal of “sensitivity, affection and patience towards the project” (Alex). Nogueira would get to know the community by reading, walking and “spending many weekends of her free time visiting the homes of locals in Betanzos, listening to stories” (Alex).

And the result seems to reflect this active listening and involvement in the community. The sculpture by the artist recreates the former Neptune fountain of the park that was destroyed with recycled cement, and “if you know a bit about the story of the park you will see very clearly that the different symbols she uses are taken directly from the park” (Alex).

Additionally, the landscape intervention by Iñigo Seguroola surrounds the area with some Indian-style plants, to evoke the original heritage of the town: four units of sequoia, eight units of palm and 29 Japanese banana trees.

E) Participants’ influence on decision-making

Looking at the different participation levels suggested by the International Association for Public Participation (2018), it can be stated that Legado Cuidado “informed”, “consulted” and even “involved” the municipality of Betanzos through the public sessions. Not only would they provide the neighbors with balanced and objective information to understand the project from the beginning, but they also worked directly with them to obtain feedback, listening to their concerns and aspirations to ensure these would be reflected in the final artwork (International Association for Public Participation, 2018):

“The neighbors knew the budget and the goals, they could express their needs and then they were also present in the conversations with the artist to actually create the work (...). They could even give feedback and question the details of the landscape intervention” (Fer).

Since the size of the whole municipality of Betanzos –about 15.000 residents– made it harder to embrace complete public participation in every stage, only the more active neighbors –both the core group present on the daily basis of the project and the neighbors who attended more than two public sessions– seemed to truly “collaborate” and partner with the organization in each aspect of the mediation process (International Association for Public Participation, 2018). Nevertheless, they did not have a “privileged” role or more influence on decision-making; just more information, presence and a stronger engagement with the

project.

Overall, despite the thorough mediation process and the active listening by the artist, the final decision was not placed in the hands of the public (International Association for Public Participation, 2018) since there was no final validation of the artwork: “There was no assessment of saying ‘this doesn't work for us’, she had an idea and with that she started to produce and then we had like a presentation on site to explain how the artwork was going to be” (Alex).

4.1.4 Overview Tierra Común

A) Context

The second analyzed program of Concomitentes is Tierra Común, the public commission of an artwork based on the natural environment that would address the needs of the community of Montes do Couso (Galicia, Spain). It finished in March 2025 after almost two years of work.

Montes do Couso is one of the common land associations that have existed in the region since 1984, and is made up of 85 commoners who manage 300 hectares of land. They function as a self-sufficient community in terms of energy, food, culture and even health prevention, through practices of territorial self-management (Balseiro, 2024, p.213). However, not all of the 85 commoners would be equally involved in the mediation process or present in every work session of Tierra Común.

B) Goals and motivations

In a similar way to Legado Cuidado and all the projects of Concomitentes, the main goal of Tierra Común was to develop a mediation process that would bring out the desires and needs of the community, in order to produce a work of art that helps them to achieve them (Concomitentes, n.d. c). In particular, the participants wanted their common land association to be relevant, visible and appreciated by the local community, especially by young people who are less engaged with it. They expected to “give a living and evolving answer to empower the land and the people who live there”, promoting “self-awareness and a sense of belonging” (Nieves, mediator) so such a particular way of living can be sustainable in the long-term.

As well as this, they demanded autonomy and self-protection against external threats, an idea that also connects with the notion of endangered collective heritage (Harrison et al., 2020) that was present in Legado Cuidado. As the interviewed participant argues, they aimed to “manage their own land, have protection and be in charge of the decisions about the territory” (Xavi).

C) Benefits and outcomes

In order to fulfill those objectives, Tierra Común chose to create a multidisciplinary artistic work. On the one hand, the participants, the mediator and the artist wrote a [self-protection plan](#) which is available online since March 2025, so any community can use it or replicate it (Comunidad de Montes de Couso, n.d). It begins with a symbolic declaration in which the forest itself is recognized as a subject with fundamental rights, and then specifies some actions to ensure those rights. E.g. replacing external plants (such as the eucalyptus) with native species; creating a refuge for amphibians and rehabilitating aquifers to improve biodiversity; defending legally the forest against possible expropriation or industrialization, etc. (Comunidad de Montes de Couso, n.d).

On the other hand, the artistic creation would also include a celebration-ritual called “Os sentires do monte” (“The feelings of the forest”), which took place for the first time in October 2024. For almost 12 hours, the participants would host bonding activities in the forest “to thank the land for the water and all the resources” (Xavi), from walking tours to collective clean-ups, meals, talks, local music performances or writing workshops (Concomitentes, n.d. f).

Additionally, they would establish a protocol to turn this celebration into an annual ritual that remains in the long term. Despite being a living tradition open to change, this protocol lists the different elements of the celebration which “should be respected in the following editions” (Concomitentes, n.d. d). In fact, many of them relate to the “ritual ingredients” suggested by Collins (2004), such as the bodily co-presence, the mutual focus of attention or the shared mood; which in turn lead to some of the ritual outcomes: group solidarity, emotional energy in the individual or even standards of morality –also reflected in the self-protection plan–.

Apart from a general satisfaction with the project, both the participants and the mediator mention social cohesion and sense of belonging as the main benefits, similarly to Legado Cuidado. Xavi explains how now the locals “appreciate the land more”, and Nieves states that “it generated a more stable and intimate connection between the neighbors”, emphasizing the emotional engagement with younger people who also participated in the ritual.

Moreover, they all admit that their relationship went beyond the roles of mediator-participants and turned into friendship. Nieves believes she will always be in touch with some participants because “they can always call me if they need or want anything”, and Xavi confirms this close and positive relationship with the mediator, the artist and even the workers at Concomitentes.

Such a horizontal way of working would also allow both sides to learn and acquire new knowledge. The mediator says to have “learnt a lot about the land, the people and the

artist” (Nieves); whereas the participants feel that every new experience of participation, management or mediation can benefit and contribute to the self-management of their land (Concomitentes, n.d. c).

Finally, like in Legado Cuidado, the participants highlight how the project empowered a smaller community like Montes do Couso and encouraged the decentralization of cultural resources (Hadley, 2021, p.34), giving them visibility and networking opportunities to initiate new projects: “It’s interesting to get in touch with people from the cultural sector. The Spanish state thinks that the only important thing is what happens in Madrid and the rest of us don’t exist” (Xavi).

4.1.5 Methodology Tierra Común

A) Type of methodology: active listening to cluster personal desires and common needs

Although Tierra Común also followed the basic steps of the protocol by Concomitentes, the mediator used her own methodology based on her previous experience and the particular local context. The commoners are an already established cohesive group with a leader –the president of the association– and have been working together for years with their own participatory dynamics, like the assemblies for collective decision-making. Nieves admits that “they know their land and project very well (...) and it was very fast to figure out what they wanted to do”, so at the first meeting of Legado Cuidado in March 2023 their long-term wishes were already quite clear (Balseiro, 2024, p.217). Thus, she adjusted the calendar and shortened the initial phase of collective listening and exploration.

Taking this into account, the mediator explains that there is no need to standardize or replicate methodologies for every project and “it’s really valid for us to approach the projects differently due to our background and way of working, because that also gives the projects a completely different personality” (Nieves).

Thus, her methodology was mostly oriented to refine the common desire and achieve a satisfactory result. This involved different activities to encourage individual reflection “so they could think and write about their wishes”; but also an understanding “of the work towards a common goal and shared desires” (Nieves).

According to the participants, the sessions really “led to a common ground of what we wanted to do” (Xavi). Some of them would gather up to 50 people, but there was always a group of seven to eight regular participants who were more active and gained “more knowledge about the project” (Nieves), similar to the “core group” of Legado Cuidado.

First, the mediator started creating trust in the project with a smaller work group formed only by some members of the common land association, who would be present in the initial opening session. Here, the project, the budget, the framework and the potential

challenges were introduced. Such a slow process of creating trust would be essential in a cohesive community with strong views, who were more reluctant to explore all the possibilities for the artwork at the beginning.

Then, the sessions were opened to more participants and outsiders “in a very careful and escalated way” (Nieves). This included forums with local schools or tours in the forest guided both by the mediator and the local community. The goal? To get to know their territory and collective memory, reflecting on the strengths and weaknesses of the common land, their desires and worries for the future, etc. (Concomitentes, n.d. c).

Additionally, the mediator organized sessions with guest speakers and external voices to provide new perspectives on the topic of nature and common land. As Nieves explains, this would help to “contextualize and get some distance from ourselves and our own desires”. E.g. the public forum in the city of Santiago de Compostela (Galicia) with the coordinator of Concomitentes and different artists, mediators and curators from other mediation projects in Spain and Europe.

B) Role of the mediator

Whereas in Legado Cuidado the mediator was described as “the soul” of the project by the participants, in this case she was seen as the “spider” who connected different ideas and voices, reaching an agreement out of the common desire. In fact, the mediator defines her own role in a similar way:

“Developing a process with very diverse communities and people with different abilities or needs using different methodologies (...). You need to listen, collect, connect, ask... (...) We just have to support them so that dream comes true” (Concomitentes, 2024a).

According to an article about the project of Tierra Común, the main functions of the mediator included: first, an appreciation of the local knowledge and its diversity, opening a listening process; followed by a broadening of the community 's knowledge by incorporating other people and layers of wisdom in the territory (Balseiro, 2024, p.218). Seen from the perspective of Addis et al. (2023, p.62), the role of Nieves could be placed somewhere between the “educator” and the “guide”. On the one hand, she established trustworthy relationships with the participants, exchanging ideas, creating interaction and providing additional information about their cultural heritage through an emotional approach (Addis et al., 2023, pp.58-62). In fact, Balseiro (2024, p.218) explains how the mediator in Tierra Común used emotion as a source to imagine diverse and collective future scenarios for the community.

On the other hand, she would also perform a guiding role, being that “spider” that connected the inner and outer community, increasing their knowledge about the common land movement and openly engaging with them to respond to the queries or needs (Addis et al., 2023, p.60).

C) Role of the artist

According to the mediator, Asunción Molinos Gordo was chosen as the artist due to her international reputation, her previous experience with community art and the interdisciplinarity of her work, which focuses on the contemporary countryside and the figure of the farmers not only as “food producers” but “cultural agents” (Concomitentes, 2023).

Even though they did not know each other beforehand, their methodology ended up being quite similar. The artist also hosted workshops to discuss with the participants about their desire and explore different options, bringing external references from contemporary art or previous projects as a framework for their conversations. Similar to Legado Cuidado, she had a strong research role: she spent almost two months living in the community, working there during the summer and interviewing many locals.

Since the exploration of the collective desire was so straightforward in this case, the mediator admits that there was some overlap between the mediation phase and the creative process with the artist, to the point where participants already started talking about materials, textures, type of artistic creation, etc. Although described as a challenge, the analysis shows that this “overlapping” eventually contributed to a more democratic and coherent process towards the final artwork.

D) Participants’ influence on decision-making

In the case of Tierra Común, the organization “informed”, “consulted”, “involved” and also “collaborated” with the participants (International Association for Public Participation, 2018). First the mediator fostered debates, listened to the community, collected the different ideas and clustered them into what she identified as the common desire. Then she would make suggestions to the participants, adjusting them according to the feedback and incorporating their concerns, aspirations and recommendations to the maximum extent possible (International Association for Public Participation, 2018) or, in the mediator’s words, “until we were comfortable with what’s in the document of the commission for the artist” (Nieves).

Despite being a more active and regular group of seven/eight participants –similar to Legado Cuidado–, they did not have more influence than the rest of the group, since the final decisions and validations were made by whoever was present in each meeting.

What was then the main particularity of this project? The interviewed participant – already used to participatory decision-making methodologies in the common land

association— argued that the process of Tierra Común was “even more democratic” than the ones they usually have; since not only would the mediation phase be collaborative, but also the artistic process. In fact, according to the framework of the International Association for Public Participation (2018), Tierra Común managed to “empower” the participants, placing the final decision-making about the artwork in their hands.

On the one hand, the content of the self-protection plan was co-created with the participants so they could convey their proposals and write about what they expected from the land, some questions and elements that had to be present, etc. Then the artist collected the ideas and organized them, double-checking with a legal advisor and the participants to write the final document.

On the other hand, the celebration-ritual was also organized and hosted by the participants with the assistance of the mediator and the artist: “They spent months preparing the celebration and that creates a lot of emotions, connections and knowledge” (Nieves). In the end, the commoners were quite satisfied with the result because they had played a huge role in it: “It came from them, it’s not like you are inventing something and imposing it” (Nieves).

4.2 Analysis CDN (Centro Dramático Nacional)

4.2.1 About CDN

The CDN was created in 1978 as the first theater production center of the National Institute of Performing Arts and Music (from the Spanish Ministry of Culture) with the mission to promote contemporary theater, looking specifically at the Spanish landscape (INAEM, n.d). Nowadays, the headquarters are the Teatro María Guerrero and Teatro Valle-Inclán in Madrid.

Recently, the CDN’s mediation department –named Acción Dramática– has gained more relevance and visibility, and it is led by the two general Directors, the coordinator of Acción Dramática –focused on management and coordination– and the coordinator of Mediation –more connected to public relations and strategic thinking–. Despite these coordinators having a general overview of the programs and being present in some activities, they do not work as mediators themselves. In fact, there are no educators or mediators in house yet and they mostly rely on external professionals for specific projects.

As Mandel (2019, p.127) explains, to promote collaborative and learning processes in cultural institutions, it is essential that the general Director is actively involved and considers it part of the organization’s mission, not just of the education (or mediation) department. In this case, the different interviewees highlight the implication and support

received from the CDN, not only in terms of funding and resources but also to lead and give credibility to the project.

Despite the different target audiences and methodologies of the two analyzed projects, there are some common objectives established by the Mediation department at the CDN. First of all, they have a clear goal of audience development. In particular, they attempt to broaden and diversify their audiences (McCarthy and Jinnett, 2001, p.4), facilitating the access of larger groups of society –potential users and non-visitors– and establishing a different approach for each of them. However, it is interesting how they use both strategies of outreach and inreach (Kawashima, 2000, p.8-9), arguing that mediation not only should bring the arts to the community, but also open the doors of the institution and invite the community to those spaces:

“It’s great that we take the theater to the neighborhoods, but the neighbors should also be able to come to the fancy velvet seats of the Teatro María Guerrero (...). This belongs to everyone. They are beautiful places that everyone should have the right to enjoy” (Patricia, coordinator of Mediation).

In the end, they are aware of their mission to ensure the right to culture as a public theater for the Spanish population. They aim to break barriers (physical, geographical, economic, cultural) and give access to those who are less connected with theater: “A public theater is owned by everyone. Even from an economic and practical perspective, they all pay it with their taxes just like I do” (Patricia).

As Hadley (2021, p.39) explains, within a context of cultural democracy, organizations that receive public funding such as a national theater have a more direct responsibility to the taxpayer than to the artists they employ or the institutions they manage. However, the coordinator of Mediation admits that the “jump” between the democratization of culture and cultural democracy is still a remaining challenge at CDN.

4.2.2 Overview Dramawalker

A) Context

Dramawalker is a project of local sound fictions developed by the CDN in collaboration with other national and international institutions. However, the analyzed case does not portray a regular local community, but the life inside the female prison of Alcalá-Meco in Madrid (Spain).

In 2023, the artistic team of the CDN launched an open call in the penitentiary center and 16 women were chosen by the prison’s managers to participate in the project. Although

most of the mediation work would happen in the one-week intensive workshop and two-three sessions with the participants, the whole artistic process lasted for a year.

The result would not be community theater, but a broader artistic creation between sound and performance, which is seen by the interviewed artistic director as “a meeting space, where people can gather at the same time and location, something you don’t get in an exhibition” (Eva).

In fact, this project is part of all the work that the CDN has been doing since 2021 with different prisons from the region, from open rehearsals at the theater to talks inside the penitentiary center by performers and members of the CDN, etc. As the institution argues, these activities really benefit both sides: the artists, who get to work with and be approached by different audiences; and the prisoners, who feel and connect with the play in a very personal way.

Indeed, the artistic director of Dramawalker Alcalá-Meco acknowledges that the positive impact of the project has definitely been increased thanks to this whole framework: “On its own I don’t think it would have had such an impact (...) but the whole work they are doing with prisons does increase their interest in culture in incredible ways” (Eva).

B) Goals and motivations

According to both the director and the participant, the main objective of the project was to give visibility to the life in prison and people living there, breaking down barriers between both worlds:

“There is no place that can reflect society more than a prison (...) Many people believe that it is a parallel world and that we live in a very different way to the way people normally live, but what you find inside is a reflection of many things that society outside ignores and doesn’t want to address” (Paula, participant).

“From outside, the public cannot see the inside of the prison; and the prisoners, from the inside, cannot see the outside. Dramawalker Alcalá-Meco is that exchange of impossible, forbidden gazes” (Centro Dramático Nacional, n.d. c)

Indeed, the OMC (2012, p.11) claims that the arts provide an ideal platform to challenge stereotypes and mentalities. But this will only happen if people have the opportunity to deepen their knowledge of the other and to improve mutual understanding through positive encounters. In order to do so, it was essential to foster imagination and creativity in the participants of Dramawalker but also in the potential listeners, to recreate those places that “cannot be accessed” (Eva). Sound played a huge role, since all those

stories, voices and even background noise would allow “to look from a different angle, being less passive and more creative” (Centro Dramático Nacional, n.d. c).

C) Benefits and outcomes

In the case of Dramawalker Alcalá-Meco, both personal (more introspective) and external (more related to the community) benefits were achieved. On the one hand, there is the personal growth of the participants after working on emotional intelligence, self-expression and communication skills. The interviewed participant explains how this experience fostered “empathy and active listening to speak, express and communicate” many emotions and ideas that she had previously avoided, especially in a context where art gave her “the physical freedom I cannot have” (Paula). Apart from having a major impact on psychological well-being, cultural participation can break isolation and bring a "soul" to measures tackling material deprivation (OMC, 2012, p.11).

On the other hand, social cohesion and teamwork were also clear advantages. Beyond the diversity of the group –a mix of ages, backgrounds, nationalities– and the complex internal relationships between prisoners, the participants created a very “rare, pacific, calm and reliable dynamic between them (...). For us it was also a huge lesson about listening, caring and living together” (Eva). In this regard, artistic and creative activities can enable community reconciliation, avoiding or even resolving conflicts (European Commission et al., 2023, p.30).

The participants shared their emotions and fears with openness and generosity, building a safe space free of judgement. Paula defines it as “a process of exploration, trust and letting go (...) but also the realization that we all had the same thing in common: being in prison”. And this horizontal dynamic was not just between the participants, but also with the artistic team: they never asked the women the reason why they were imprisoned and, according to another participant, “they treated us like they knew us from a long time, despite us being here... They treated us to feel comfortable” (Centro Dramático Nacional, 2023).

In the end, binding people from a wide range of backgrounds and ages together in a cultural activity like this can contribute to the social capital which holds them together (European Commission et al., 2023, p.30). In this case, the mediation process led to trust, tolerance and empathy between the whole team, “building communication bridges to show all the different ways to see and live life” (Paula).

Additionally, self-confidence and empowerment were encouraged. The participants felt “valued, heard and meaningful” (Eva). In fact, they would present the project in prison but also in the headquarters of the CDN: “It was very nice when we presented it in Madrid, several participants who had been taken out of prison came to the CDN, talking in front of the public and telling the story” (Eva).

Overall, cultural mediation projects have a strong impact on social reintegration, since cultural participation can combat social alienation and promote the inclusion of communities at risk of exclusion (European Commission et al., 2023, p.30). The participant insists on the importance of hosting artistic programs in penitentiary centers, because “people have a lot of skills (...) there is a gold mine of potential and talents and imagination and creativity” (Paula). She argues that, when incarcerated people are given the “right tools”, they can realize that there are “a thousand ways to start a new life” (Paula).

In her particular case, not only did the project bring emotional benefits, but also an increase in cultural participation. After Dramawalker Alcalá-Meco, she started taking part in the prison theater group *Yeses* on a regular basis –where she has a supporting/teaching role for other participants–, as well as in a radio project –where she performs all kinds of tasks, from speaking to preparing the text or the program–.

4.2.3 Methodology Dramawalker

A) Type of methodology: dialogue, sound and image for a sensory creation

In the case of the CDN there is no established protocol for their mediation programs due to the lack of time and resources, so each project depends on the personal and professional background of the mediator or coordinator.

Regarding Dramawalker Alcalá-Meco, there are some similarities with *Concomitantes*, such as the use of dialogue to generate the creative content or the focus on the whole experience rather than the results. Authors like Glover (2004) have explained that community interventions can promote citizen development and engagement with cultural activities through a focus on “process” over the “product”. In fact, the participants seem to value the creative –and almost therapeutic– path more than the sound fiction itself: “Beyond the final product, what is interesting and valuable is the process behind it and what it meant for each one of us” (Paula).

From her perspective, the activities organized by the artistic team “helped to create that connection and trust to open up, but it was a step-by-step process” (Paula). Although some issues were more personal and harder to work with, “the dynamics they chose were very appropriate and helped to produce a very good result” (Paula).

And what is this methodology the participant refers to? During the one-week workshop, they would dedicate three-four hours every day to balance the expectations for the project, get to know each other, explore and gather information (Centro Dramático Nacional, n.d. c). This would involve some performing activities, like improvisation or warm-up exercises to create self and group awareness, mostly on the stage of the prison’s theater. Additionally, they worked around the main two concepts of the artistic creation: sound and

visual content, what the participant described as the “base for the most beautiful Frankenstein ever seen” (Paula).

On the one hand, they organized activities to promote active listening and trust within the group. For instance, one person would be blindfolded and guided by someone else through the indoor and outdoor spaces of the prison, to stimulate the different senses (hear, touch, etc.). As well as this, participants would “interview” each other about where they would be in 15 years, describing the exact place where they envisioned themselves and having “very long therapeutic conversations” to promote dialogue, self-reflection and imagination (Eva).

On the other hand, the artistic team hosted drawing activities to foster creativity beyond words, even “for people who didn’t like or know how to draw, just an excuse so they could talk” (Centro Dramático Nacional, 2023). Despite it being a sound fiction, visualization was a powerful tool for the participants, who suggest it would be interesting to incorporate “more visual content to reflect the main locations and spaces where we move around in prison, cause that also helps the listener” (Paula).

After that one-week workshop, the team did personal interviews with the participants for two-three days to record the stories of the sound fiction. Through semi-structured conversations, they talked about general topics but also led the participants towards specific issues. In other words, the sounds and voices recorded in the interviews were the same ones as the final product, with a few occasions in which they asked the participants to reenact specific situations that had already been shared.

Although most of the methodology involved group dynamics, a great part of the work was also done individually in the room at night after every session. They would reflect on the past, present and future quite often, so “it was like watching the film of your life in front of you” (Paula).

Despite the emotional intensity of the process, she admits that having “more time” would have increased the positive results and effects on the prisoners, something the artistic director highlights as well: “It’d have been nice to make it longer, because they were really happy, it was liberating, like a bubble” (Eva).

B) Role of the artists

First of all, it is important to notice that, although acknowledged as a cultural mediation project, Dramawalker Alcalá-Meco did not incorporate mediators or educators, but just an artistic team. Although the reason is not clear, the coordinator of the Mediation department clarifies that the professionals who work in Dramawalker usually have experience in community theater or social projects: “It is someone who is going to have the guts, the ease, the ability to be able to lead this type of project (Patricia).

In this case, the artistic team was formed by the manager of Yeses (the prison's theater group); a sound designer who had already worked in other editions of Dramawalker; an illustrator; and the artistic director (Eva). Despite the team being appointed by the CDN, they had absolute freedom over the content and the process. According to Tomka (2013, p.262), it is essential that cultural participation projects leave the realm of institutional control, so the power shift can actually happen and participants can create their own new cultural values.

In this regard, there was no clear hierarchy between them and the decision-making process was quite horizontal. However, Eva was chosen as the coordinator by the team because they "immediately realized that someone needed to act as the artistic director, as the team was very diverse and we didn't know each other beforehand" (Eva).

C) Role of the mediator

Eva would become an "informal" mediator, between the "manager" and "designer" roles suggested by Addis et al. (2023, p.62). Although the dynamic within the artistic team was quite equal, she had a more general and holistic overview of the project. She would coordinate audience-targeted activities towards the final artwork (Addis et al., 2023, p.61), with an excellent knowledge of multimedia languages and tools that could stimulate the prisoner's participation (Addis et al., 2023, p.59).

However, the intermediation between the prison and the artists was mostly in the hands of the manager of Yeses (the prison's group theater), who "played a very important role because she knew that prison perfectly well (...) and some of the girls" so she could guide the team and "break down barriers" (Eva).

Finally, regarding the evaluation and documentation of the process typical of the manager mediator (Addis et al., 2023, p.62), it must be taken into account that there were no official feedback or monitoring reports, apart from the recordings and the internal notes the artistic team used to write the stories. As the coordination of the Mediation department explains, they have "a terrible lack of documentation due to the lack of time" (Patricia).

D) Participants' influence on decision-making

As it can be concluded from the analysis, this project managed to "inform", "consult" and "involve" (International Association for Public Participation, 2018) the women from Alcalá-Meco in the creation of the sound fiction. During the first week workshop, the CDN's team worked directly with them to ensure their concerns and aspirations were understood, taken into account and reflected in the Dramawalker (International Association for Public Participation, 2018). As the artistic director explains, "they wanted certain things to be said" (Eva), for example, to be depicted as "normal people" with "feelings and lives" outside the

penitentiary center. Thus, the participants were involved in the approach and throughout the process (International Association for Public Participation, 2018), contributing to the content with their stories and reflections: “We all discussed what we liked, how we liked it, what we were comfortable with and what not”. (Paula).

Additionally, the women from Alcalá-Meco also validated the final version. Right before finishing with the production of the Dramawalker, Eva’s team shared it with them, but they all seemed to like it and no adjustments were suggested: “From what they told us they felt really well portrayed” (Eva). Nevertheless, she admits that the participants could not collaborate in each and every aspect of the artistic process. Due to the lack of time and practical obstacles, they would only work with them in the first workshop and the two/three sessions for the recordings, since “going to Alcalá-Meco was always a bit complicated (...). It is very far away and all the participants also have their own occupations (...). They don't have access to mobiles or computers” (Eva).

Additionally, one of the main challenges of the project seemed to be the limited budget, slightly lower in comparison to other editions of Dramawalker. The CDN admits that it did not cover all the resources and hours of work invested, and the artistic director believes that giving the participants more autonomy and influence would require more time, training and resources so they could really understand the project and participate in the whole creative process.

4.2.4 Overview Nuevos Dramáticos

A) Context

Nuevos Dramáticos is a mediation project by the CDN where a group of children and performing arts professionals work together to create a theater play and bring it to the stage (Centro Dramático Nacional, n.d. i). According to the coordinator, the program places children at the center and the creators come to listen to their ideas and stories (Centro Dramático Nacional, n.d. h).

Since December 2020, the CDN has hosted a new edition of Nuevos Dramáticos every year at their headquarters in Teatro Valle-Inclán (Madrid), without charging any fee to the families. The target audience? Children from 8 to 10 years old from public schools of the surrounding neighborhoods and from the families who work at the CDN.

B) Goals and motivations

From the perspective of the institution, the main goal of Nuevos Dramáticos is not the production itself, but bringing theater closer to young audiences and diversifying the public (McCarthy, K. F., & Jinnett, K., 2001, p.4). The mediator explains how they aim to break barriers between children and performing arts, by allocating significant resources to this project and “teaching” the professionals and the institution how to work and co-create with

them: “It is breaking a wall that clearly exists, where most of the budgets and big theaters are for adults and the big names don't write for children” (Laura).

This involves creating a safe and free space where participants feel validated and empowered because their voices and stories are heard. Not only will this ensure the children’s right to culture, but it will also allow the institution to connect with the local community, “getting to know the public schools and neighbors and collaborating with them” (Laura).

Finally, with regards to the participants’ experience, the coordinator sets a clear goal of teamwork and group awareness, but also of joy and pleasure: she wants to ensure that the kids and their families have a playful and positive experience with theater.

C) Benefits and outcomes

According to the collected data, there is a clear correspondence between the goals set by the coordinator of Nuevos Dramáticos and the benefits reported by the families. First, pleasure and happiness emerge as clearly achieved objectives. Many parents of the 2024 survey mention their kids feeling “happier” and “more cheerful” thanks to the experience. When asked what emotions define the program of Nuevos Dramáticos, almost all the participants choose “joy”, “happiness”, “surprise” or even “hope” (feedback document from 2023).

With regards to other individual outcomes, many parents from the 2023 and 2024 surveys report an increase in the kids’ personal growth and emotional intelligence. Especially, they see gains in terms of problem-solving, self-esteem and confidence. As the interviewed participant shares, “at the beginning I was very shy and almost didn’t talk to anyone. But in the end I got used to them and I made more friends” (Dalma). In a similar direction, the participants show positive changes in terms of reliability, communication and social skills: “They worked a lot on emotional intelligence” (Jose, father of the interviewed participant). Indeed, many children who completed the 2023 feedback document also described Nuevos Dramáticos as an activity that “helps you express your feelings”.

Similar to the case of Dramawalker, the coordinator points out teamwork as a significant (and lifelong) learning. Especially in an intergenerational setting, with artists from 20 to 70 years old and children who come from very diverse areas of the city. In fact, Dalma misses spending time with the other kids, and her father mentions “the amazing social and team cohesion” as a clear advantage for the long term and their professional careers, since “teamwork is required nowadays at every company” (Jose).

Finally, the program also seems to turn performing arts into a more accessible sector. Some actors from Nuevos Dramáticos would keep working in similar projects, and one of these professionals even invited children to participate in the most important theater

awards gala in Spain. Similarly, both the artistic directors from the edition of 2023 and 2024 admit to have learnt a great deal from the kids and their “honest” and “fresh” perspectives.

Not only does the program increase cultural access, but also participation within the families and the kids –many of whom start taking theater lessons–. As the OMC (2012, p.34) explains, working with school-age children allows for some contact with the parents and can also raise their interest in the arts. In this case, every family who completed the 2023 and 2024 surveys affirmed that they would like to see the performances of the next editions, since they are “educational”, “creative” and give “an opportunity to understand the vision, needs and perspective of our kids about those topics that matter to them”.

4.2.5 Methodology Nuevos Dramáticos

A) Type of methodology: Applied Theater

After several years, Nuevos Dramáticos has a structured work plan: in December the mediators start working with the participants, and in January the director comes in and forms the rest of the artistic team. From March to May, the whole group co-creates the production so by June they can design the costumes, scenography, music and lights. During the Summer break the participants learn the script, and finally in September the rehearsals for the show start.

Once again, similar to the other analyzed projects, participants emphasize the importance of the holistic process rather than the final result, explaining that “many theater-related activities remain on the surface” whereas “this project delves into the whole process” (one parent from the 2023 internal survey).

Since the program does not try to turn the kids into professionals of performing arts, the mediators do not provide acting lessons, but use different tools of Applied Theater. This methodology fosters an unconventional theater that responds to everyday people and their stories (The Cross Border Project, n.d). In particular, according to the coordinator, the methodology of Nuevos Dramáticos is 50% of Theater in Education (TIE) and another 50% of a mix of Theater of the Oppressed and Viewpoints.

On the one hand, Theater in Education (TIE) involves creating age-specific performances that cover social topics relevant to the children’s learning and invites them directly to participate in the action or workshops surrounding the piece (Collective Encounters, n.d), matching the participants’ ideas with the artists’ creative universe.

On the other hand, Viewpoints allow the mediators to merge psychological with physical and dynamic dimensions: space, time, shape, movement, story, and emotion (Bustance, 2024). Instead of asking the kids to delve deeper into their character’s psychology or motivations, it focuses on embodiment and movement.

Additionally, Theater of the Oppressed –developed by Augusto Boal in the 60s– is an approach that allows participants’ voices to be heard (Katsaridou, 2015, p.337). It aims to turn the “spectators” into agents of the dramatic action (Katsaridou, 2015, p.337), empowering children not only as performers but as creators: “They have the cultural right to create culture. We are gonna create a play that they like” (Laura). Similarly to Viewpoints, Theater of the Oppressed can be systematized in four stages: knowing the body, making the body expressive, theater as language and theater as discourse (Katsaridou, 2015, p.336).

With this age-specific methodology, the mediation team organizes different games for a fun creative process, while never losing sight of the final theater play: “If the director wants to talk about something but doesn’t know how, we design an exercise with the kids to create the material the artistic director needs” (Laura).

Indeed, the father of the interviewed participant from 2024 was pleasantly surprised about how those games that Dalma did every week actually helped to create the content of the performance. As another mediator explains, “we start from the children’s ideas and suggestions (...) seeing what they bring so we can create from there” (Centro Dramático Nacional, n.d. f).

B) Role of the mediator

Since the CDN does not have mediators in house, Nuevos Dramáticos usually relies on an external company of educational theater (The Cross Border Project), where the coordinator (Laura, who also performs a mediation role) and another mediator come from:

“The Cross Border Project as a company fits perfectly with a project like Nuevos Dramáticos, because of their background with children and young adults and because of their avant-garde projects in terms of improvisation and community theater” (Patricia, coordinator of Mediation at CDN).

From January to June, the mediators from The Cross Border Project have more presence on the educational level; whereas in Autumn the artistic direction becomes central. Thus, the role of the educational team is mediating between those two parties, the artists and the participants, to make sure they are listened to and considered.

This relates to many functions of the “educator” mediator by Addis et al. (2023, p.58), for whom pedagogic and communicative skills are crucial. In Nuevos Dramáticos, the mediators establish trustworthy relationships with the participants, engaging with them, exchanging ideas, and creating an informal environment. In fact, Laura explains how the initial educational work is essential to help the kids co-create and learn the script in a way

that “they feel the text belongs to them”. As the participant admits, memorizing the text for several scenes was a challenge, but the mediators helped her to accept the mistakes, learn from them and develop some problem–solving tactics, which she describes as “little tricks” (Dalma).

Regarding the willingness of the artistic team to collaborate with the children, Laura is really clear about it: “I get paid to tell the artistic director: you are not listening”. However, she has realized that they could do some extra work to help these professionals adapt to the participants and their methodology (e.g. the “magic vocabulary”). For instance, having a previous meeting before they arrive at the set and sending them a document with tips or the names and pictures of every kid.

In this sense, her role also connects with the “guide” mediator (Addis et al., 2023, p.60) who adapts the language, topics and explanations to the target audience, their questions and needs; something extremely important when working with minors. As she explains, one of the main challenges is teaching the institution to do so both in terms of ethics –protecting the rights and image of minors– and empathy: “We have meetings with the costume department to talk about how we do costume changes with pre-teen boys and girls (...) when many of them may be exploring their sexual identity” (Laura).

As well as this, Laura performs important tasks of the “manager” mediator (Addis et al., 2023, p.61-62) such as designing the mediation program, selecting the mediators that help her and developing audience-targeted activities. Additionally, she thoroughly documents and evaluates the whole process, organizing surveys for the parents/legal tutors as well as feedback documents for the children.

In fact, working with minors adds an extra task for the mediator: keeping the parents updated and satisfied, while limiting their influence to ensure the equal treatment of all the kids. With regards to this, the mediator admits the first year there were some problems regarding the “family side” of the program (e.g. some parents were not able to see the general rehearsal or did not manage to book the tickets).

However, according to the interviews and surveys from 2023 and 2024, Nuevos Dramáticos seems to be more aware of what it means to work with families now. Many parents mention the dedication of the mediators towards the kids, their kind attitude, their sensitivity and their ability to deal with delicate situations. The father of the interviewed participant even defines the mediators as “terrific educators” who really “believed in the project” and “it would not have been possible without them” (Jose).

C) Role of the artists

The main role of the artistic director –and their team– is to co-create a family theater play that will be shown at the CDN, incorporating the vision, ideas and inputs of the participants.

Nevertheless, none of them have previous experience co-creating with kids –since the aim is to reach professionals who have never done it and have a bigger impact on the sector– and “not all the artists have the same attitude and capacity to listen” (Laura).

For instance, in the 2024 edition the director approached his creative process almost as a “present” for the kids: “Their tastes, their conversations and their improvisations guided me on who they were, what they liked... I wrote so they could enjoy, that was the top one objective” (Centro Dramático Nacional, n.d. e).

In fact, he was described by the interviewed participant and her family as “really accessible, nice and cool”. Jose admits to being surprised at “how approachable he was, just as involved as the mediators, and how he created a tailored play, because from the beginning the kids were the main focus. They created the play”.

D) Participants’ influence on decision-making

Despite the age limitations when working with children from 8 to 10 years old, it can be said that Nuevos Dramáticos truly “collaborates” with them to create the final performance (International Association for Public Participation, 2018), going beyond “consultation” or “involvement”.

Since it is a one-year program that covers an initial mediation and educational phase, but also the different parts of the artistic process (brainstorming, screenplay, costumes, rehearsals...), the institution partners with the participants in every stage of the play, incorporating their ideas and recommendations to the maximum extent possible (International Association for Public Participation, 2018).

In order to achieve this, the role of the mediators –as active listeners, advocates for the children and intermediators with the artistic team– is absolutely essential. In fact, the collaborative and empowering approach is already established as one of the goals of the program: “to promote the role of children as creators, not mere performers” (Laura). As Addis et al. (2023, p.4) explain, peer-to-peer dialogue and horizontal communication is especially effective when mediating particularly with young audiences, who prefer an interactive way of working.

And the participants seem to confirm that. In the feedback documents of 2023, many participants describe Nuevos Dramáticos as “a project for children” where “kids and adults work together”, highlighting their empowerment and real influence. Similarly, the parents from the 2023 and 2024 surveys mention how “surprised” they were about “how much the children’s opinions were listened to in the different phases of the project”.

Although the directors usually validate the text with the participants once it is written, not all of them give the participants the possibility to influence or change the script after that first validation.

To illustrate this, the coordinator shares what happened in the edition of 2024: the artistic director did not include one specific costume idea that was really important for the kids in a specific scene –they wanted to dress up as food–. Although the costume design was pretty advanced and the fabric had already been purchased, Laura told him about it, they reacted quickly and changed the costumes. In this case, the artistic director was really open to share, listen, validate and adapt.

Therefore, in the end the possibility to completely “empower” children as creators – placing the final decision-making in their hands (International Association for Public Participation, 2018)– will depend on the artistic team, who have the possibility to validate, adjust and implement what the participants decide for the final production.

4.3 Analysis Museo Thyssen-Bornemisza

4.3.1 About Museo Thyssen-Bornemisza

The Museo Thyssen-Bornemisza is a national public museum of visual arts located in Madrid (Spain) since 1993. Apart from their mission of preservation, research, programming and diffusion of the collection, their vision has a clear social focus: they aim to be an inclusive museum where “everyone is welcome” (Museo Nacional Thyssen-Bornemisza, n.d. f).

As they have stated in different publications, museums have the obligation to show and reflect the complexity and diversity of the communities they host, an educational and social task that highlights their role as caregivers (Gamoneda, 2023, p.16). Moreover, they believe the museum should guarantee three social rights: culture, participation and health. In order to do so, they have a really broad mediation department called EducaThyssen, with a specific line of work focused on Education and Social Action. The team is formed by the coordinator (Antonio) –who is the manager and mediator of all the activities– and another worker who was recently hired for the activities that require sign language.

And what is the mission of this team? Working together with professionals and organizations from the local community to promote an inclusive use of the museum and its contents, developing tailor-made and collaborative activities for different target groups (Museo Nacional Thyssen-Bornemisza, n.d. b). They want to offer “an educational and learning process” rather than “mere entertainment” (Antonio), considering participants as “people who demand services, but with an active role, who have something to say in art and culture and a lot to contribute with” (Educa Thyssen, 2019).

This vision, closer to the definition of cultural democracy by Kolsteeg (2022, p.6) – giving access for citizens to cultural meaning-making platforms–, also connects with their

objectives of promoting personal growth, self-confidence and positive reinforcement in the participants (Museo Thyssen-Bornemisza, 2021, p.47).

The two analyzed programs for this thesis belong to the same conceptual umbrella inside the Education and Social Action department: Hecho a Medida, which creates tailor-made and free of charge programs for diverse audiences (Museo Nacional Thyssen-Bornemisza, n.d. d). They usually work with members and social workers or teachers from different institutions, taking into account the physical, cognitive, sensory and communicative needs of each participant (Museo Nacional Thyssen-Bornemisza, n.d. d).

4.3.2 Overview Acoge

A) Context

Acoge is a project of the Museo Thyssen-Bornemisza in collaboration with Norte Joven, a non-profit organization that fosters the social and professional integration of people in risk of exclusion. Together, they organize three annual visits to the museum –of two/three hours each– to help migrants and asylum seekers in the process of learning Spanish (Museo Nacional Thyssen-Bornemisza., n.d. a), since most of them have just arrived from West Africa to Spain.

As the European Commission et al. (2023, p.30) discuss, cultural activities like this can be powerful means of communicating across language, cultural barriers and different social perspectives, including those of vulnerable populations such as refugees, migrants or ethnic and religious minorities.

B) Goals and motivations

The main goal of the program is to break down some of those barriers between the museum and the target audience, promoting a sense of welcoming: “Acoge means facilitating access to a space where they would never go on their own, because they don’t feel it’s for them” (Marta, teacher). Therefore, the focus of this program is on cultural access, rather than participation or co-creation: “We slightly open the access to museums and culture for them” (Marta). Here, “access” means opening the doors of the institution so the audience can use the cultural offer overcoming social, cultural or financial barriers –which are especially highlighted by the interviewed participant, like the entrance fee or the public transportation ticket– (OMC, 2012, p.8-9).

However, suppressing these barriers does not involve co-creation with the audiences so they can “participate” in the creative process, influence the cultural offer or make decisions at the institution (OMC, 2012, p.8-9).

C) Benefits and outcomes

According to Marta –the teacher who supports the whole program–, the most important benefits for participants are personal and emotional. They feel treated with respect and kindness at the museum, which is really meaningful considering the tough experiences most of them have lived:

“They feel treated very nicely in such an impressive and beautiful space, and most of them have been treated very badly or even arrived on small boats and received by the police” (Marta).

In addition, they start seeing the museum as a welcoming place where they are valued and encouraged to talk about their own language and culture. In fact, the teacher mentions as a positive outcome the diversity that both sides are exposed to: participants learn that visual arts play an essential role in Western culture; and mediators are exposed to a Non-Western approach towards art and symbols: “I find that very interesting, because you realize how mediatized and biased we are” (Marta).

4.3.3 Methodology Acoge

A) Methodology Hecho a Medida

In the same way as Legado Cuidado and Tierra Común, which had different methodologies but followed one work protocol, the programs of Hecho a Medida share the same methodological approach despite targeting very different audiences.

As Antonio explains, the aim is to create a network between the museum, the associations and the participants, who are in the center and develop a strong emotional connection with the project. In this regard, they are usually invited to connect the artworks of the museum with their personal stories, memories or feelings.

As well as in Dramawalker or the projects by Concomitentes, the mediator uses active listening and dialogue as essential tools. Contemplation and reflection before art are believed to foster the participants’ capacity to analyze and introspect (Museo Nacional Thyssen-Bornemisza, 2021, p.27). Nevertheless, instead of using a historical-artistic discourse, artworks are seen as tools which can support or trigger the individual process of the participants, developing alternative ways to experience the museum (Museo Nacional Thyssen-Bornemisza, 2021, p.56).

Despite the methodological framework of Hecho a Medida, Antonio admits that in the end the activity will depend on the audience –with a higher or lower level of autonomy, with or without disabilities, etc.– and the disposition of the teachers that accompany them.

B) Type of methodology: public speaking and personal experience

Like in every project of Hecho a Medida, Acoge incorporates preparatory sessions which have two goals: planning and evaluating the process. Around two weeks before the visit to the museum, Antonio and Marta meet to prepare the session and the topics they will cover, adapting them to the language level of the participants.

Since they currently have 32 students of Spanish in the association and the museum can only offer three visits, each group only goes to the museum once. There, they usually work with specific topics in order to talk about the artworks. For instance, selecting a painting that reminds them of their home country: “The participants from Senegal have often chosen landscapes with a river or fishermen” (Marta). They also encourage them to connect the artwork with personal emotions, memories or stories, so “once a girl chose a painting of Virgin Mary without knowing who she was because it reminded her of her mum or grandmother” (Marta).

In fact, the interviewed participant explains that one of his favorite experiences in the museum was when he shared a dream and connected it with the artwork *The dream* by Franz Marc: “I’m driving the car and I get into an accident. And the police come and like I’m drinking beer, and I go with the police to jail” (Yusuf). He still remembers the painting and is able to describe the basics of it in Spanish: “There is a house, two paths, a blue house and a mountain with water” (Yusuf).

In order to become familiar with the painting so they can talk about it, the participants previously dedicate two or three days in class to look at the museum website, exploring the collection, choosing an artwork and writing a brief description of it.

Once they get to the museum, they first meet at the hall to introduce each other and meet the manager to create some initial comfort, since for many of them it is their “first experience in an arts museum” as they come “from the Muslim tradition where human and animal representation is not allowed” (EducaThyssen, 2022).

After the ice-breaker, they go to the different rooms of the museum and read their notes in front of the chosen artwork and the whole group. Despite their level of Spanish being quite limited, the participants present the artwork and talk about it with the mediator: “Antonio makes them feel very good, he asks them very simple questions to describe the paintings, why they like them or not” (Marta).

On the one hand, they work on speaking skills and basic vocabulary about transport, parts of the body or shopping items (Museo Nacional Thyssen-Bornemisza, n.d. a). On the other hand, participants also learn basic information about the author or the year of the painting, as well as about the symbols, colors or light in the artwork. Additionally, Marta mentions that they once organized a creative workshop after the talk, which “they really enjoyed”. In fact, the teacher suggests it could be interesting to dedicate less time to talk

about the artwork and more time to workshops –as they do in other museums–, which can also help the participants connect with art from a different perspective: “That means saying we can also do art at our own level” (Marta).

Nevertheless, when asked about this possibility, the participant feels insecure about not having “artistic skills” or not being able to paint “beautiful things”: “I like when they speak and I speak on my own. But painting is a bit difficult, you know?” (Yusuf).

C) Role of the mediator

In the case of Museo Thyssen-Bornemisza, the manager of both Acoge and MUDA is also the mediator who runs the activities. Antonio defines his role as “an artistic intervention in the museum” and is responsible for designing the cultural mediation programs and audience-targeted activities that take into account the spaces available, the type of storytelling and the museum’s vision and positioning (Addis et al., 2023, p.61-62).

Apart from designing the program, he is also present in the different sessions of Acoge as the “leader” or the “conductor” (Marta). Either sitting on the floor or standing, he usually works in a circle to promote dialogue rather than a hierarchical talk (EducaThyssen, 2019), so the visitors perceive a more intimate experience that frees them to choose the most suitable path, something typical of the “guide” mediator (Addis et al., 2023, p.60).

Moreover, it could be argued that he encourages participants to elaborate their personal vision of the artworks in a comfortable and informal setting (Addis et al., 2023, p.58): “That is his job, making them feel very comfortable in a place where they would not normally go on their own” (Marta).

These pedagogic and communicative skills, which relate to the “educator” mediator by Addis et al. (2023), are also reflected in the positive feedback given by the participants: “I like him, he speaks slowly to understand (...). He asks questions about Somalia, Senegal (...). When I have job I will look him and make him present” (Yusuf). In particular, Yusuf describes the mediator as a kind, dynamic and proactive person who makes the experience accessible and relevant.

In the end, Antonio seems to establish trustworthy relationships with the audience, exchanging ideas with them and providing essential information to understand cultural contents but without excessive details (Addis et al., 2023, p.58), something crucial when overcoming such a daunting barrier as language.

D) Role of the teacher

As Museo Nacional Thyssen-Bornemisza (2021, p.50) explains, the teachers or social workers from the associations act as intermediary agents between the participants involved in Hecho a Medida and the mediator from the museum.

On the one hand, they have more administrative tasks –like applying for the program, organizing the calendar of the sessions or communicating with the museum–. On the other hand, they need to share the strategic vision of the museum “to understand how to use the program” (Antonio), in line with the notion of the institution as “a tool”.

Apart from this, they can take part in the facilitation of the activities, even without an explicit mediation role. As Antonio admits, sometimes these professionals promote participation naturally, without realizing or having a clear methodology: “It’s like working with artists, sometimes the greatest artists won’t know how to talk about their work because they do the work, they do not theorize about it”.

In the case of Acoge, Marta –who has been teaching Spanish to migrants and asylum seekers in Norte Joven for years– is mostly focused on being present in the sessions with a supporting role. She pays special attention to people with a lower level of Spanish and translates when necessary, if the mediator uses a word they cannot understand or chooses a more complex artwork they are not familiar with.

E) Participants’ influence on decision-making

Since the aim of Acoge is to ensure the audiences’ access to the museum, rather than their participation, there is no actual process of decision-making. They “don’t feel involved in the cultural institution yet” (Marta) and it cannot be stated that they are “consulted” in the preparation and co-creation of the cultural mediation program, nor that they “collaborate” with the institution (International Association for Public Participation, 2018).

As the OMC (2012, p.54) explains, there is a qualitative difference between taking part in and observing and consuming culture. Although participants describe the museum and the mediator as “welcoming”, the association still feels that they are “so lucky to be invited” and “it is a luxury that our guys can access those spaces” because “they feel it is not for them” (Marta).

The use of terms as “opportunity” or “invitation” shows that certain social and cultural barriers are still present, which the OMC (2012, p.31) describes as “the hardest to tackle”. On the one hand, linguistic barriers that really hinder the involvement of the audience: Yusuf describes how “there are very difficult words in the paintings (the curatorial texts) you can’t understand” and “when you don’t understand something, you don’t like it”. On the other hand, the perception that the cultural offer is not “for the likes of you”, which includes specific attitudes, language or codes of behavior in the institution that may be intimidating for non-users, especially when there are also geographical differences (OMC, 2012, p.31). For instance, the security control at the entrance of the museum.

Additionally, there are cultural barriers regarding the participants’ priorities and life choices (OMC, 2012, p.4). Since many of them still have refugee or asylum status, they

admit to have more important priorities for the time being, such as getting the Spanish nationality, a stable job with a salary or an accommodation.

However, the teacher hopes that some participants will end up going to the museum on their own when these priorities are taken care of, because they have already “broken the ice” in terms of access: “I am super sure that thanks to these visits some of them will come back, because now they know it is a safe space and can go there like anyone else” (Marta).

4.3.4 Overview MUDA

A) Context

MUDA is a dance and visual arts program focused on community building and inclusion in the Museo Thyssen-Bornemisza (EducaThyssen, 2021), in collaboration with the Conservatorio Superior de Danza María de Ávila (dance conservatory) and the association Plena Inclusión Madrid. The target audience includes young people with intellectual disabilities from the association; dance students and alumni from the conservatory. Some of them have been part of the program for more than eight years, but new people can join in every edition.

Despite the calendar being flexible and adapted to the availability of the 20 participants, they usually organize five sessions per year –of two/three hours each–. Like Acoge, MUDA lies under the umbrella of Hecho a Medida, “a place where you are not told what to do and what to see, but each project is specifically co-designed with the associations” (María, teacher).

B) Goals and motivations

As stated in the museum’s website, the main goal of MUDA is to investigate different ways and methodologies of seeing art and being in the museum through dance, beyond a cognitive and dialogical approach (Museo Nacional Thyssen-Bornemisza, n.d. e).

According to the interviewees, both the museum and the mediation group are interested in learning from the artistic discipline and methodology of the other: “We as dancers are delighted to do arts and crafts with our hands, to cut, glue, paint, because it is totally different for us (...) but the museum is also very interested in how we approach the contents from the body and from movement” (María). This interdisciplinarity involves using the body as means to facilitate access to the artistic experience, creating an inclusive and diverse “space of encounter” (María) with equal opportunities for all the participants according to their interests and needs (Museo Nacional Thyssen-Bornemisza, n.d. e). In fact, “what drives the program” is how disabled and non-disabled participants can get to know each other and collaborate, “sharing and learning in a different way” (María).

It is also important to observe that, although the group dances and moves inside the rooms of the museums while other visitors are present, MUDA is not conceived as a performance “to be watched”. It happens in an open and public space, but that is not the motivation: “This project is not born to be seen (...) but it definitely creates something beautiful to watch” (Nina, participant).

C) Benefits and outcomes

As well as in the case of *Nuevos Dramáticos* by the CDN, this program shows a strong correspondence between the goals and the benefits. First of all, the teacher defines teamwork and collective learning as an essential outcome of the group, allowing everyone to “feel really comfortable facing new experiences and layers of knowledge” (María). In addition, the program leads to new ways to “experience” the museum. Beyond theoretical or historical notions, participants connect visual arts with body movement and develop an emotional connection with the artworks –just like migrants from *Acoge* would relate the paintings to their memories or personal experiences–. Sometimes even in an intuitive way: “Really often, without any previous theoretical explanation, the body gets you to feelings, images or contents that are actually present in the painting” (Nina). They start seeing paintings in a different way, to the point where these end up generating a “physical sensation” in the participants. As Nina argues, they turn from “passive spectators” towards a more “practical perspective”, imagining themselves in the artwork “and taking it to the body”.

Overall, the program seems to have a clear impact on cultural access and participation. Not only does the participant feel closer to visual arts, but she is even incorporating this artistic discipline as a teacher in her dancing lessons:

“I have a class of kids with disabilities. I bring them a painting and I encourage them to choose an element from that painting. For instance, a landscape. Then everyone performs the physical sensation that element brings to them. How would the air move? Or that cloud? And all together they have to compose the landscape of the painting with their bodies” (Nina).

In fact, MUDA breaks down social, cultural and physical barriers for disabled people (OMC, 2012, p.31). Although some codes of behavior still remain untouchable –they try not to “disrupt” the staff and other visitors in terms of space and noise– the teacher admits that “it’s not so common for people with intellectual disabilities to be museum visitors and take ownership of the discourses, knowing how to walk through the space and feeling like there are no barriers” (María).

In this regard, she also highlights the mutual benefits of the program for the Museo Thyssen-Bornemisza, which is opening to more diverse creators and the inclusion of movement and body language in other programs. From inviting a visually impaired artist from Paraguay to perform in the museum; to offering training about body and movement to professionals from the museum or its network after they started demanding it.

4.3.5 Methodology MUDA

A) Type of methodology: adaptability, collective awareness and movement

MUDA shares the approach of Hecho a Medida in terms of active listening, emotional connection with artworks and, mostly, the tailored-made methodology. In fact, this flexibility is also the starting point of MUDA's methodology. The program does not require permanent assistance, so there are some regular participants and more occasional ones. Regarding the internal dynamic, it encourages them to support and be aware of each other: "The group allows you to decide when you prefer to participate, just look, suggest or listen" (Nina).

This also relates to the diversity of the participants, both disabled people from the association and non-disabled dancers from the conservatory who "take different roles in a very natural way" (Nina). Some of them may be more proactive, while others may need more support from the group to make decisions or participate: "Maybe I support someone if I see they are just staying still and ask them: what do you see in this painting? How do you want to move? Do you want to do it alone or with someone?" (Nina).

Despite the program being so flexible and open to change, there is a basic structure for every session. Like in Acoge, they host preparatory meetings before every session and even establish one topic or project to work on every year –like "self-portrait"–, although it is open to change. When they arrive at the museum, the group gathers to welcome everyone and decide how the session will be carried out. They first have a dialogue and conversation about the chosen topic with the museum mediator (Antonio); then continue with the warm-up and movement part in the exhibition rooms.

When improvising in front of the works –either individually or in groups–, they start by observing and being aware of the paintings, allowing them to affect the body. As María explains, it is essential to use different tools and sources of inspiration than the ones they usually work with in dance. In this case, mostly dialogue, active gaze and active listening towards the space and the artworks.

B) Role of the mediator

Similar to the case of Acoge, Antonio acts as the "manager", "educator" and "guide" mediator (Addis et al., 2023, p.62) of MUDA. However, whereas in the program with migrants he had a clear role as the "conductor" of the sessions, here the responsibility and

leadership are more distributed. He states that the content of each session is co-created with the teachers and sometimes even with the participants who “come to the preparatory session or decide what they want to do, that’s when the program is working” (Antonio). According to María, MUDA is designed collectively from scratch: “The budget is planned, costs and everything, but the first question he will always ask you (...) is: what do we do?”.

In this case, it could be argued that the museum mediator covers two essential functions in terms of participation (OMC, 2012). On the one hand, adjusting the offer so the program is relevant and engaging for the participants and associations involved (OMC, 2012, p.5), changing from a supply-driven to a demand-driven method. In order to connect the cultural offer of the institution with dance and movement, he encourages participants to experience the paintings in a different way, interacting with them, playing music or even performing in the exhibition rooms. On the other hand, he has the purpose of co-creating with the audiences; by allowing them to both attend the preparatory meetings and control the time and activities of each session, depending on their needs or mood:

“They always suggest things, but let the group generate or control the time” (...) They try to listen to the pace of the group and see our suggestions or whatever comes up on the spot, I don’t think they are really conducting the activity” (Nina).

C) Role of the teacher

Regarding the role of María as the teacher of MUDA, the conclusion is quite similar. She is a professor at the Conservatorio Superior de Danza María de Ávila and coordinates and the program with Antonio, although they have more a symbolic leadership –in terms of management– rather than a practical one –in terms of influencing the activities or the group dynamic–: “We feel the program is collective, no one owns it” (María).

Apart from the administrative and intermediation tasks that the teacher of Acoge also had to do, María seems to have a more present and active role in the sessions. However, as mentioned before, the lines between the role of the mediator, the teacher and the participants are quite blurred: “We see it as our activity too, we don’t see the different roles between María, Antonio and us” (Nina).

D) Participants’ influence on decision-making

MUDA is a flexible, open and co-designed program. The museum mediator (Antonio) and the teacher (María) prepare every session, but the participants are always “informed”, “consulted” and “involved” to ensure they validate the content or even “collaborate” with their own ideas (International Association for Public Participation, 2018). Here, the institution works directly with them as active partners, incorporating their needs, advice and

recommendations to the maximum extent possible (International Association for Public Participation, 2018).

In fact, the more proactive participants –or those who have been engaged for a longer time– tend to assume more responsibility and collaborate in the different stages of the program’s development (International Association for Public Participation, 2018), taking part in some preparatory sessions or suggesting adjustments on the day of the activity: “The sessions are co-created, even if there is a plan, we all propose activities and things” (Nina).

Moreover, it can be stated that the program “empowers” participants as both users and conductors. Not only do they make the final decision (International Association for Public Participation, 2018) about what will be done in each session of the program –depending on what they feel like or need every day– but they can also lead some movement or improvisation exercises.

What is more, the teacher has started to give lectures about movement and dance inside and outside the museum with a disabled participant of MUDA, who sometimes leads such sessions. Additionally, other participants of MUDA have contributed to Museo Fácil, an inclusion program where they created content for members of a neurological rehabilitation center.

4.4 The heterogeneous landscape of cultural mediation: a comparative analysis of the six programs by Concomitentes, CDN and Museo Thyssen-Bornemisza

As stated in the theoretical framework of this thesis, public participation is crucial to achieve the cultural democracy goals (Bonet & Négrier, 2018, p.67). However, the studied programs show a wide range of interpretations of “participation” as well as existing educational programs or approaches (Addis et al., 2023, p.29), most of which can be classified in the frameworks by Mörsch (2014) and Simon (2010).

Despite this diversity, there are some key elements and topics to analyze cultural mediation and the different types of public participation in Spanish institutions, as it is reflected in the following table.

Table 1. Summary and comparative analysis of the six programs (focus on the differences)

| Category /Program | Legado Cuidado | Tierra Común | Dramawalker Alcalá-Meco | Nuevos Dramáticos | Acoge | MUDA |
|--------------------------------------|---|---|---|--|--|---|
| Entity | Concomitentes | Concomitentes | CDN | CDN | Museo Thyssen-Bornemisza | Museo Thyssen-Bornemisza |
| Target audience /Participants | Cultural associations and neighbors from Betanzos | Common land association of Montes do Couso | Women from the penitentiary center of Alcalá-Meco | Children (8-10) from employed families at the CDN and from surrounding public schools | Migrants, refugees and asylum seekers | Young people with disabilities and dance students/alumni from the conservatory |
| Artistic field | Sculpture and landscape intervention | Celebration-ritual, protocol for the celebration-ritual and self-protection plan for the common land | Sound fiction | Theater | Visual arts | Visual arts and dance |
| Duration (for participants) | Six years (due to coronavirus) | Two years | One week + two/three sessions | One year | Three sessions/year | Five sessions/year (participants can return) |
| Methodology | 1. Protocol of Concomitentes: initial assessment, collective exploration of the common desire with the mediator, definition of the commission for the artist and production of the artwork 2. PAR (Participatory Action Research) with a | 1. Protocol of Concomitentes: initial assessment, collective exploration of the common desire with the mediator, definition of the commission for the artist and production of the artwork 2. Active listening and clustering of personal desires and needs of the community | 1. No institutional protocol 2. Workshop with activities of performance, sound and visual content to know each other and gather information 3. Individual interviews to record the episodes | 1. No institutional protocol 2. Age-specific methodology 3. Applied Theater: Drama in Education, Viewpoints and Theater of the Oppressed | 1. General approach (for Hecho a Medida): preparatory meetings, active listening, topic-oriented dialogue and emotional connection with the paintings 2. Public speaking and personal experience: in-class preparation, | 1. General approach (for Hecho a Medida): preparatory meetings, active listening, topic-oriented dialogue and emotional connection with the paintings 2. Collective awareness and movement: group dialogue about the topic, observation and dance improvisations in front of the |

| | | | | | | |
|--|---|--|--|---|--|---|
| | core/proactive group, a monitoring committee and open sessions for the neighbors | | | | brief presentation of the painting by the participants and Q&A | paintings (flexible structure) |
| Role of the mediator | <ol style="list-style-type: none"> 1. Guide and manager mediator (Addis et al., 2023) 2. The “soul” of the project 3. Focus: deal with the local administration, defend the interests of the community and manage different expectations | <ol style="list-style-type: none"> 1. Guide and educator mediator (Addis et al., 2023) 2. The “spider” of the project 3. Focus: merge local knowledge with external voices and connect different ideas for a common agreement | <ol style="list-style-type: none"> 1. Manager and designer mediator (Addis et al., 2023) 2. Informal/non-explicit mediator 3. Focus: coordinate the creative process with a holistic view | <ol style="list-style-type: none"> 1. Manager, guide and educator mediator (Addis et al., 2023) 3. Focus: mediate with the artistic team and the families to ensure the children’s wellbeing and active participation in the creative process | <ol style="list-style-type: none"> 1. Manager, guide and educator mediator (Addis et al., 2023) 2. Leader/conductor of the program 3. Focus: communicative and pedagogic skills to create a comfortable/safe space for the participants | <ol style="list-style-type: none"> 1. Manager, guide and educator mediator (Addis et al., 2023) 2. Shared responsibility and leadership 3. Focus: co-create the sessions with the teacher and the participants, connecting visual arts and dance |
| Role of the artist/teacher | Create an artwork that reflects the lost heritage of the Pasatempo Park and the participants’ demands/needs | Co-create a living artwork with the participants to answer their demands/needs | Create the sound fiction based on the participants’ stories and inputs | Co-create a family theater play with the participants | Design the program with the mediator and offer moral/linguistic support for the participants | Design the program with the mediator and the participants and guide/accompany them during the sessions |
| Influence on decision-making (International Association for Public Participation, 2018) | <ol style="list-style-type: none"> 1. Inform, consult and involve the municipality 2. Closer collaboration with the associations and the more proactive | <ol style="list-style-type: none"> 1. Inform, consult, involve and collaborate with the participants 2. Empower the participants: co-creation and final validation of the artwork with them | <ol style="list-style-type: none"> 1. Inform, consult and involve the participants 2. No collaboration or co-creation 3. Final validation of the artwork by the | <ol style="list-style-type: none"> 1. Inform, consult, involve and collaborate with the participants 2. Co-creation of the theater play with them 3. Final | <ol style="list-style-type: none"> 1. No decision-making process that informs, consults, involves or collaborates with the participants 2. Focus on access (rather | <ol style="list-style-type: none"> 1. Inform, consult, involve and collaborate with the participants 2. Empower the participants: co-creation and constant validation of the program’s content |

| | | | | | | |
|--|--|--|--------------|---|---------------------|--|
| | neighbors 3. No final validation of the artwork by the participants | | participants | validation depends on the artistic team | than participation) | |
|--|--|--|--------------|---|---------------------|--|

4.4.1 Access VS Participation

Looking at the level of influence on decision-making in Table 1, there is one project that especially differs from the rest. Without any co-creation or decision-making process, Acoge could be described as an “interactive” (Mörsch, 2014, p.87) and “contributory” program (Simon, 2010). Here, participants engage with the paintings usually for the first time in interactive visits where the level of institutional control and guidance is quite high (Mörsch, 2014, p.87). Contrary to standard museum tours, they are asked to choose the paintings that will be discussed and do some previous basic research so they can take part in the conversation, rather than simply listen (Mörsch, 2014, p.87).

Although they slightly influence the content of the visit and provide specific ideas or information for the interaction to happen (Simon, 2010), participants are never placed in the role of “art makers” and the relationship with the institution is still quite vertical. In this case, the target group –migrants or asylum seekers with little to no museum experience– clearly determines the methodology and the role of the mediator and the teacher. All of these are adapted to the personal circumstances of the audience, and do not aim to empower them as collaborators or co-creators beyond the linguistic and cultural barriers mentioned beforehand.

Hence, the focus is on “access” and “democratization of culture” rather than “participation”. Acoge seeks to facilitate equal access to high-quality cultural goods and services –such as a national museum’s collection– and transmit content that remains intangible for certain social groups (Bonet & Négrier, 2018, p.66) –like people who have just arrived in a new country in difficult circumstances–.

Although the other analyzed programs do not completely fulfill the cultural democracy paradigm (Bonet & Négrier, 2018, p.66), all them offer some degree of participation in the artistic process, from the lowest (informing, consulting, involving) to the highest levels (collaborating, co-creating and empowering).

4.4.2 The complex balance of time

In that scale of participation and influence on decision-making, one step further from Acoge is Dramawalker Alcalá-Meco. The program by the CDN is a “participative” project (Mörsch, 2014, p.88) where the public influenced the design and content of the sound fiction. There was a plan, a framework and a budget, but no formal institutional control, so the artistic team worked closely with the participants to make sure they shaped the direction of the final product (Simon, 2010). However, in the end their input was limited to personal stories and ideas as material for the final artwork (Simon, 2010). The main reason behind this? There was neither time nor resources to fully train and involve them in the whole artistic process.

In fact, the duration of the project emerges as a crucial limitation in both Dramawalker and Acoge. In the case of Hecho a Medida, the lack of human and material resources only allows the mediator to offer three to six sessions per year for each program. Similarly, the interviewed participant from Alcalá-Meco wishes they had more time to increase the benefits of the program, which are especially hard to achieve if the cultural mediation activity becomes an “occasion” –like the three sessions of Acoge– rather than a “process”.

As the OMC (2012, p.54) explains, sustainability and time duration are essential in artistic participation with people in weaker life circumstances. Since these activities can have an empowering and healing effect, ending the project may produce disappointment or frustration in the participants. Whereas authors like Simon (2010) talk about “time” in cultural mediation mostly in terms of staff and institutional dedication, this analysis also looks at the ideal duration for the participants. But the interviews show that the perfect time balance is difficult to reach.

On the one hand, in the most extended projects –Legado Cuidado and Tierra Común– both mediators and participants complain about the duration being too long, since the scattered sessions made the energy fade away and people started losing engagement or even availability. On the other hand, projects such as MUDA allow participants to choose how long they want to be involved for. They are not required to come to every session, but they are welcome to do so for as long as needed to ensure their goals –and not just the program’s– are accomplished (Simon, 2010), from one session up to eight years.

4.4.3 Mediation as a process of “trust”

The analysis shows that establishing trust is essential not only between the mediator, the artist and the audience, but within the group of participants as well. Especially, if they are in a more vulnerable situation –like the imprisoned women from Dramawalker– or if they have

different abilities and levels of autonomy –like the disabled and non-disabled dancers from MUDA–.

However, the need to create trust is particularly acknowledged in the projects of Concomitentes. Going further in the scale of participation, both of them could be considered “collaborative” (Mörsch, 2014; Simon, 2010). The organization sees “citizens as the key” (Alina) and invites them as active partners involved in the framework, topics and methods of the cultural mediation program (Mörsch, 2014, p.90). But the process is ultimately controlled by the mediator, either described as the “soul” or the “spider” of the project.

Apart from having the responsibility to choose the artist that will produce the public work, a great part of their job is balancing the different opinions, expectations and power dynamics (Simon, 2010). Not only with the associations and the municipality, but also with the informal leaders of a community, the more proactive participants and the ones who are less involved.

In this regard, the organization tries to approach the mediation project as a “process of trust” (Alina), where different types of knowledge are equally valid and complementary but participants also “need to trust the organization and the mediators to do something (...) that is going to be good for the community and that they are going to co-create” (Alina).

For instance, in Tierra Común some participants had already decided that the final artwork was going to be a documentary, even before exploring the collective desire, so “we really worked with them to see the endless possibilities and now they are really happy with the plan and the celebration-ritual” (Alina). In this case, trust relates to openness and active listening from all sides, to delve deeper into what the community needs and why, avoiding pre-made solutions.

It could therefore be argued that, the more participatory the project, the more important trust is. However, it is crucial not to turn it into conformism or indulgence from the participants, especially when there is a bigger cultural barrier due to the technical (or symbolic) complexity of the artwork. For example: just like in Dramawalker the sound fiction could not be co-designed and edited with the participants so they had to rely on the staff for the final result; in Legado Cuidado the artistic process was largely relegated to the artists, who built the abstract sculpture and landscape intervention.

4.4.5 Artistic fields for co-creation

What role does the artistic discipline play in trusting and giving the participants more or less space to create and influence the decision-making? The analysis shows that certain fields and formats seem more accessible in terms of co-creation, like dance (MUDA) or theater

(Nuevos Dramáticos), where participants can build the narrative collectively, take up space and rely on their own senses and body movement.

Furthermore, according to the frameworks of Mörsch (2014) and Simon (2010), MUDA and Nuevos Dramáticos seem to be the only “co-creative” projects. In both cases, community members work together with the mediators and artistic team from the beginning until the end to co-produce either the performance or the movement session. In these projects, the participants’ goals, interests and working styles are just as valid as those of the staff (Simon, 2010).

Authors like Walmsley (2019, p.31) argue that co-creation –as the collective production of art (product) or value and meaning (process)– has actually been a feature of performing arts since immemorial times. This may be connected to the different elements that compose the audience’s experience –which feed more naturally into community projects–, from liveness to empathy, emotional contagion, collective energy and ultimately a sense of community (Walmsley, 2019, p.86).

As the Table 1 shows, the playful methodology of Nuevos Dramáticos combines the more physical and dynamic techniques from Viewpoints –that gives children “clues” to move confidently on stage– with the body knowledge and expression emphasized by Theater of the Oppressed (Katsaridou, 2015, p.336). Regarding MUDA, active gaze and listening are essential methodological tools, which lead not only to proprioception but also to individual and group awareness. Indeed, aspects such as “emotional catharsis”, “group flow” or “embodiment” (Walmsley, 2019, p.86) have been mentioned by the participants of both programs, who embrace the process as a collective multisensory and enjoyable experience rather than a creative product (Walmsley, 2019, p.86).

4.4.6 An audience-oriented and holistic methodology

Although MUDA and Nuevos Dramáticos belong to the field of performing arts, the artistic discipline is just one of the ingredients that make these projects “co-creative”. Another aspect that allows for a higher level of participation is a methodology which caters for the motivations and needs of the target community and ensures their empowerment through the whole process (Simon, 2010). As Addis et al. (2023, Preface) state, cultural mediation can only be fully explored if the institution knows their target audiences and customizes their cultural mediation offerings to engage with their needs, motivations and expectations.

Just as in Tierra Común the mediator adapted the calendar and methods to an already cohesive common land association; the flexible structure of MUDA allows disabled and non-disabled people to work together, while giving them space to take more or less proactive roles every session. In the case of Nuevos Dramáticos, there is an age-specific

methodology that tailors the whole artistic process to the children, as well as the working style of the artistic team and every department in the institution.

In general, the analysis shows that the process is usually more valuable for the participants and the mediator than the final result. Therefore, artworks function as some sort of “totems” (Durkheim & Bellah, 2009, p.192), those external objects that allow the process to become “tangible”, developing an awareness of collective sentiments, a sense of belonging and a shared identity for the community. However, in order to collaborate with participants through the whole process –from the initial information to the co-creation and final validation–, there must be a continuity between the mediation phase and the artistic creation. First, ensuring active listening and providing the participants with the necessary resources to influence the decision-making; then adapting the cultural offer (OMC, 2012, p.33) so the artwork can actually be accessible, relevant and co-created with them. This is especially visible in the case of *Nuevos Dramáticos*: the theater supported and provided children with the tools needed to see the project all the way through and have a leading role (Simon, 2010). The educational strategy aligns with the participatory one, ensuring that the kids have the capacity to work with the artistic team, but intermediating with these professionals as well.

4.4.7 Blurred lines between the mediator, the artists and the teachers

In the projects where participants have more influence on decision-making –*Nuevos Dramáticos*, *MUDA* and *Tierra Común*–, the mediator always shows a combination of educational and guiding skills (Addis et al., 2023, pp.60-62). In line with a holistic audience-oriented methodology, they need to establish a relationship of trust with the participants and become their advocates through the whole process. To do so, it is vital to create a comfortable space; adapting the topics and explanations of the project to avoid skepticism and bridge any linguistic or cultural gaps; adding new layers of knowledge and information through a personal and grounded approach.

This effort to tailor or even “translate” the formats, language and tools of cultural mediation to the target group will be essential especially in “outreach” projects which take the arts to the community (Kawashima, 2000, p.8). Since the institutional practice happens “out of context”, the mismatch between contemporary art and citizens can be even stronger and prevent some audiences from feeling represented or appealed by the discourses of the arts and culture sector (Meschede & Quiroga, 2020, p.8), like it happened at the beginning of *Legado Cuidado*.

And what about the role of artists or teachers? Although in almost every analyzed program they actively listened to the participants –basing the artworks on their stories or

social demands—, there is a clear difference between the artists/teachers who consulted and involved the participants (e.g. Legado Cuidado, Dramawalker) and those who actually collaborated and co-created with them (e.g. Tierra Común, MUDA, Nuevos Dramáticos). As the Protocol of Concomitentes states, the professionals involved need to share the roles that make the artistic creation a collective responsibility, not just a private one (Concomitentes, n.d. b).

In the end, the more participatory projects have something in common: the blurred lines between the mediator and the artists/teachers, who collaborate closely and sometimes even share the same work approach or tools. This is essential not only to ensure a coherent—and democratic—transition between the mediation and the artistic part, but also to guarantee that participants have the rights, the resources and the space to co-create the artistic content. Both in Tierra Común and MUDA, the mediator and the artist/teacher have a shared responsibility and leadership that gives more autonomy and influence to the participants as well. In the case of Nuevos Dramáticos, it is up to the artistic team to work alongside the mediator and rely on her to truly collaborate with the children, ensuring they have the final say in the play.

4.4.8 Obstacles to demand-based participation

According to Mörsch (2014, p.91), “demand-based” projects are not only the least frequent in mediation but also the most participatory ones, since the program is initiated in response to a group’s request. So far, the analyzed cases have proven to be “interactive” (Acoge), “participatory” (Dramawalker), “collaborative” (Legado Cuidado, Tierra Común) or even “co-creative” (MUDA, Nuevos Dramáticos). But do any of them actually allow the audience to take the initiative and promote demand-based participation?

In the case of Concomitentes, the organization argues that “any group of people with a wish for their community and an interest in addressing the subject through an artwork can contact Concomitentes” (Concomitentes, n.d. b), contributing in this way to a broader notion of “art” and the decentralization of resources across the national territory. However, the reality seems slightly more complicated than that. Usually, their projects come from local mediators “who are experts in the local territory and are involved in social activism so they know what is going on at that level” (Alina). In the case of Tierra Común, the participants had never heard of Concomitentes before, it was the entity who contacted them because they were interested in contributing to their common land movement.

In fact, the organization admits that the main obstacle to achieving this complete demand-based participation is the lack of initiatives from civil society. They wish that “more organizations or citizens came directly” (Alina) to propose a project instead of the other way

around; but they are also aware of the social and cultural barriers that may hinder participation, which have been mentioned by the participants of Legado Cuidado and Tierra Común. First, there are geographical –for people living in rural areas or away from the major cities (OMC, 2012, p.4)– and linguistic barriers –due to the academic or technical language employed in some contexts of the cultural sector (OMC, 2012, p.31)–. Second, there are more intangible barriers like the perception of cultural institutions as elitist, the refusal of some forms of cultural expression or a low priority given to cultural participation (OMC, 2012, p.4). In order to break some of these barriers, in March 2025 Concomitentes launched “Micelio”, an open call for citizen proposals, which received 76 applications. Applicants had to submit “a very simple” questionnaire about the context and aim of the project, which tried to simplify the administrative process. Then, an external interdisciplinary committee evaluated the applications with the help of the coordinator of Concomitentes and a representative from Fundación Daniel y Nina Carasso –the main funder of the NGO–. The chosen project for 2025-2026 is “Estructuras de afecto” of the Kolectivo Jóvenes Parke, which focuses on rebuilding and reappropriating the public space in Alfafar (Valencia) after the deadly floods of the DANA.

4.4.9 Hosted projects: the institution as a “tool”

Even though none of the programs are completely demand-based yet, two of them come really close to “hosted” (Simon, 2010) participation, which shares some similarities with the demand-based approach. Unlike in “contributory” (Acoge) or “collaborative” projects (Legado Cuidado, Tierra Común), in “hosted” participation the cultural entity offers some facilities and resources to public groups so they can develop or present their own programs (Simon, 2010), going even one step beyond co-creation in terms of trust and autonomy.

As the CDN stated in their goals, inreach strategies like this are essential because not only should mediation take the arts to the participants, but also allow them to take space in the institutions. This is the case of Nuevos Dramáticos: bringing the community into the theater, the CDN turns over part of its infrastructure, budget and professionals to a program developed by the children, so they can feel comfortable “using the institution” (Simon, 2010). Despite it being initiated and owned by the CDN, Nuevos Dramáticos becomes a “platform” that opens the doors of the institution and allows the complete integration of the infants:

“It is deeply innovative to have such a significant public theater dedicating all the CDN's resources (costumes, make-up, hairdressing...) for the project, which combines mediation with artistic production. To have 24 children walking around a public theater and being the center, there is no such thing anywhere else in the country” (Centro Dramático Nacional, n.d. f).

Similarly, in MUDA not only does the institution support and provide the participants with resources to lead the activity, but the museum itself becomes a “tool” with a temporary role and “when it fulfills its function, it disappears” (Antonio).

Although it is still a project of the Museo Thyssen-Bornemisza and there are some rules to be followed –just like in *Nuevos Dramáticos*–, the level of institutional involvement and control is minimal (Simon, 2010). Diverse members from the dance conservatory and the association use the exhibition rooms and spaces for the program, which has developed along the years according to their interests and preferences, to a point where it does not seem to be “owned” by the institution anymore. In the end, there is a clear outcome of trust and empowerment. Or, as Simon (2010) would say, “the institution gives the participants rules and resources and then lets them do their own thing”.

4.4.10 Preliminary conclusion

After a thorough analysis of the six cultural mediation programs, some insights emerge in order to lead more participatory projects, which will be further explained in the Conclusion.

First of all, going beyond “access” and allowing for some degree of participation in the artistic process or the cultural offer, as a way of moving from a paradigm of “democratization” closer to one of “cultural democracy”.

Second, finding an artistic field or format that enables the group to co-create. Regardless of the discipline, this will demand a holistic methodology adapted to the motivations and needs of the target audience, ensuring their participation and empowerment through the whole project, not only the mediation but also the artistic process.

Third, creating trust between the different parties, overcoming the barriers that prevent them from working together as equal partners with complementary knowledge and tools; which will require the right time framework –both for participants and staff–.

In a similar direction, a horizontal and fluid relationship between artists, mediators and participants will guarantee that they all have the right and the means to co-create.

Eventually, such horizontality and decentralization of resources and roles should empower the participants to take the initiative, lead or even own the cultural program, as it is the case of demand-based and hosted participation.

5. Conclusion

5.1 Research question and theoretical implications

In the theoretical framework of this thesis, cultural mediation was said to facilitate the active participation of citizens in cultural life (Fundación Daniel y Nina Carasso, 2024, p.27) and encourage active listening and conversation with the public involved (Sáez Estrela, 2024).

With the exception of the program focused on “access” rather than participation, every analyzed case fosters listening and dialogue with the participants so they can take part in the artistic process. What is more, they all diversify their audiences (McCarthy and Jinnett, 2001, p.4) and promote the cultural inclusion of under-represented communities (Kawashima, 2000, p.10) who have more limited access to culture –from migrants to people with disabilities, children, women from a penitentiary center or rural/smaller communities in Spain–.

But, as the research question suggested, not every cultural mediation program achieves the same level of participation. Looking at the framework of the International Association for Public Participation (2018), it can be stated that almost all of them inform, consult and involve the participants in the decision-making process. However, only a few manage to collaborate and empower them, placing the final decision in the hands of the public so it is implemented by the institution (Ellery & Ellery, 2019, p.238).

Additionally, the frameworks by Mörsch (2014) and Simon (2010) were suitable to analyze the degree of participation of these programs, which vary from “interactive”/“contributory” (Acoge) to “participatory” (Dramawalker), “collaborative” (Legado Cuidado, Tierra Común) or even “co-creative” (MUDA, Nuevos Dramáticos).

5.2 Validity and reliability

As stated in the previous section, the study seems to have answered the research question and raised interesting insights. The reliability and trustworthiness of this research were safeguarded, since the principles of informed consent were followed; the data collection and consequent analysis focused on the research question; and the interviewees did not change their answers during the interviews or the whole research process (Kvale, 2011, p.4).

Nevertheless, there are some research limitations to be considered. First, a larger interviewing sample per case could enhance the data collection, especially on the side of the participants. This would involve more variety in the interviewees –regarding age, gender, nationality, economic and cultural background–, since the audiences were really diverse but the current conclusions may be limited to one person’s view –particularly about the benefits and challenges of the program–.

Additionally, it would be interesting to interview the artists and analyze more deeply their participation in the programs of Concomitentes or the CDN. As their role has proven to be essential to co-create the final artwork with the mediator and participants, they could give an enriching perspective on the participatory process and that “shared agency”.

Moreover, the main challenge of the analysis was the heterogeneity of the sample. Despite diversity being essential to this thesis, the six programs differ in many ways, which made it harder to focus on the most relevant aspects and compare between them in the Results.

In this regard, it was essential to have a similar interview guide and topic list for the participants and managers/mediators of the different programs, as well as creating a comparative table and looking at literature about audience development, participatory methodologies and levels of public participation. For further research, it could also be useful to narrow down the initial topic list and interview guide to fewer but more specific aspects, instead of doing such a general analysis of each program (with the overview, context, benefits, challenges, etc.).

Although the aim is not to replicate these insights identically or generalize them globally, these aspects need to be considered when transferring the knowledge produced (Kvale, 2011, p.9) to similar cultural mediation programs in Spain.

5.3 Guidelines for co-creation

Out of the different types of participation suggested by Mörsch (2014) and Simon (2010), “co-creation” emerges as the most effective and feasible model to embrace higher participation in Spanish cultural entities.

As the OMC (2012, pp.8-9) explains, it is the ultimate step towards cultural participation, involving the audience as an active interlocutor in planning and creating the cultural offer. Furthermore, Mandel (2019, p.126) argues that, to reach non-users and under-represented communities, it will be necessary to go beyond marketing and shallow engagement strategies and collaborate with them when creating cultural products or events.

But how can this be achieved? Looking at the in-depth analysis and the comparative study of the six programs, some recommendations can be made to promote co-creation through cultural mediation.

First, the emphasis on “participation” beyond “access” must implicate every single department and member of the institution –apart from the education or mediation team–. Although there can be different types and levels of participation within one same institution, the awareness and involvement of the whole organization is required to reach co-creation. In

fact, some of the interviews highlight the necessity to “teach the institution” how to work with specific target audiences in an empathetic and horizontal way.

Second, they have to ensure that the artistic discipline –which sometimes cannot be chosen or depends on the funding/institution– is accessible and suitable for co-creation. Although performing arts seem to allow more equal participation; the language, contents and methodology should be adapted regardless of the field, so participants can have an active role in the construction of meaning and decision-making (OMC, 2012, pp.8-9).

Accordingly, this will require a holistic audience-oriented methodology which ties the mediation phase –to listen, dialogue and empower– with the artistic phase –to co-design and co-produce–. In this sense, the limits between the mediator, artist and participants should be flexible, since co-creation begins with a collaboration based on equity (Amsterdam Museum, 2023, p.10). By sharing the creative approach, management and methodology of a project, they all become co-owners of the content, developing a stronger sense of belonging.

But to achieve that shared agency through the whole process, reciprocity and trust are essential steps. Many of the analyzed projects mention as “benefits” the personal relationship developed between the mediator, the artist and the participants; but getting to know each other as equal partners seems like a “premise” more than an “outcome”.

In this regard, artists and mediators need to first immerse themselves in the community, which requires a strong listening and research role: visiting the local surroundings, talking to the citizens who form the community, reading about their history or social/political conditions and listening to their stories and demands. Knowing the context and figuring out what everyone needs and offers will help artists and mediators to gain reliability and credibility amongst the community.

Although creating trust and establishing a common ground from the beginning is key, participants also need to be present and work together until the very end. This will involve the initial phases of public participation (informing, consulting, involving) but also the more significant ones in terms of decision-making (collaboration and empowering) as stated by the International Association for Public Participation (2018).

Therefore, the program should be long enough so participants can be present in all stages while remaining engaged, without becoming an overextended project that loses sight of the outcomes and benefits. In this respect, institutions like the Amsterdam Museum (2023) –with more than ten years of experience in co-creative projects with local people in the city– recommend establishing different touch points along the project.

At the beginning, there has to be an action plan and a collaboration agreement that gives a transparent overview of the activities, goals, responsibilities, divided tasks and schedules of the project (Amsterdam Museum, 2023, p.17); similar to the initial meetings or the preparatory sessions of some of the analyzed cases. During co-creation, it is useful to

organize open workshops where participants are in control and already placed in the role of the “maker”, stimulating an equal exchange of knowledge and skills (Amsterdam Museum, 2023, p.19). However, it is crucial that these workshops go beyond mere ideation or brainstorming and have a real impact on the project, so the participants’ inputs are put into practice. For closure, not only should the organization co-present the final results inside and outside the institution –giving the participants appreciation, visibility and an active role–, but also evaluate the process with the community to assess the impact, benefits and challenges. To obtain a complete and representative picture, both more and less proactive participants should be asked about their opinion and experience (Amsterdam Museum, 2023, pp.19-21).

Finally, documentation and long-term impact evaluation will allow to turn that one time experience –in which co-creation is the goal– into a sustainable and reciprocate relationship between the cultural entity and the participants –in which co-creation is the base–.

5.4 Hosted and demand-based projects for cultural democracy

Even if all the elements mentioned above are included in a cultural mediation program, going one level beyond co-creation seems harder to achieve. Looking at the frameworks by Mörsch (2014) and Simon (2010), Concomitentes is the only organization that attempts to promote “demand-based” projects, while MUDA and Nuevos Dramáticos are the only programs which could be considered nearly “hosted”. But why are these models of participation so difficult to achieve?

On the one hand, there are the intangible social and cultural barriers mentioned before, which prevent citizens from taking the initiative and empowering themselves as leaders of a cultural program. On the other hand, institutions seem to fail to accept the diverse and decentralized scales of cultural value (Kelly, 1985, p.6) that may emerge as a result of these programs, beyond the institutional identity, taste or aesthetics. This is reflected not only by the lack of open –and accessible– calls for citizen-run cultural projects, but also by the difficulty to give the final say to the participants in any mediation program, committing to implement their decisions.

In other words, going beyond co-creation requires facilitating programs that are initiated and owned by the participants from the beginning to the end, so the symbolic, practical and legal involvement of the institution is minimal. That is in fact the remaining challenge of public participation: encompassing both the willingness –and possibility– to participate and a broad interpretation of the concept of culture, which is indeed the foundation for cultural democracy (Hadley, 2021, p.34).

Just as cultural democracy arises when communities produce their “bottom-up” forms of critical culture, hosted and demand-based projects would allow them to challenge or exceed the given frame of participation, choosing their own forms of cultural expression and obtaining recognition for them, even if they are perceived as “wrong”, “illegitimate” or “unprofitable” (Bonet & Négrier, 2018, p.66).

However, if cultural entities eventually become that “platform” or “tool” for society to develop their own cultural projects with independent goals and methodologies, the following question emerges: what is then the role of a cultural institution? In a theoretical scenario of demand-based and hosted mediation, which seem to embrace the ultimate goal of cultural democracy, participants would be completely integrated in the institution to a point where they could go beyond it (Fundación Daniel y Nina Carasso, 2024, p.22). Would then cultural entities become mere rental venues or funding providers? How would they contribute to a citizen-run cultural life?

Although only a few of the analyzed programs come close to that paradigm, these questions would be an interesting starting point for further research. How can cultural mediation cultivate projects that are initiated, owned and developed by the public? If so, what is the function of the organizations in such projects? Do the roles change to the point where the institution becomes the “participant”? Within such a challenging framework, cultural mediation proves not only to be a way to promote different levels of public participation in Spanish cultural entities, but also the trigger of essential questions about relevance, trust and cultural democracy in the current context of cultural institutions.

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Appendix A. Overview of the interviewees

1. Concomitentes

- Alina. Cultural manager at Concomitentes (Madrid, Spain). Female. Age group: 20-40. Education level: Postgraduate studies (Master).
- Fer. Coordinator of Concomitentes (Madrid, Spain) and mediator of Legado Cuidado (Betanzos, Spain). Male. Age group: 40-65. Education level: Postgraduate studies (Master).
- Alex. Participant of Legado Cuidado (Betanzos, Spain). Gender: Male. Age: 20-40. Education level: Postgraduate studies (Master).
- Xavi. Participant of Tierra Común (Couso, Spain). Male. Age: 40-65. Education level: Graduate studies (Degree).
- Nieves. Mediator of Tierra Común (Couso, Spain). Female. Age group: 40-65. Education level: Postgraduate studies (PhD).

2. CDN:

- Patricia. Coordinator of Mediation at Centro Dramático Nacional (Madrid, Spain). Gender: Female. Age: 40-65. Education level: Postgraduate studies (Master).
- Paula. Participant of Dramawalker Alcalá-Meco (Madrid, Spain). Female. Age group: 40-65. Education level: Graduate studies (Degree).
- Eva. Artistic director and mediator of Dramawalker Alcalá-Meco (Madrid, Spain). Female. Age group: 40-65. Education level: Postgraduate studies (Degree).
- Laura. Coordinator and mediator of Nuevos Dramáticos (Madrid, Spain). Female. Age group: 40-65. Education level: Postgraduate studies (Master).
- Dalma. Participant of Nuevos Dramáticos (Madrid, Spain). Gender: Female. Age: Under 20. Education level: Primary Education.
- Jose. Father of the participant of Nuevos Dramáticos (Madrid, Spain). Gender: Male. Age: 40-65. Education level: Postgraduate studies (Master).

3. Museo Thyssen-Bornemisza:

- Antonio. Coordinator of Education and Social Action and mediator at Museo Thyssen-Bornemisza (Madrid, Spain). Gender: Male. Age: 40-65. Education level: Postgraduate studies (Master).
- María. Teacher of MUDA (Madrid, Spain). Gender: Female. Age: 40-65. Education level: Postgraduate studies (Master).
- Nina. Participant of MUDA (Madrid, Spain). Gender: Female. Age: 20-40. Education level: Graduate studies (Degree).

- Marta. Teacher of Acoge (Madrid, Spain). Gender: Female. Age: 40-65. Education level: Graduate studies (Degree).
- Yusuf. Participant of Acoge(Madrid, Spain). Male. Age: Under 20. Education level: Secondary school.

Appendix B. Interview guides

Interview Alina (Cultural Manager at Concomitentes)

Introduction: Thank you very much for participating in this interview. As I told you in the consent form, I am going to record the audio only for the transcripts and to be able to access all the information more easily, if that is okay with you.

1. ¿Podrías empezar contándome cómo se inicia una concomitancia? ¿Se ponen en contacto los grupos ciudadanos o les contactáis vosotras?
2. ¿Por qué una obra de arte puede ser un buen camino para responder a una problemática social, en lugar de una política pública o un proceso de consulta ciudadana, por ejemplo?
3. Algunos ejemplos de comitentes que dais en la web son una asociación francesa de expertos en palomas o los residentes de un pueblo alemán. ¿Es interesante que exista variedad en los perfiles participantes de los proyectos? ¿Por qué?
4. Si no me equivoco, tanto en el caso de Legado Cuidado como el de Tierra Común, fue el coordinador quien se puso en contacto con la ciudadanía para arrancar el proyecto ¿Os gustaría que hubiera más iniciativa por parte de los grupos ciudadanos para contactar con Concomitentes y decir: oye, tenemos una propuesta?
5. ¿Cuál suele ser el criterio para apostar por una comunidad u otra?
6. ¿Cómo os aseguráis de conocer bien a los comitentes, de comprender bien sus expectativas y necesidades antes de empezar a trabajar con ellos?
7. ¿Cuáles son las fases generales de un proceso de concomitancia?
8. ¿Cuál suele ser el coste aproximado de un proceso de concomitancia?
9. ¿Cuál es el rol de los comitentes, los mediadores y los artistas en cada concomitancia?
10. ¿Crees que participar en las concomitancias acerca a los comitentes al mundo del arte y la cultura?
11. ¿Cómo evaluáis los resultados de una concomitancia? ¿Se evalúa solo el resultado o también el proceso desde la perspectiva de los artistas o de los participantes?
12. Para terminar: ¿dirías que vuestros proyectos contribuyen a la llamada democracia cultural, que promueve no solo el acceso, sino la participación de las personas en el sector artístico y cultural y las considera agentes de cambio en lugar de consumidores o espectadores?
13. En principio ya hemos terminado la entrevista. Millones de gracias. ¿Hay alguna otra cuestión que quieras añadir o alguna pregunta que quieras hacerme sobre mi investigación?

Closing: Thank you very much for participating, it has been a pleasure to get to know you and your experience! I won't submit the first version of the Master's Thesis until May, so we can keep in touch in case you have any questions or if you want to make any adjustments to the answers.

Interview Fer (Mediator of Legado Cuidado and coordinator of Concomitentes)

Introduction: Thank you very much for participating in this interview. As I told you in the consent form, I am going to record the audio only for the transcripts and to be able to access all the information more easily, if that is okay with you.

1. La concomitancia de Legado Cuidado llegó en un momento en el que ya había habido muchos esfuerzos por parte de las asociaciones de rehabilitar el Parque do Pasatempo. ¿Cuáles dirías entonces que eran los principales objetivos y motivaciones de la concomitancia?
2. ¿Cómo os aseguráis de conocer bien a los comitentes, de comprender bien sus expectativas y necesidades antes de empezar a trabajar con ellos?
3. En la web se menciona como comitentes a la Asociación Amigas Parque do Pasatiempo, Lara Dopazo Ruibal, Jesús Castro y Oscar Gorriz. ¿Quiénes formaban el Grupo Motor y el Comité de Seguimiento? ¿Con qué funciones?
4. ¿Quiénes estaban presentes en la fase inicial de Pre-Investigación, cuando se explora esa demanda ciudadana y se redacta un primer borrador?
5. En el vídeo-reportaje sobre el proyecto se menciona que primero hubo un proceso de escucha con las asociaciones de Betanzos, se identificaron las necesidades y se abrió un “grupo de consulta a la ciudadanía” en el que ya se pensó colectivamente en el encargo artístico. ¿Cómo fueron estas dos primeras fases de escucha y de consulta a la ciudadanía? ¿Quiénes estaban presentes?
6. ¿Cuál ha sido el rol de los comitentes, los mediadores y la artista en esta concomitancia?
7. ¿Qué influencia tienen los comitentes en el proceso de decisión? ¿Dirías que la decisión final sobre la obra de arte está en sus manos y hay un compromiso de llevar a cabo lo que el grupo de comitentes decida (empower)?
8. En el artículo que escribiste para “Casa dos Espellos” planteas un calendario de trabajo con varias fases de pre-investigación, contexto, pensar la obra.... ¿Suele ser más o menos común a todas las concomitancias?
9. ¿La metodología de Investigación-Acción-Participativa suele utilizarse en todas las concomitancias? ¿En qué acciones concretas se traduce?

10. ¿Cómo elegís los espacios donde se hacen las distintas dinámicas y actividades de la concomitancia? ¿Suele ser por cuestiones prácticas y de disponibilidad, o también tenéis un criterio de elegir lugares simbólicos, o donde los comitentes estén más cómodos, etc?
11. En la web habláis de herramientas como el café-conversa o incluso el dibujo para fomentar la conversación y el consenso de la comunidad. ¿Por qué son interesantes estas dinámicas y qué objetivos tienen?
12. ¿Cuáles son los principales aprendizajes que se han llevado los comitentes? ¿Sociales, cognitivos, emocionales...?
13. ¿Crees que participar en Legado Cuidado ha acercado a los comitentes al mundo del arte y la cultura?
14. Habéis hablado de Legado Cuidado como de un experimento, un laboratorio de creación. ¿Cuáles dirías que han sido las principales limitaciones o aspectos de mejora de esta concomitancia, de cara al futuro?
15. Para terminar: ¿Dirías que este proyecto ha contribuido a la llamada democracia cultural, que promueve no solo el acceso, sino la participación de las personas en el sector artístico y cultural y las considera agentes de cambio en lugar de consumidores o espectadores?
16. En principio ya hemos terminado la entrevista. Millones de gracias. ¿Hay alguna otra cuestión que quieras añadir o alguna pregunta que quieras hacerme sobre mi investigación?

Closing: Thank you very much for participating, it has been a pleasure to get to know you and your experience! I won't submit the first version of the Master's Thesis until May, so we can keep in touch in case you have any questions or if you want to make any adjustments to the answers.

Interview Alex (Participant of Legado Cuidado (Concomitentes))

Introduction: Thank you very much for participating in this interview. As I told you in the consent form, I am going to record the audio only for the transcripts and to be able to access all the information more easily, if that is okay with you.

1. Me gustaría empezar preguntándote un poco por los comitentes que participasteis en este proceso. Si no me equivoco, fuisteis la Asociación Amigas Parque do Pasatempo (de la que formas parte), la Asociación Rosín Roxal y la Asociación de Amigos del Casco Histórico de Betanzos; pero también en las sesiones públicas llegaron a participar 200 vecinos y vecinas. ¿Cómo fue el proceso de diálogo y

consenso con el resto de comitentes, procedentes de todo el municipio y distintas asociaciones?

2. ¿Qué te han parecido las metodologías y actividades que utilizaron desde Concomitentes, como el paseo, el café-conversa o la fiesta?
3. ¿Y cómo fue la experiencia de trabajar con la artista Carme Nogueira?
4. ¿Qué influencia tuvisteis como comitentes en el proceso de decisión? ¿Dirías que la decisión final sobre la obra de arte estaba en vuestras manos y hubo un compromiso por parte de la organización de llevar a cabo lo que el grupo de comitentes decidisteis?
5. ¿Cómo fue la relación con el mediador? ¿Cuál dirías que fue su papel, qué aportaba al proceso?
6. ¿Crees que participar en Legado Cuidado y trabajar con Carme como artista os ha acercado un poco más al mundo del arte y la cultura?
7. ¿Dirías que disfrutaste de la experiencia? ¿Cuál fue la parte más positiva de participar en Legado Cuidado?
8. ¿Y la parte más difícil?
9. ¿Cuáles son los principales aprendizajes que os habéis llevado los comitentes? ¿Sociales, culturales, emocionales...?
10. ¿Crees que si esta obra de arte de Legado Cuidado se hubiera hecho sin vuestro liderazgo y participación habría sido muy diferente? ¿Por qué?
11. Si Concomitentes os pidiera ayuda ahora mismo para mejorar estos procesos de arte ciudadano de cara al futuro, ¿qué cambiarías?
12. En principio ya hemos terminado la entrevista. Millones de gracias. ¿Hay alguna otra cuestión que quieras añadir o alguna pregunta que quieras hacerme sobre mi investigación?

Closing: Thank you very much for participating, it has been a pleasure to get to know you and your experience! I won't submit the first version of the Master's Thesis until May, so we can keep in touch in case you have any questions or if you want to make any adjustments to the answers.

Interview guide Nieves (Mediator of Tierra Común (Concomitentes))

Introduction: Thank you very much for participating in this interview. As I told you in the consent form, I am going to record the audio only for the transcripts and to be able to access all the information more easily, if that is okay with you.

1. En todo este proceso has trabajado con un grupo de 85 comuneros y comuneras de Montes de Couso pero me comentaban que también con gente de la parroquia, de otras comunidades de montes, etc. ¿Cómo ha sido trabajar con un grupo de comitentes tan amplio y probablemente heterogéneo?
2. Me interesa especialmente entender bien todas las fases e hitos del proceso. ¿Tienes algún calendario o planificación similar de todo el proceso, similar al que hay de Legado Cuidado?
3. ¿Cuál ha sido el rol de los comitentes y la artista en esta concomitancia?
4. ¿Qué influencia tienen los comitentes en el proceso de decisión? ¿Dirías que la decisión final sobre la obra de arte está en sus manos y hay un compromiso de llevar a cabo lo que el grupo de comitentes decida (empower)?
5. ¿Me podrías contar un poco más sobre esas actividades, herramientas metodológicas que has usado? ¿Algunos ejemplos?
6. ¿Cómo llegasteis a la conclusión del documento y la fiesta-ritual? ¿Fue una propuesta de Asunción o fue directamente ese el encargo de los comitentes?
7. ¿Ha habido reticencias por el hecho de que la creación artística final no sea más formal o tradicional como una escultura o similar?
8. ¿Cuáles son los principales aprendizajes que se han llevado los comitentes? ¿Sociales, cognitivos, emocionales...?
9. ¿Crees que participar en Tierra Común ha acercado a los comitentes al mundo del arte y la cultura?
10. ¿Cuáles dirías que han sido las principales limitaciones o aspectos de mejora de esta concomitancia, de cara al futuro?
11. ¿Y qué aprendizajes te llevas tú? ¿La parte más positiva?
12. Para terminar: ¿Dirías que este proyecto ha contribuido a la llamada democracia cultural, que promueve no solo el acceso, sino la participación de las personas en el sector artístico y cultural y las considera agentes de cambio en lugar de consumidores o espectadores?
13. En principio ya hemos terminado la entrevista. Millones de gracias. ¿Hay alguna otra cuestión que quieras añadir o alguna pregunta que quieras hacerme sobre mi investigación?

Closing: Thank you very much for participating, it has been a pleasure to get to know you and your experience! I won't submit the first version of the Master's Thesis until May, so we can keep in touch in case you have any questions or if you want to make any adjustments to the answers.

Interview Xavi (Participant of Tierra Común (Concomitentes))

Introduction: Thank you very much for participating in this interview. As I told you in the consent form, I am going to record the audio only for the transcripts and to be able to access all the information more easily, if that is okay with you.

1. ¿Podrías empezar contándome qué te llevó a participar en Tierra Común y cómo has vivido este proceso?
2. ¿Cómo ha sido el proceso de diálogo y consenso con el resto de comitentes, con los 84 comuneros y comuneras?
3. Como comuneros ya estáis acostumbrados a debatir y a tomar las decisiones de forma conjunta. ¿En qué se diferencian las actividades y herramientas que ha utilizado Concomitentes con vosotros para fomentar esa escucha y ese diálogo de las que soléis utilizar vosotros como comunidad de montes?
4. ¿Cómo ha sido la relación con la mediadora? ¿Cuál dirías que es su papel, qué aporta al proceso?
5. ¿Y cómo ha sido la experiencia de trabajar con la artista?
6. ¿Cuál ha sido la obra artística que habéis creado al final?
7. ¿Qué influencia tenéis como comitentes en el proceso de decisión? ¿Dirías que la decisión final sobre la obra de arte está en vuestras manos y hay un compromiso por parte de la organización de llevar a cabo lo que el grupo de comitentes decidáis (empower)?
8. ¿Crees que participar en Tierra Común y trabajar con Asunción como artista te ha acercado un poco más al mundo del arte y la cultura?
9. ¿Dirías que disfrutaste de la experiencia? ¿Cuál fue la parte más positiva de participar en Tierra Común?
10. ¿Y la parte más difícil?
11. Si Concomitentes os pidiera ayuda ahora mismo para mejorar estos procesos de arte ciudadano de cara al futuro, ¿qué cambiarías?
12. ¿Crees que es interesante que se hagan este tipo de procesos de arte ciudadano y participativo con comunidades diferentes a nivel geográfico, a nivel cultural...?
13. Bueno, pues en principio ya hemos terminado la entrevista. Millones de gracias. ¿Hay alguna otra cuestión que quieras añadir o alguna pregunta que quieras hacerme sobre mi investigación?

Closing: Thank you very much for participating, it has been a pleasure to get to know you and your experience! I won't submit the first version of the Master's Thesis until May, so we

can keep in touch in case you have any questions or if you want to make any adjustments to the answers.

Interview Patricia (Coordinator of Mediation at CDN)

Introduction: Thank you very much for participating in this interview. As I told you in the consent form, I am going to record the audio only for the transcripts and to be able to access all the information more easily, if that is okay with you.

1. ¿Podrías empezar contándome un poco cómo llegaste al CDN y cómo te convertiste en coordinadora de mediación?
2. Si no me equivoco, también existe un coordinador de Acción Dramática. ¿En qué se diferencian ambos roles, el coordinador de Acción Dramática y la coordinadora de Mediación?
3. ¿Por qué dirías que proyectos como Nuevos Dramáticos o Dramawalker son valiosos para el CDN? ¿Qué aportan a la institución?
4. Una de las cosas que más caracteriza vuestros proyectos de Acción Dramática es que se dirigen a públicos muy diversos, desde niños y niñas hasta vecinos, mujeres que están en un centro penitenciario o gente que quiere iniciarse en la escritura teatral pero no son profesionales.... ¿Por qué es interesante trabajar con públicos tan diferentes?
5. ¿Dirías que varían mucho las metodologías de cada proyecto según el público con el que trabajáis o soléis tener una filosofía pedagógica similar?
6. ¿Cuál es el rol del CDN en proyectos como Nuevos Dramáticos o Dramawalker? ¿Aportar espacios de trabajo, recursos económicos, liderar el proyecto...?
7. ¿Me podrías decir más o menos cuál es el coste aproximado de cada edición de Nuevos Dramáticos? ¿Y de la producción del Dramawalker de Alcalá Meco?
8. ¿Las mediadoras forman parte del equipo del CDN? ¿Tenéis educadores o mediadores dentro de la casa, digamos, o siempre externalizáis este tipo de proyectos? ¿Por qué?
9. ¿Qué tipo de perfiles soléis buscar para las mediadoras y mediadores de estos proyectos de Acción Dramática, a nivel de habilidades, formación, experiencia...?
10. ¿Por qué en el caso de Dramawalker no hay un perfil de mediador/a o coordinador/a pedagógico?
11. ¿Dirías que vuestros proyectos contribuyen a la llamada democracia cultural, que promueve no solo el acceso, sino la participación de las personas en el sector artístico y cultural y las considera agentes de cambio en lugar de consumidores o espectadores?

12. Bueno, pues en principio ya hemos terminado la entrevista. Millones de gracias.
¿Hay alguna otra cuestión que quieras añadir o alguna pregunta que quieras hacerme sobre mi investigación?

Closing: Thank you very much for participating, it has been a pleasure to get to know you and your experience! I won't submit the first version of the Master's Thesis until May, so we can keep in touch in case you have any questions or if you want to make any adjustments to the answers.

Interview Eva (Artistic director of Dramawalker Alcalá-Meco (CDN))

Introduction: Thank you very much for participating in this interview. As I told you in the consent form, I am going to record the audio only for the transcripts and to be able to access all the information more easily, if that is okay with you.

1. Este proyecto se enmarca dentro del trabajo de Acción Dramática del CDN, pero sobre todo trabaja a través del sonido y la voz. ¿Dirías que aún así sigue siendo un proyecto de teatro comunitario?
2. ¿Cuáles eran los principales objetivos del proyecto?
3. ¿Cuál fue el criterio para elegir a las 16 participantes dentro de todas las mujeres que se presentaron en Alcalá Meco?
4. ¿Cuánto tiempo duró el proceso de trabajo para crear este Dramawalker? ¿Dirías que el grueso del proceso creativo se concentró en ese taller de una semana que hicisteis?
5. Además del dibujo, ¿qué otras herramientas o ejercicios utilizasteis en ese taller para escucharles e ir creando el contenido? ¿Ejemplos?
6. Si no me equivoco, este Dramawalker es un poco diferente al resto porque las participantes no solo proporcionan ideas de contenido, sino que además locutan los episodios y en la web sus nombres salen también como "autoras". ¿Qué roles y tareas tenían exactamente las mujeres participantes?
7. ¿Las participantes también tenían poder de decisión sobre cuestiones de montaje, como el orden en el que se escuchaba cada testimonio, el sonido ambiente o la música de fondo? Por ejemplo, ese sonido de sirena que se escucha en primer episodio
8. ¿Hubo algún momento de validación con el grupo de mujeres, para que ellas tuvieran digamos la decisión final sobre la creación artística, sobre el Dramawalker resultante?

9. ¿Cómo fue el proceso con las mujeres presas a la hora de hablar de las emociones que habían sentido en prisión? ¿Había algunas emociones que les costaba más expresar?
10. ¿Cuál fue el mayor desafío o dificultad de todo el proyecto?
11. ¿Documentaste y evaluaste el proceso de Alcalá-Meco de alguna forma?
12. ¿Cuáles dirías que fueron los principales aprendizajes que se llevaron las mujeres participantes? ¿Emocionales, cognitivos, sociales...?
13. ¿Dirías que participar en este Dreamwalker les ha acercado más al mundo del arte y la cultura?
14. Si te dieran la oportunidad de volver a hacer este proyecto e involucrar todavía más a las mujeres presas, darles más capacidad de agencia o decisión, ¿de qué forma lo harías?
15. Bueno, pues en principio ya hemos terminado la entrevista. Millones de gracias. ¿Hay alguna otra cuestión que quieras añadir o alguna pregunta que quieras hacerme sobre mi investigación?

Closing: Thank you very much for participating, it has been a pleasure to get to know you and your experience! I won't submit the first version of the Master's Thesis until May, so we can keep in touch in case you have any questions or if you want to make any adjustments to the answers.

Interview Paula (Participant of Dramawalker Alcalá-Meco (CDN))

Introduction: Thank you very much for participating in this interview. As I told you in the consent form, I am going to record the audio only for the transcripts and to be able to access all the information more easily, if that is okay with you.

1. ¿Recuerdas cómo empezó todo, cuándo os propusieron participar en el Dramawalker de Alcalá-Meco y cómo fue el primer contacto con la coordinadora?
2. ¿Cómo era la dinámica con las otras 15 mujeres del grupo? ¿Había confianza, intimidad, risas...?
3. ¿Crees que participar en este Dramawalker os acercó un poco más las unas a las otras? ¿Pasabais tiempo juntas fuera de los talleres del Dramawalker?
4. ¿Cuál fue la parte más difícil de participar en el Dramawalker?
5. ¿Y la que más disfrutaste?

6. Hay un episodio de Dramwalkers en el que haces un monólogo precioso sobre “los domingos en el trópico”. ¿Cómo fue el proceso de crear este episodio? ¿Escribiste tú el texto? ¿Elegiste tú también la música?
7. ¿Cuál fue el principal aprendizaje para ti de toda la experiencia?
8. ¿Crees que participar en este Dramwalker te ha acercado más al teatro? ¿Y al mundo de los pódcast o la radio? ¿Por qué?
9. ¿Crees que este Dramawalker sobre Alcalá-Meco habría sido muy diferente si no hubierais participado vosotras locutando, escribiendo los guiones, ayudando con el montaje...? ¿Por qué?
10. Si pudieras, ¿qué cambiarías del proyecto de cara a futuro? Piensa por ejemplo que el CDN decide hacer otro Dramawalker Alcalá-Meco con otro grupo de mujeres presas
11. ¿Crees que sería interesante hacer proyectos de este tipo, de arte y cultura comunitarias, en otras prisiones de España?
12. ¿Crees que participar en este proyecto cambia tb tu perspectiva de lo que hay fuera o de lo que quieres hacer en el futuro?
13. Bueno, pues en principio ya hemos terminado la entrevista. Millones de gracias. ¿Hay alguna otra cuestión que quieras añadir o alguna pregunta que quieras hacerme sobre mi investigación?

Closing: Thank you very much for participating, it has been a pleasure to get to know you and your experience! I won't submit the first version of the Master's Thesis until May, so we can keep in touch in case you have any questions or if you want to make any adjustments to the answers.

Interview Laura (Coordinator and mediator of Nuevos Dramáticos (CDN))

Introduction: Thank you very much for participating in this interview. As I told you in the consent form, I am going to record the audio only for the transcripts and to be able to access all the information more easily, if that is okay with you.

1. Me gustaría empezar preguntándote un poco por la visión que hay detrás de este proyecto. En la web se describe el programa de Nuevos Dramáticos poniendo el foco mucho en la misión de “investigar y generar un texto teatral que luego se llevará a escena”. ¿Pero cuáles dirías que son los objetivos quizá más de mediación o pedagógicos que os marcáis con el programa Nuevos Dramáticos?
2. Si no me equivoco, trabajáis con niños y niñas de 8 a 10-11 años de colegios públicos del barrio y con hijos/hijas de los trabajadores del CDN y formáis dos

grupos de unas 12 personas, ¿no? ¿Cuál es el criterio para conformar los grupos de trabajo?

3. ¿Por qué es interesante trabajar con esas edades en concreto, de 8 a 10-11 años?
4. Si no me equivoco, de septiembre a junio trabajáis en ese texto teatral familiar y ya entre septiembre y diciembre tenéis los ensayos; pero el último programa fue de enero a noviembre. ¿Cuál suele ser el calendario más habitual?
5. ¿Cómo es el proceso creativo con los niños y niñas, desde esa creación del texto hasta los ensayos?
6. En la web se asegura que el proyecto “coloca en el centro de la creación a los niños y niñas de 8-10 años”. ¿Pero qué influencia real tienen los participantes en el proceso de creación y decisión de la obra teatral? ¿Dirías que es más difícil darles agencia o autonomía en el proceso creativo por el hecho de que sean más jóvenes?
7. ¿Me podrías contar un poco más sobre esos juegos, actividades y herramientas metodológicas que empleas en los encuentros con los niños? ¿Algunos ejemplos?
8. ¿Cómo ayudáis a los directores a que se adapten a co-crear con esta audiencia tan particular?
9. ¿Cuáles son los principales aprendizajes que se llevan los participantes del programa? ¿Sociales, cognitivos, emocionales...?
10. ¿Crees que participar en Nuevos Dramáticos les acerca al mundo del teatro, el arte y la cultura, ya sea como creadores o como espectadores?
11. ¿Y qué aprendizajes te llevas tú? ¿La parte más positiva?
12. ¿Crees que programas como este contribuyen a una mayor diversidad en las audiencias del arte y la cultura?
13. Bueno, pues en principio ya hemos terminado la entrevista. Millones de gracias. ¿Hay alguna otra cuestión que quieras añadir o alguna pregunta que quieras hacerme sobre mi investigación?

Closing: Thank you very much for participating, it has been a pleasure to get to know you and your experience! I won't submit the first version of the Master's Thesis until May, so we can keep in touch in case you have any questions or if you want to make any adjustments to the answers.

Interview Jose & Dalma (Father & participant of Nuevos Dramáticos (CDN))

Introduction: Thank you very much for participating in this interview. As I told you in the consent form, I am going to record the audio only for the transcripts and to be able to access all the information more easily, if that is okay with you.

1. Dalma, empezamos contigo si te parece. Vamos a hablar un poco de cuando participaste en Nuevos Dramáticos el año pasado, ¿vale? ¿Te gustó la experiencia?
2. ¿Qué te parecían los juegos y actividades que Laura hacía con vosotros cada lunes?
3. ¿Cuál fue tu parte favorita de participar en Nuevos Dramáticos?
4. ¿Y la parte que más te costaba o la que menos te gustó?
5. ¿Animarías a un amigo o amiga a que se apuntara a Nuevos Dramáticos?
6. ¿Qué te parece el mundo del teatro ahora que has participado en Nuevos Dramáticos? Por ejemplo: ¿te apetece más ir a ver una obra o te has apuntado a clases de teatro después?
7. Mil gracias por contarme todo! Pues Jose arrancamos contigo, si te parece bien. ¿Podrías empezar contándome por qué decidisteis apuntar a Dalma para que participara en la edición 2023-2024 de Nuevos Dramáticos? ¿Había hecho teatro o algo relacionado con las artes escénicas antes?
8. ¿En qué rol se involucró más Dalma: dirección, interpretación, escenografía, vestuario...?
9. ¿Cuál era el rol de los padres y tutores en el programa?
10. ¿Qué te parecieron los juegos y actividades que se proponían en las sesiones para escuchar a los niños y niñas y fomentar ese proceso creativo?
11. ¿Cómo fue la relación con Laura como coordinadora y mediadora? ¿Cuál dirías que es su papel, qué aporta al proceso?
12. ¿Y cómo fue la experiencia de trabajar con Alfredo Sanzol como director?
13. En la web se asegura que el proyecto “coloca en el centro de la creación a los niños y niñas de 8-10 años”. ¿Qué influencia real tienen los participantes en el proceso de creación y decisión de la obra teatral? ¿Sientes que Dalma y el resto de niños realmente tenían autonomía e influencia en las decisiones sobre la obra? Ya fuera de contenido, de vestuario, etc.
14. ¿Dirías que Dalma ha disfrutado de la experiencia?
15. ¿Cuáles son los principales aprendizajes que se ha llevado? ¿Sociales, cognitivos, emocionales...?
16. ¿Cuál dirías fue la parte más complicada o el mayor desafío para ella?
17. Si se pudiera cambiar algo de este proyecto para involucrar más a los niños y niñas o mejorar algún aspecto de cara al futuro, ¿qué cambiarías? En las evaluaciones suelen comentar el hecho de que los niños “no puedan ver la representación del otro elenco, del otro grupo de compañeros” o que sería genial darle continuidad al proyecto durante otro año. ¿Tú cómo lo ves?
18. ¿Crees que participar en Nuevos Dramáticos ha acercado a Dalma al mundo del teatro y la cultura, ya sea como creadora o como espectadora?

19. Bueno, pues en principio ya hemos terminado la entrevista. Millones de gracias.
¿Hay más que queráis añadir o que me queráis preguntar?

Closing: Thank you very much for participating, it has been a pleasure to get to know you and your experience! I won't submit the first version of the Master's Thesis until May, so we can keep in touch in case you have any questions or if you want to make any adjustments to the answers.

Interview Antonio (Coordinator of Education and Social Action and mediator at Museo Thyssen-Bornemisza)

Introduction: Thank you very much for participating in this interview. As I told you in the consent form, I am going to record the audio only for the transcripts and to be able to access all the information more easily, if that is okay with you.

1. Quería empezar preguntándote: ¿cómo se organiza el departamento de Acción Social y de Educación dentro de EducaThyssen?
2. Una de las cosas que más caracteriza vuestros proyectos de EducaThyssen es que se dirigen a públicos muy diversos, desde personas migrantes hasta personas con discapacidad intelectual, niños y niñas, personas que sufren de adicciones... ¿Por qué es interesante trabajar con públicos tan diferentes?
3. En la publicación de "Museo, Arte y Cultura", se habla del "modelo de investigación-acción" que utilizáis en varios proyectos de EducaThyssen con acciones individuales, grupales, familiares y comunitarias. ¿Consideras que esta metodología se aplica en casi todos los proyectos de acción social del museo?
4. ¿Dirías que varían mucho las metodologías de cada proyecto según el público con el que trabajáis o soléis tener una filosofía pedagógica similar?
5. He estado mirando los recursos que me compartiste y me surge una duda: ¿"Hecho a medida" es el programa que engloba todos los proyectos de Acción Social o sólo los que son puramente visitas y visitas-taller?
6. ¿Cuál es el rol del museo en proyectos como MU_DA o ACOGE? ¿Aportar espacios de trabajo, recursos económicos, liderar el proyecto...?
7. Para estos proyectos trabajáis con asociaciones externas, como Norte Joven o Plena Inclusión Madrid. ¿Tenéis educadores o mediadores dentro de la casa, digamos, o externalizáis completamente este tipo de proyectos? ¿Por qué?
8. ¿Me podrías decir más o menos cuál es el coste aproximado de cada edición de MU_DA? ¿Y de ACOGE?

9. ¿Trabajáis también con artistas, o solo con educadores/mediadores y profesionales socio-comunitarios/sanitarios?
10. ¿Por qué dirías que proyectos como MU_DA o ACOGE son valiosos para el Museo Thyssen? ¿Qué aportan a la institución?
11. ¿Crees que ayudan a ampliar el tipo de audiencias a las que llega el museo?
12. ¿Dirías que vuestros proyectos contribuyen a la llamada democracia cultural, que promueve no solo el acceso, sino la participación de las personas en el sector artístico y cultural y las considera agentes de cambio en lugar de consumidores o espectadores?
13. De cara al futuro, ¿crees que podríais evolucionar los programas para que fueran aún más participativos y dieran más agencia a los participantes en un proceso creativo, por ejemplo ayudando en el comisariado de una exposición?
14. Bueno, pues en principio ya hemos terminado la entrevista. Millones de gracias. ¿Hay alguna otra cuestión que quieras añadir o alguna pregunta que quieras hacerme sobre mi investigación?

Closing: Thank you very much for participating, it has been a pleasure to get to know you and your experience! I won't submit the first version of the Master's Thesis until May, so we can keep in touch in case you have any questions or if you want to make any adjustments to the answers.

Interview Marta (Teacher of Acoge (Museo Thyssen-Bornemisza))

Introduction: Thank you very much for participating in this interview. As I told you in the consent form, I am going to record the audio only for the transcripts and to be able to access all the information more easily, if that is okay with you.

1. Me gustaría empezar preguntándote en qué consiste el programa ACOGE, ¿cómo lo describirías y cuáles son sus principales objetivos?
2. Si no me equivoco, el programa se extiende de septiembre a junio del año siguiente. ¿Cómo es vuestro calendario o cronograma de trabajo?
3. ¿Hay un único grupo de 15 participantes por cada edición? ¿Cómo se eligen?
4. ¿Qué rol tiene el museo en el proyecto de ACOGE? ¿Aportar espacios de trabajo, recursos económicos, liderar el proyecto...?
5. En la web se mencionan metodologías como los materiales pictográficos y el role-playing para fomentar el aprendizaje del español o talleres buscando espacios de confianza, diálogo y pertenencia con las personas participantes. ¿Me podrías contar un poco más sobre estas herramientas y actividades que utilizáis?

6. ¿Cuál es el rol de los profesores de Español como Lengua de Convivencia (ELC) en este programa? ¿Dirías que ejercen de mediadores entre el museo y los participantes, llegáis incluso a traducir?
7. ¿Los participantes tienen alguna capacidad de decisión en los temas o actividades que hacéis en el programa, o por ahora son puros receptores de las actividades?
8. ¿Cómo evaluáis o documentáis el proyecto? ¿Las personas participantes os suelen dar feedback sobre cosas a mejorar?
9. ¿Cuál dirías que es la principal limitación o dificultad a la hora de llevar a cabo este programa?
10. ¿Cuáles son los principales aprendizajes que se llevan las personas participantes? ¿Emocionales, cognitivos por el aprendizaje del español, sociales...?
11. ¿Dirías que participar en ACOGE les ha acercado más al mundo del arte y de la cultura?
12. De cara a futuro, ¿qué se podría mejorar o evolucionar para ir más allá del concepto “visita” o “visita-taller” y darles mayor capacidad de acción o decisión a los participantes en el museo? ¿Por ejemplo, participando en la preparación de una exposición concreta o dando feedback sobre la programación del museo?
13. ¿Crees que programas como este contribuyen a una mayor diversidad en las audiencias del arte y la cultura?
14. Bueno, pues en principio ya hemos terminado la entrevista. Millones de gracias. ¿Hay alguna otra cuestión que quieras añadir o alguna pregunta que quieras hacerme sobre mi investigación?

Closing: Thank you very much for participating, it has been a pleasure to get to know you and your experience! I won't submit the first version of the Master's Thesis until May, so we can keep in touch in case you have any questions or if you want to make any adjustments to the answers.

Interview Yusuf (Participant of Acoge (Museo Thyssen-Bornemisza))

Introduction: Thank you very much for participating in this interview. As I told you in the consent form, I am going to record the audio only for the transcripts and to be able to access all the information more easily, if that is okay with you.

1. ¿Qué tal, Yusuf? ¿Cuánto tiempo llevas en España?
2. ¿Cuándo fuiste por primera vez a la visita del Museo Thyssen?
3. ¿Qué te parecen las actividades que hacéis en el museo?

4. ¿Y qué tal te llevas con las personas que os ayudan en estas visitas al museo, como Antonio?
5. ¿Qué es lo que más te gusta de las visitas al museo?
6. ¿Crees que estas visitas al museo te ayudan a aprender español?
7. ¿Y cuál ha sido el mayor reto, la parte más difícil?
8. ¿Crees que estas visitas te han acercado al mundo del arte y la cultura?
9. Si pudieras, ¿qué cambiarías de las visitas al museo? ¿Te gustaría hablar más o hacer más actividades de pintar?
10. Bueno, pues en principio ya hemos terminado la entrevista. Millones de gracias. ¿Hay algo más que me quieras contar o que me quieras preguntar?

Closing: Thank you very much for participating, it has been a pleasure to get to know you and your experience! I won't submit the first version of the work until May, so if you want to change anything, please just let me know.

Interview María (Teacher of MUDA (Museo Thyssen-Bornemisza))

Introduction: Thank you very much for participating in this interview. As I told you in the consent form, I am going to record the audio only for the transcripts and to be able to access all the information more easily, if that is okay with you.

1. Me gustaría empezar preguntándote por la misión de MU_DA y sus principales objetivos. En los recursos que me compartió el museo, se explica que MU_DA trata de generar vínculos con el arte a través del cuerpo y del movimiento, más allá de lo cognitivo y dialógico. ¿Cuáles dirías que son para ti los principales objetivos del programa?
2. ¿Quiénes son las personas participantes de MU_DA? ¿Son estudiantes o bailarines profesionales?
3. ¿Hay un único grupo de 15 participantes por cada edición? ¿Cómo se eligen?
4. Si no me equivoco, el programa se extiende de septiembre a junio del año siguiente. ¿Cómo es más o menos vuestro calendario o cronograma de trabajo?
5. ¿El programa de actividades lo diseñáis junto al museo o cómo se decide?
6. ¿Los participantes tienen alguna capacidad de decisión en los temas o actividades que hacéis en el programa, o por ahora son puros receptores de las actividades?
7. En la web se mencionan metodologías como las adaptaciones pedagógicas, la escucha activa, la comprensión de la diversidad y la diferencia. ¿Me podrías contar

un poco más sobre estas herramientas y actividades que utilizáis para generar esa conexión entre pintura y danza/cuerpo?

8. ¿Ha habido alguna limitación o os han puesto algún problema por el hecho de moveros y hacer actividad física dentro de las salas de exposición del museo?
9. ¿Cuál dirías que es la principal limitación o dificultad a la hora de llevar a cabo este programa?
10. ¿Cómo evaluáis o documentáis el proyecto? ¿Las personas participantes os suelen dar feedback sobre cosas a mejorar?
11. ¿Cuáles son los principales aprendizajes que se llevan las personas participantes? ¿Emocionales, cognitivos, sociales...?
12. ¿Dirías que participar en MU_DA les ha acercado más al mundo del arte y la pintura?
13. De cara a futuro, ¿qué se podría mejorar o evolucionar para darles mayor capacidad de acción o decisión a los participantes en el museo? ¿Por ejemplo, dando feedback sobre la programación del museo u organizando representaciones de danza abiertas al público a raíz de una nueva exposición?
14. Bueno, pues en principio ya hemos terminado la entrevista. Millones de gracias. ¿Hay alguna otra cuestión que quieras añadir o alguna pregunta que quieras hacerme sobre mi investigación?

Closing: Thank you very much for participating, it has been a pleasure to get to know you and your experience! I won't submit the first version of the Master's Thesis until May, so we can keep in touch in case you have any questions or if you want to make any adjustments to the answers.

Interview Nina (Participant of MUDA (Museo Thyssen-Bornemisza))

Introduction: Thank you very much for participating in this interview. As I told you in the consent form, I am going to record the audio only for the transcripts and to be able to access all the information more easily, if that is okay with you.

1. ¿Cómo empezaste a participar en el programa de MU_DA y qué tal ha sido la experiencia?
2. ¿Cómo es la relación con el resto de participantes del grupo?
3. ¿Crees que realmente las actividades que hacéis en el museo os ayudan a conectar el movimiento con la pintura o con un cuadro?
4. ¿Por qué crees que es interesante hacer este programa con estudiantes del Conservatorio, en vez de con profesores u otros profesionales de la danza por ejemplo?

5. ¿Crees que participar en MU_DA te ha acercado al mundo de las artes visuales o ha cambiado tu forma de pensar y entender la pintura?
6. ¿Cuál ha sido la parte más positiva, lo mejor de participar en MU_DA?
7. ¿Qué aprendizajes te llevas?
8. ¿Y cuál ha sido el mayor reto, lo más difícil?
9. Si pudieras, ¿qué cambiarías del programa de cara a futuro?
10. ¿Te gustaría por ejemplo trabajar con artistas visuales en las actividades?
11. ¿Y dar vuestra visión/opinión sobre la programación del museo, para hacerla más interesante para públicos jóvenes o profesionales de las artes escénicas; o por ejemplo hacer una representación conectada con una nueva exposición?
12. ¿Crees que sería interesante extender este tipo de proyectos a otros museos o incluso territorios de España?
13. Bueno, pues en principio ya hemos terminado la entrevista. Millones de gracias. ¿Hay alguna otra cuestión que quieras añadir o alguna pregunta que quieras hacerme sobre mi investigación?

Closing: Thank you very much for participating, it has been a pleasure to get to know you and your experience! I won't submit the first version of the Master's Thesis until May, so we can keep in touch in case you have any questions or if you want to make any adjustments to the answers.

Appendix C. Sources for content analysis

| TYPE OF SOURCE | CONCOMITENTES | CDN | MUSEO THYSSEN-BORNEMISZA |
|-----------------|--|---|--|
| Website/Webpage | <p>Concomitentes. (2023, November 23). <i>La artista Asunción Molinos Gordo creará una obra con la comunidad de Montes de Couso</i> [The artist Asunción Molinos Gordo will create a work with the community of Montes de Couso]. Concomitentes. https://concomitentes.org/diario/la-artista-asuncion-molinos-gordo-creara-una-obra-con-la-comunidad-de-montes-de-couso/concom:monte-comun</p> <p>Concomitentes. (2024a, July 24). “Generar comunidades que den respuesta desde el territorio a los retos ambientales es fundamental para conseguir este cambio cultural” [“Generating communities that respond to</p> | <p>Centro Dramático Nacional. (n.d. a). <i>Alfredo Sanzol estrena Ensimismada, su primer montaje escrito para niñas y niños a partir de ocho años</i> [Alfredo Sanzol premieres <i>Ensimismada</i>, his first play written for children aged eight and over]. Centro Dramático Nacional. https://dramatico.mcu.es/alfredo-sanzol-estrena-ensimismada-su-primer-montaje-escrito-para-ninas-y-ninos-a-partir-de-ocho-anos/</p> <p>Centro Dramático Nacional. (n.d. d). <i>Dramawalker</i>. Centro Dramático Nacional. https://dramatico.mcu.es/en/dramawalker/</p> | <p>Museo Nacional Thyssen-Bornemisza. (n.d. a). <i>Acoge</i>. EducaThyssen. https://www.educathyssen.org/educacion-accion-social/comunidades-inclusivas/acoge</p> <p>Museo Nacional Thyssen-Bornemisza. (n.d. b). <i>Educación y acción social</i>. EducaThyssen. https://www.educathyssen.org/educacion-accion-social</p> <p>Museo Nacional Thyssen-Bornemisza. (n.d. c). <i>EducaThyssen</i>. EducaThyssen. https://www.educathyssen.org/</p> <p>Museo Nacional Thyssen-Bornemisza. (n.d. d). <i>Hecho a medida. Programa de educación y acción social</i>. Museo Thyssen. https://www.museothyssen.org/apoyo/apoyo-empresarial/programa-educacion-necesidades-especiales-accion-social</p> <p>Museo Nacional Thyssen-Bornemisza. (n.d. e). <i>MU_DA. Museo y danza</i>. EducaThyssen. https://www.educathyssen.org/educacion-accion-social/comunidades-inclusivas/muda-museo-danza</p> |

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| | <p>environmental challenges from the territory is fundamental to achieve this cultural change”]. <i>Concomitentes</i> es.</p> <p>Concomitentes. (n.d. c). <i>Tierra Común</i>. Concomitentes. https://concomitentes.org/en/concomitancias/monte-comun</p> <p>Concomitentes. (n.d. a). <i>Legado Cuidado</i>. Concomitentes. https://concomitentes.org/en/concomitancias/legado-cuidado</p> <p>Concomitentes. (2021, July 27). “Me interesan las herramientas del arte que ayudan a desvelar deseos colectivos” [“I am interested in art as a tool to explore collective desires”]. <i>Concomitentes</i>. https://concomitentes.org/diario/me-interesan-las-herramientas-del-arte-que-ayudan-a-desvelar-deseos-</p> | <p>Centro Dramático Nacional. (n.d. c). <i>Dramawalker Alcalá Meco-Mujeres</i>. Centro Dramático Nacional. https://dramatico.mcu.es/evento/dramawalker-alcala-meco-mujeres/</p> <p>Centro Dramático Nacional. (n.d. h). <i>Nuevos Dramáticos 2021-2022</i>. Centro Dramático Nacional. https://dramatico.inaem.gob.es/transversales/nuevos-dramaticos-21-22/</p> <p>Centro Dramático Nacional. (n.d. i). <i>Nuevos Dramáticos 2023-2024</i>. Centro Dramático Nacional. https://dramatico.mcu.es/transversales/nuevos-dramaticos-2023-2024/</p> <p>Centro Dramático Nacional. (n.d. j). <i>Nuevos</i></p> | |
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| | <p>colectivos/concom:legado-cuidado</p> <p>Concomitentes. (2024c, July 24). “Queremos concienciar a los más jóvenes de que el monte es el futuro y que en él puede haber de todo: arte, cultura, ocio, deporte o trabajo” [“We want to make young people aware that the mountain is the future and that there can be everything in it: art, culture, leisure, sport and work”].</p> <p><i>Concomitentes.</i> https://concomitentes.org/en/journal/entrevista-xose-anton-arauxo</p> <p>Concomitentes. (n.d. b). <i>The Protocol.</i></p> <p>Concomitentes. https://concomitentes.org/en/info/protocol</p> <p>Concomitentes. (n.d. e). <i>What is Concomitentes?</i></p> <p>Concomitentes. https://concomitentes.org/en/info/what-is</p> <p>Concomitentes. (n.d. d). <i>Un Plan de</i></p> | <p><i>Dramáticos 2024-2025.</i> Centro Dramático Nacional. https://dramatico.mcu.es/transversales/nuevos-dramaticos-2024-2025/</p> <p>Centro Dramático Nacional. (n.d. g). <i>Evento: Ensimismada.</i></p> <p>Centro Dramático Nacional. https://dramatico.mcu.es/evento/ensimismada/</p> | |
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| | <p><i>Autoprotección y un Protocolo de Fiesta para Os Montes de Couso [A Self-Protection Plan and Celebration Protocol for Os Montes de Couso].</i></p> <p>Concomitentes. https://concomitentes.org/diario/plan-autoproteccion-couso/concom:monte-comun</p> <p>Concomitentes. (n.d. f). <i>Y fuimos monte: Un relato visual y textual del ritual Sentires do Monte [And we were the land: A visual and textual storytelling of the ritual Sentires do Monte].</i></p> <p>Concomitentes. https://concomitentes.org/diario/y-fuimos-monte-un-relato-visual-y-textual-del-ritual-sentires-do-monte/concom:monte-comun</p> <p>Quiroga, F. (2024, August 1). El arte de reensamblar saberes para reparar un parque [The art of</p> | | |
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| | <p>reassembling knowledge to repair a park]. <i>Concomitentes</i>. https://concomitentes.org/diario/el-arte-de-reensamblar-saberes-para-reparar-un-parque/concom:legado-cuidado</p> | | |
| Report | <p>Comunidad de Montes de Couso. (n.d.). <i>Plan Autoprotección Monte de Couso [Self-Protection Plan of Montes de Couso]</i>. https://concomitentes.org/media/pages/diario/plan-autoproteccion-couso/3ceda8a552-1740070551/plan-de-autoproteccion-montes-de-couso-cast.pdf</p> <p>Concomitentes (2024b). <i>Informe de gestión 2023. El año de los mutualismos</i>. https://concomitentes.org/media/pages/diario/presentamos-el-informe-de-gestion-de-concomitentes-de-2023-como-apuesta-</p> | | <p>Museo Nacional Thyssen-Bornemisza. (2021). <i>Museo, arte y cultura</i>. https://www.museothyssen.org/conectathyssen/publicaciones-digitales/museo-arte-cultura?_gl=1*7zu23f*_gcl_au*MTUzNjY5NDU1My4x%20NzM0MTYzNzcx*_ga*MTA5MDM2MDI5LjE2OTQxNjIwMTM.*_ga_XXGDHETQQS*MTczOTg2OTc4NS4xODcuMC4xNzM5ODY5Nzg1LjYwLjAuMA</p> |

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| | <p>por-la-rendicion-de-cuentas/cb04b419b5-1718974047/informe-de-gestion-2023- -el-ano-de-los-mutualismos.pdf</p> | | |
| Academic article | <p>Balseiro, N. (2024). Comunes, arte y vida [Common, art and life]. <i>Periférica Internacional. Revista para el análisis de la cultura y el territorio Universidad de Cádiz</i>, (25), 213-219. http://dx.doi.org/10.25267/Periferica</p> <p>Meschede, S. & Quiroga, F. (2020). Concomitentes replica en España una metodología que sitúa a la ciudadanía en el centro de la producción artística [Concomitentes replicates in Spain a methodology that places citizens at the center of artistic production]. <i>Revista PH Instituto Andaluz del Patrimonio Histórico</i>, (101), 8-9. https://doi.org/10.33349/2020.101.4661</p> | | <p>Gamoneda Marijuan, A. (2023). Un museo hecho a medida: Una experiencia de acción-participación [A tailor-made museum: an experience of participatory-action-research]. <i>Arteterapia. Papeles de arteterapia y educación para inclusión social</i>, 18, 15-27. https://revistas.ucm.es/index.php/ARTE/article/view/90284</p> |

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| | <p>Quiroga, F. (2020). Un intento de situar a ciudadanía no centro de creación contemporánea [An attempt to place citizens in the center of the contemporary practice]. <i>Revista Casa Dos Espellos</i>, (3), 154-165.</p> <p>https://concomitentes.org/media/pages/investigacion/un-intento-de-situar-a-la-ciudadania-en-el-centro-de-la-creacion-artistica/3d820142f0-1664288867/casa_dos_espellos_-_3_quiroga_152_162-1.pdf</p> | | |
| Video / Audio | <p>Internal/private interviews with participants from the projects of 2022</p> | <p>Centro Dramático Nacional. (n.d. b). <i>Dramawalker Alcalá Meco</i> [Podcast]. Centro Dramático Nacional. https://dramatico.mcu.es/dramawalker/alcala-meco/</p> <p>Centro Dramático Nacional. (n.d. f). <i>ENSIMISMADA</i></p> | <p>EducaThyssen. (2022, November 16). <i>Hecho a medida</i>. [Video]. YouTube. https://www.youtube.com/watch?si=nhaGrwO7OvpN6p_h&v=PZK7ISkniV8&feature=youtu.be</p> <p>EducaThyssen. (2019, July 9). <i>Hecho a medida. Programa. Profesionales del ámbito comunitario y sociosanitario</i> [Hecho a medida. Program. Community and social-health care community professionals]. [Video]. YouTube.</p> |

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| | | <p><i>ITW LUCÍA Y NACHO</i>. [Video]. https://dramatico.inaem.gob.es/prensa/ensimismada-2/</p> <p>Centro Dramático Nacional. (n.d. e). <i>ENSIMISMADA ITW ALFREDO</i>. [Video]. https://dramatico.inaem.gob.es/prensa/ensimismada-2/</p> <p>Centro Dramático Nacional. (2023, November 29). <i>Dramawalker Alcalá Meco-Mujeres</i>. [Video]. YouTube. https://www.youtube.com/watch?v=G_YKY3ot1EQc</p> <p>Ministerio de Cultura. (2024, October 22). <i>Activando los derechos culturales: acceso, participación y producción</i> [Activating cultural rights: access, participation and production]. [Video]. YouTube. https://www.youtube.com/watch?v=e2l8w9JEQkE</p> | <p>https://www.youtube.com/watch?v=e2l8w9JEQkE</p> <p>EducaThyssen. (2021, June 16). <i>Museo y danza. Programa. Profesionales del ámbito comunitario y sociosanitario</i> [Museum and dance. Program. Community and social-health care community professionals]. [Video]. YouTube. https://www.youtube.com/watch?v=ld467JhbHfE</p> |
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| | | e.com/watch?v=zJMe0wxi_gE | |
| Survey / feedback document | | <p>Internal/private surveys of 2023 and 2024 with the families of the participants of Nuevos Dramáticos</p> <p>Internal/private feedback documents of 2022 and 2023 with the participants of Nuevos Dramáticos</p> | |