

Diversity and Inclusion in International Cultural Relations: Basic Principles and Recommendations for a Practical Implementation

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ifa Edition Culture and Foreign Policy

Diversity and Inclusion in International Cultural Relations

Basic Principles and Recommendations
for a Practical Implementation

Kathrin Tietze

ifa

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Table of Contents

Preface 6

Abstract..... 7

Executive Summary 8

1. Introduction: Current Situation and Central Issue12

 1.1 Focusing on language..... 12

 1.2 Current Situation..... 14

2. Basic Principles: Definitions and Stocktaking.....18

 2.1 Diversity and Inclusion: Restricting the Terms 18

 2.2 Intersectionality as a Central Axis 23

 2.3 Binaries 25

 2.4 Dimensions of Discrimination 27

 2.5 Definitions and Perspectives of Disability 27

 2.6 UN Convention on the Rights of Persons with Disabilities 29

 2.7 Approaches and Attitudes..... 31

 2.7.1 Listening and Giving Testimony 32

 2.7.2 Compassion and Connection 33

 2.7.3 Ambiguity Tolerance and Ambivalence 34

 2.7.4 Conflict and Communication..... 34

 2.7.5 “Walking the Talk” 36

 2.8 A “Creative Case” for Diversity and Inclusion 37

 2.9 Gender Equality and Anti-discrimination Data..... 39

 2.10 Finances: Public Goods and Business 41

3. Implementing Diversity and Inclusion in Organisations43

 3.1 Diversity and Inclusion in Organisations 43

 3.2 Diversity and Inclusion in International Cultural Relations 45

 3.2.1 Structures: Creating an Inclusive Framework 51

 3.2.2 Cultures: Communicating Inclusive Values 54

 3.2.3 Practices: Implementation in Daily Working Life 56

 3.2.4 Communication and Marketing 60

 3.3 Where to Start? Recommendations for Starting..... 64

 3.3.1 Short-term Changes: Creating Foundations..... 64

 3.3.2 Medium-term Changes: Establishing Structures..... 65

 3.3.3 Long-term Changes: Achieving Results 65

4. Recommendations for International Cultural Relations.....67

 4.1 Strengthening Germany’s Image in the World 67

 4.2 Strategic Focus and Investments for Holistic and Sustainable Implementation 68

Table of Contents

4.3 Pursuing Intersectional Approaches	68
4.4 Using Competencies and Strengthening Networks.....	68
4.5 Relevance as an International Partner and Employer	69
5. Concluding Remarks and Subsequent Issues for Research	70
Bibliography	72
About the Author.....	79

Preface

In a democracy, progress means the continuous expansion of the participation of everyone involved. However, in order to improve inclusion and promote diversity, this not only means enabling further groups to access existing orders, but also allowing them to change existing orders. This may, however, lead to an increase in conflicts within organisations, the resolution of which requires an appropriate space. The author of this study suggests that such conflicts should be understood as offers to intensify relationships. These inclusive processes, which promote diversity, are not a luxury; instead, they are an absolute necessity for societies in the 21st century with their complex demands.

This study is to be understood as an invitation to reflect and, with the assistance of specific measures, as an incentive for such a change. Many institutions, including in international cultural relations, have already set out in this direction, but still see a great need for networking and exchange.

I would like to sincerely thank the author, Kathrin Tietze, for this excellent collaboration and her commitment to this research project. My thanks also go to my colleagues in the Research Programme “Culture and Foreign Policy”, Sarah Widmaier and Anja Schön, who supported the project by providing conceptual and editorial guidance.

ifa promotes artistic and cultural exchange in exhibitions, dialogues and conferences, and acts as a competence centre for foreign cultural and educational policy. The Dialogue and Research Unit sets topics and drafts recommendations to strengthen and further develop international cultural relations. We initiate, design and moderate numerous formats to reflect on global cultural relations in events and academic publications. Our activities provide spaces for exchange and joint learning at the interface of culture and foreign policy.

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Abstract

In the field of international relations and transnational cooperation, normative attitudes and values of foreign cultural and educational policy (FCEP) sometimes precede practice in Germany and within internationally active organisations. However, in order to be able to act credibly to the outside world, cultural mediator organisations in particular should also implement structures of diversity and inclusion. In this study, the concepts of diversity and inclusion will be explained, a selection of existing measures will be presented and concrete steps for implementing diversity and inclusion will be shown. For the area of foreign cultural and educational policy, this results in suggestions as to how a corresponding cultural change within organisations could be supported.

Executive Summary

The particular relevance of implementing diversity and inclusion in international cultural relations is made clear by the historical asymmetry in discussions on democratic processes and human rights. In the field of international relationships and transnational cooperations, the normative attitudes and values of foreign cultural and educational policy sometimes precede what is practised both in Germany and within organisations which operate on an international level. Among other things, this also concerns the implementation of diversity and inclusion within international cultural relations organisations.

To strengthen the credibility of intermediary organisations¹ in the fields of democratic development and human rights already mentioned, it is absolutely essential that these topics are dealt with within the organisations. Otherwise, there is a danger that demands which are made in global discourses will not be met internally. This will foster a continuation of the asymmetries, will not contribute to a dialogue on an equal footing and, in the long term, endanger a global position of international cultural relations which is co-determined by discourse.

To initiate a cultural change towards diverse and inclusive organisations, approaches and recommendations on implementing diversity and inclusion in intermediary organisations are presented in this study. For the area of international cultural relations, this results in suggestions as to how a corresponding cultural change could be supported.

The underlying study follows a fundamentally intersectional approach to diversity. To enable a common understanding of the underlying concepts, central terms such as diversity, inclusion, intersectionality, binarities and dimensions of discrimination are explained within a theoretical framework.

- **Diversity:** internal, external and organisational dimensions which characterise people, such as gender, sexual identity, religion, age, disability, socio-economic origin/class
- **Inclusion:** connected, in the narrower sense, with the full participation of people with disabilities, making them creative and participatory actors in all areas of society; in the wider sense, with the full participation of all people in a society and the creation of a corresponding culture of togetherness
- **Intersectionality:** a multi-dimensional concept concerning the interrelationship of the dimensions of diversity in each human

¹ Intermediary organisations are German “Mittlerorganisationen” and are classified as quasi-NGOs.

- **Binarities:** description of a structuring of the world along a principle of “either or”; the processes of identifying belonging and exclusion are connected to this
- **Discrimination:** historical, structural, individual and institutional dimensions of discrimination as characteristics of the complexity of the modes of action of belonging and exclusion

In addition to fundamental concepts, those approaches and attitudes which can support a process of cultural change towards greater diversity and inclusion are also described. This includes, for example, an understanding of diversity as a central and driving factor for excellence and professionalism in organisations.

In addition to defining verifiable objectives, one essential element of ensuring and measuring success is the collection of gender equality data. Sufficient financial support for implementing diversity and inclusion is also decisive for success. If the desired cultural change is to be implemented, investments in structures and processes are absolutely essential.

Measures and Activities for Implementing Diversity and Inclusion

1. Structures which create an inclusive framework

- Index for inclusion: questionnaire on the development of organisations, for exchanging information and determining the development of processes
- Collecting gender equality data
- Advisory boards and competence centres for expertise and support
- Specialised advisory boards, e.g. with regard to disability and work which takes a critical view of racism
- Diversity officers / staff units
- Internal network of employees who come together on the basis of criteria relevant for diversity
- Network of diversity coordinators who exchange information within the organisation, but also among the intermediary organisations

2. Cultures which teach inclusive values

- Strategies and values: development of guiding principles, target agreements with clearly defined responsibilities, strategies and action plans
- Leading inclusively: representing the guiding principles both internally and externally, for example with the assistance of a guideline on gender- and diversity-sensitive leadership
- Diversification of people in decision-making positions

- Conflict training and opportunities for co-creation
 - Physical or symbolical spaces as safe(r) spaces for minorities. These may be exclusive spaces/networks offering possibilities to retreat.
 - Drawing up and offering guidelines and forms of assistance
3. **Practices for implementation in daily working life**
- Specific targets in the organisation and/or individually
 - Diversity-sensitive selection of personnel, e.g. by means of anonymised application procedures
 - Training and further education in this area as part of personnel development
 - Barrier-free access in a narrower sense (building with wheelchair access) and in a wider sense (co-decision): application, selection of artists, designing exhibitions, etc.

Measures for Cultural Change within Organisations

1. **Short-term changes: creating basic principles
(implementation in six months up to one year)**
- Coaching for managers
 - Training and further education on diversity and inclusion
 - Internships for people with disabilities in leadership positions, but also all other positions whose function includes decision-making and development
2. **Medium-term changes: establishing structures
(implementation in one to three years)**
- Framework tools and continuous action plans for the development of an inclusive organisation
 - Formulating quality standards and collecting gender equality data
3. **Long-term changes: achieving results
(implementation from three years onward)**
- Cultural change: a different view, specifically of disability, and diversity in general
 - Training systems for people with disabilities as actors and designers
 - Support structures for diverse and inclusive cultural mediator organisations

Recommendations for international cultural relations

Recommendations as to how international cultural relations can support intermediary organisations in the holistic implementation of diversity and inclusion by creating a political framework which supports actual implementation in organisations include the following:

1. Strengthening Germany's image in the world

The serious and credible implementation of democratic processes and human rights in Germany and within internationally active intermediary organisations will promote future cooperations and exchange in correspondingly global discourses on an equal footing.

2. Strategic focus and investments for holistic, sustainable implementation

The strategic focus of intermediary organisations on greater diversity and inclusion in combination with corresponding targets will lead to a sustainable change in culture. Corresponding resources must be made available to facilitate cultural change towards more inclusive and diverse organisations.

3. Pursuing intersectional approaches

Action plans and national as well as international activities will be designed intersectionally to successfully achieve changes at structural levels.

4. Using competencies and strengthening networks

National and international networks with great expertise in the fields of diversity and inclusion will be consulted and actively involved in the development of structures and processes.

5. Relevance as a partner and employer

In a global context, relevance will, on the one hand, be maintained as a power to influence topics such as the promotion of democracy and human rights and, on the other hand, attractiveness as an employer in global competition for experts and young professionals will be increased.

1. Introduction: Current Situation and Central Issue

1.1 Focusing on language

In this publication, attention is paid to diversity-sensitive language. Language is subject to social processes, and at the same time it is a mirror of these processes and reproduces patterns and power relations. Language and power relations are closely linked to historical and current forms of inclusion and exclusion of certain groups of people. This regularly leads to sometimes very emotional disputes. Central aspects repeatedly touch on aspects of empowerment, self-description, being seen, being named, which is existential for all people (see, for example, Gümüşay 2020: 48). At this point, a basic theme already emerges that will run through the entire study. There is no one solution that encompasses everything. There is no one-size-fits-all. However, there are negotiations, listening, learning and continuous development.

The current discussion about the gender star in the German language shows this clearly. For many years there has been a struggle for gender-sensitive language (cf. e.g. Spender, 1980). Currently, the colon (e.g. *Akteur:in*) is gaining acceptance in many print and online media. The reason given for this is that it is easier to read for screen readers, which help blind and visually impaired people to read digital publications.

The German Association for the Blind and Visually Impaired (DBSV) criticises the use of the colon and even speaks out against it. Overall, all current options for expressing gender diversity in German are inadequate. A single solution is preferred, which on the one hand does not exist and on the other hand will be difficult to achieve, as many different groups are involved in the discussions, which are also very heterogeneous in themselves. For a practical approach, the DBSV advocates the use of the gender asterisk (e.g. *Akteur*in*). It cannot be read over by visually impaired people as easily as the colon and, according to publications of the German Spelling Council, is the most frequently used form, which comes closest to a kind of consensus.

Criticism of the colon also comes from queer groups. The idea of the gender star is to create a place, a space for all those whom the binary order of gender excludes. The hesitation in reading, the brief pause and perhaps also the irritation are desired. The currently prevailing principle of the binary gender order is to be interrupted. The colon, on the other hand, makes it easier to read over, the irritation is almost imperceptible. In addition to the internal irritation, the colon is also more easily overlooked by visually impaired people. The gender asterisk thus enables better readability on this level as well. However, here too there will be a diversity of opinions and not all will agree with what has just been described (see among others Hornscheidt and Sammla, 2021).

In an English-speaking context the matter is not as straight forward as might seem at a first glance. English does not have a grammatical gender as many other languages do. It does not have a masculine or a feminine for nouns, unless they refer to biological sex. The persons gender becomes apparent only when clarified through pronouns at some stage, e.g [...] the doctor [...] she [...]. However, the English language is also subject to the historical patriarchal hierarchy that has existed between men and women, where one (man) is considered the norm, and the other (woman) is marked as other – as something quite different from the norm. This leads to making certain groups, i.e. women or trans* people, invisible. Picture a scientist. What kind of image is conjured in your head? This tiny experiment shows very clearly how language shapes the view of the world and vice versa.

As in other languages, there are a number of creative ways to make people visible, to make their voices heard. A very popular approach is the use of the usually plural pronoun also for singular use “them, they, their” instead of “she, he, her, him etc.”. This includes also non-binary, trans* people. Further variations include “xe, xem, xyrs”, e.g. “Xe looked at xemself in the mirror, and xyr reflection smiled back at xem”. There is huge creativity and determination in finding a language, that is inclusive of as many people as possible.

In addition, when we add further dimensions of diversity, we increasingly struggle with language. In the context of disability, there are different approaches and disabled people, on the one hand, also value empowerment and self-identification here. On the other hand, the group of disabled people is a heterogeneous group. There is diversity of opinions and views. For example, some prefer the "person first" approach, i.e., "person with disability", because being human is central to them. Others choose the "identity first" approach, i.e., "disabled person", because identity as a disabled person is of great importance to them and they are literally disabled. For this paper, I use the "identity first" approach because it is more widely used in English-speaking countries. More on diversity-sensitive language is discussed in chapter 3.2.3.

This linguistic discourse at the beginning uses the example of language to describe the complexity of the issue of diversity and inclusion. They are sometimes more, sometimes less dynamic processes that are subject to constant change. In addition, current discourses bear witness to a great diversity of perspectives, which complement, perpetuate or even oppose and/or exclude one another. Some of the following ideas support a constructive discourse towards more diversity and inclusion in society in general and in foreign cultural and educational policy in particular.

1.2 Current Situation

This study deals with the question of the extent to which internationally active cultural intermediary organisations can implement concepts of diversity and inclusion in their individual organisations. How can diversity and inclusion be anchored as cross-cutting issues? Currently, the catalogue of implementing diversity and inclusion in organisations is dominated by projects or measures which are to some extent singular. Would it be possible to carry out implementation which is no longer based on projects but instead on stable processes with specific and measurable results? How can foreign cultural and educational policy support cultural mediator organisations in this endeavour and what individual, structural and practical assistance is available for organisations to achieve this target?

One central topic of international cultural relations is “the dialogue of cultures” [“der Dialog der Kulturen”] or the link between foreign cultural policy and human rights and development cooperation (cf. Andrei and Rittberger 2015). Foreign cultural policy is hereby closely interwoven with domestic (cultural) policy because the capacity for dialogue and credibility in foreign cultural policy, e.g. with regard to maintaining democratic processes and implementing human rights, is increasingly linked to a national implementation (cf. Weigel 2019). Stated briefly, intermediary organisations should directly implement the values and standards which they spread to the world in their own countries and the organisations as well. Otherwise, dialogues and exchange on an equal footing will become more difficult or even endangered (see Chap. 3.2).

Emancipation movements, at least since the middle of the 20th century, national and international conventions and laws (such as the UN Convention on the Rights of Persons with Disabilities, EU guidelines, the General Equal Treatment Act) and, last but not least, art and culture require a framework which allows the equal and non-discriminatory participation of all people in all fields of art and culture, as artists, producers, decision-makers, in management and the public audience.

This study presents selected examples of the holistic implementation of diversity and inclusion in cultural organisations which implement such required equal and non-discriminatory participation. This implementation continuously presents a great challenge for organisations. How can an organisation shape the transition from a declaration of intention to a strategy and then on to the actually sustainable implementation which goes beyond individual projects? Comprehensive research on diversity and inclusion exists, but there is very little data on the implementation of diversity and inclusion. This study

presents the work of the Arts Council England² (see Chap. 2.8) and the British Council³ (see Chap. 3.2) as examples. Both organisations made diversity and inclusion not only part of their central values and factors of quality, but also established an organisational framework which, on the one hand, enables the continuous further development of strategies and actions for diversity and inclusion and, on the other hand, monitors corresponding measures and targets.

Central aspects of implementation are dealt with using the creative case for diversity (see Chap. 2.8), the collection of gender equality and anti-discrimination data (see Chap. 2.9) and financing (see Chap. 2.10). These three aspects represent the central success factors for sustainable implementation. The creative case links professionalism and quality with diversity and inclusion, thus creating the foundation for the distribution of public financial support for art and culture. Equal opportunities monitoring, which takes all areas – from employees in art and cultural companies to artists and the audience – into account, is used to ensure that targets are achieved.

The ‘Index for Inclusion’ (see Chap. 3.2) is presented independently of any organisation; it supports continuous, value-based development of organisations.

Specific checklists, instructions and tools for implementing diversity and inclusion based on levels of structure, culture and practice (see Chap. 3.2.1 to 3.2.3) are presented in a collection which, although extensive, does not claim to be complete. In addition to analogue examples, the increasing possibilities and necessities for digitalising offers are also taken into account. The collection can be supplemented without any difficulty. It invites the reader to experiment, learn, think further and act.

The considerations regarding holistic, strategic implementation are reinforced with an explanation of the terms and concepts, such as the key terms ‘diversity’ and ‘inclusion’, while ‘intersectionality’ and ‘dimensions of discrimination’ are also examined to provide a grasp of the historical and structural aspects (see Chap. 2.1 to 2.4).

² Arts Council England is the organisation which develops and promotes art and culture in England. <https://www.artscouncil.org.uk/> [accessed on 2021-05-18].

³ The British Council is the most important intermediary organisation in Great Britain. www.britishcouncil.org [accessed on 2021-05-18].

1. Introduction: Current Situation and Central Issue

Even if the view of diversity in this study is largely intersectional, the limited capacity inherent in such research means that some areas focus on the diversity dimension of disability. Thus, special attention has been placed on considering the disability models, which are most influential in terms of perceptions of disability and people with disabilities, in more detail. In turn, these different considerations have an effect on the processes of an extensive inclusion of people with disabilities in the sense of the UN Convention on the Rights of Persons with Disabilities (see Chap. 2.5 and 2.6).

In the concluding remarks, reference is made to the need for political decisions which enable processes for implementing diversity and inclusion in international cultural relations.

1.3 Objectives and Methodology

Interviews with experts in the field of diversity and inclusion in national and international cultural policy form the basis of this study. The key focus lies on practical implementation. Thus, the majority of the people interviewed have years of experience in implementing diversity and inclusion in international intermediary organisations. It was also important to interview experts in the field of art and disability and at the interfaces of cultural mediation, art, culture and disability because, as actors in the field, they either profit from the measures taken by the intermediary organisations or are, to some extent, excluded from them. Both perspectives, firstly directly from the inner circle of cultural intermediary organisations and secondly the focus on work as well as collaboration with cultural intermediary organisations, are important elements of this study. In addition to this, diverse perspectives were necessary for this selection, such as the dimensions of gender, geography, position in the organisation, area of responsibility or working as an employee/freelance.

Extensive literature and material research (e.g. handouts, checklists) was carried out based on and complementary to the focal themes of the interviews. In general, the literature and research on diversity and inclusion is extensive and can only be included here to a limited extent; literature in the field of international cultural relations is very limited. Thus, to a great extent, only general questions on the implementation of diversity and inclusion in organisations were posed.

At this point, special thanks go to interview partners Sarah Bagshaw (Head of Arts, British Council France), Dr. Fiona Bartels-Ellis (Head Diversity Unit, British Council), Matt Burney (Director China, British Council), Ben Evans (Project Director *Europe Beyond Access*, British Council), Jane Franklin (Deputy Head Diversity Unit, British Council), Canan

1. Introduction: Current Situation and Central Issue

Marasligil (multilingual and feminist author, artist, literary translator and curator of cultural programmes), Laura M. Pena (founder and director of Migrationlab), Lisette Reuter (Un-Label), Jutta Schubert (EUCREA), Jean September (Deputy Country Director South Africa, British Council), Jelena Wander (Disability and Development Cooperation, a registered association [bezev – Behinderung und Entwicklungsarbeit e.V.]). They all supported me generously with their knowledge, some of which was acquired over decades, and their expertise in their particular field. They gave me their time and therefore contributed significantly to this study.

Both the review of the literature as well as the interviews clearly show that this is not the first publication on the topic of diversity and inclusion in art and culture, nor is it the first time that relevant concerns about participation, access to resources and protection against discrimination have been expressed.⁴

The demands are clear. They have been expressed frequently. This study is about taking action and achieving measurable results and progress.

⁴ See, among others, the British Council (2019), Diversity Arts Culture (undated), EUCREA, a registered European association which promotes creativity by and for people with disabilities (2018).

2. Basic Principles: Definitions and Stocktaking

Several basic principles, concepts and supporting factors which enable the diverse and inclusive work of intermediary organisations are explained in the following section. It becomes apparent here that this is not just about checklists, even if they are certainly helpful on the path from a process to results. This is nothing less than a cultural change. The section begins with the definition of terms and the location of current discourses on diversity and inclusion in the corresponding context, together with an overview of the extent to which the UN Convention on the Rights of Persons with Disabilities has been implemented. As an internationally binding instrument of national implementation designed specifically for the inclusion of people with disabilities, it provides conditions and targets for just that implementation.

Furthermore, approaches and attitudes are presented which particularly highlight a cultural change to more diverse and inclusive organisations, whereby these approaches and attitudes are located at an individual and social level. To achieve cultural change it is absolutely essential that diversity comes to be viewed as a central and driving factor of excellence and professionalism in organisations.

Finally, aspects of ensuring and measuring success are identified and explained. The collection of gender equality data as an essential element of measuring success is introduced. When is the implementation of diversity and inclusion successful? What are the targets and how are they monitored? Sufficient financial support for the implementation of diversity and inclusion is also necessary for such success.

2.1 Diversity and Inclusion: Restricting the Terms

There are no uniform definitions for the key terms used in this study. They vary, depending on context and purpose.⁵ These terms are described in more detail below so as to enable a shared understanding of the framework of this study. The definitions are looked at more closely, as are the current discourses which are based on them and

⁵ Cf. also Fereidooni/Zeoli (2016).

2. Basic Principles: Definitions and Stocktaking

- which can be found in international agreements and organisations (Universal Declaration of Human Rights, UN Convention on the Rights of Persons with Disabilities, UNESCO),
- how they are reflected in national laws, the General Equal Treatment Act (GETA), and
- how diversity is described within the framework of organisations.

International agreements, organisations such as UNESCO and national laws form political framework conditions; protection against discrimination and diversity considerations in organisations provide models to simplify the complexity. In summary, they build the foundation for observing diversity and inclusion in organisations.

Universal Declaration of Human Rights

The Universal Declaration of Human Rights provides a definition based on dimensions of diversity interwoven with rights and freedoms which, due to the characteristics mentioned, may not be refused.

Article 2 (Prohibition of Discrimination)

Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status.⁶

General Equal Treatment Act (GETA)

These dimensions are taken into account in Section 1 of the General Equal Treatment Act (GETA): “race” or ethnic origin, gender, religion or belief, disability, age or sexual orientation⁷.

Legal protection is thus restricted to these six personal characteristics. The following characteristics, among others, are recommended for future enhancement of the dimensions: transgender and intersexuality (currently included under sexual identity), place of residence, property, linguistic identity, pregnancy, gender identity, gender expression, migration background or the protection of persons caring for relatives (parents, children,

⁶ https://www.un.org/en/udhrbook/pdf/udhr_booklet_en_web.pdf [accessed on 2022-01-04].

⁷ For a brief overview and explanation see German Federal Anti-Discrimination Agency (undated): https://uk.search.ya-hoo.com/search;_ylt=AwrJETdbKNhh_GwAqg9LBQx.;_ylc=X1MDMjExNDcxNzAwMwRfcgMyBGZyA3lmcC10LXMEZnlyA3NiLXRvcARncHJpZAN4cV9Zb3h5X1NLU3hMS2k3RU1Wd3hBBG5fcmNs-dAMwBG5fc3VnZwMzBG9yaWdpbgN1ay5zZWYy2gueWFob28uY29tBHBvcwMwBHBxc3RyAwRwcXN0cmwDMARxc3RybAM1NQRxdWVyeQMIMjJnZW5lcmFsJTl-wZXF1YWwIMjB0cmVhdG1lbnQIMjBhY3QIMjBjBvdMvYdmlldyU-yMGFuZCUyMGV4cGxhbmF0aW9ucwROX3N0bXADMtY0MTU1NjM5MQ--?p=%22general+equal+treatment+act%22+overview+and+explanations&fr2=sb-top&fr=yfp-t-s&fp=1 [accessed on 2022-01-07].

2. Basic Principles: Definitions and Stocktaking

partners). An enhancement to include the characteristics of social status/socio-economic disadvantages and marital status is regarded as especially urgent (German Federal Anti-Discrimination Agency 2019: 47).

UNESCO

As the central cultural-political organisation, UNESCO defines diversity with a more in-depth description of *cultural* diversity as follows:

"[...] the manifold ways in which the cultures of groups and societies find expression. These expressions are passed on within and among groups and societies. Cultural diversity is made manifest not only through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used."
(UNESCO 2005: 13).

This means that cultural diversity is defined here by the forms of expression, emergence and dissemination. No definition is given for the term 'diversity' as such; instead, the field in which cultural diversity moves is described. The actual subject, cultural diversity, remains undefined.

German Federal Foreign Office

Many measures and projects to promote cultural diversity and identity are listed in "2020 – 3. Staatenbericht zur Umsetzung der UNESCO-Konvention über den Schutz und die Förderung der Vielfalt kultureller Ausdrucksformen von 2005 in und durch Deutschland im Berichtszeitraum 2016–2019" [2020: 3rd State Report on the Implementation of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expression of 2005 in and by Germany in the Reporting Period 2016-2019], which was published by the German Federal Foreign Office in 2020. However, a specific definition of what this means cannot be found here either. A definition of diversity based on culture and origin can be assumed from the context (migration and flight).⁸ Inclusion and participation with regard to people with disabilities are also mentioned. A more in-depth definition of diversity and a holistic approach to implementation are not, however, apparent.

⁸ It refers, for example, to "different origins, cultural identities and traditions" (German Federal Foreign Office 2020: 106).

UN Convention on the Rights of Persons with Disabilities

In the UN Convention on the Rights of Persons with Disabilities, 'inclusion' is only mentioned in the official German translation of 2017 in the preface by Verena Bentele, German Federal Government Commissioner for the Interests of the Disabled, as a general theme. 'Integration' is mentioned in the actual text of the UN Convention on the Rights of Persons with Disabilities.⁹

In German-speaking countries, 'inclusion' is closely linked to the dimension of disability because of the discussions and activities triggered by the UN Convention on the Rights of Persons with Disabilities, even if the term 'inclusion' is not directly found anywhere, as well as because of further social discourses. The description of the term 'diversity' by the UNESCO and of the term 'inclusion' by the UN Convention on the Rights of Persons with Disabilities has resulted in a narrowing of both terms, as is also reflected in the public understanding of them. Thus, the complexity of social diversity is lost.

Dimensions of Diversity

A more extensive understanding, as set out below, enables an enhancement to include all areas of society and strengthens the character of the process.

"Inclusion is a process of change which is interlinked in all areas of society. Its aim is to enable access, participation and self-determination for everyone in all areas of life, based on their individual needs." (Besand/Jugel 2015: 52 et seq.).

The model developed by the educationalists and diversity experts, Lee Gardenswartz and Anita Rowe (2003), who deal primarily with diversity in organisations, is presented here to give a more in-depth view of diversity.

⁹ The English version clearly mentions inclusion. (https://treaties.un.org/doc/Publication/CTC/Ch_IV_15.pdf) CRPD Article 3 (d) "Full and effective participation and inclusion in society". On the one hand, this led to a great deal of criticism regarding the German translation and, on the other hand, to a so-called 'shadow translation' which, in the network's opinion, corrected the incorrect translations. Further terms were also replaced, e.g. 'independence' by 'self-determination'. <http://www.netzwerk-artikel-3.de/index.php?view=article&id=93:international-schatteneubersetzung> [accessed on 2021-04-21].

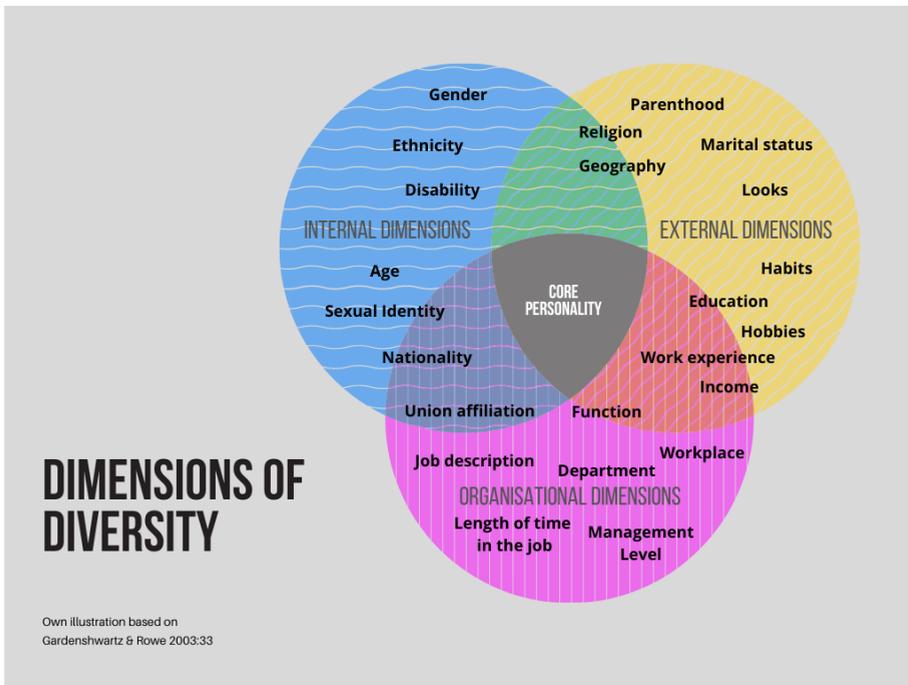


Fig. 1: Dimensions of diversity

In addition to a core personality in each individual, they describe characteristics of diversity along an internal and an external dimension as well as an organisational dimension (see also Fig. 1). They present the core personality as a unique form of interaction for each individual (cf. Gardenswartz & Rowe 2003: 31 et sqq.). The **internal dimension** includes age, gender, sexual orientation, physical or mental abilities, national origin and ethnicity. According to Gardenswartz and Rowe (ibid), these are beyond the individual's control but have a great influence on how people are perceived, what possibilities they have and how they perceive others. The **external dimension** includes income, personal habits, recreational habits, religion, level of education, work experience, appearance, marital status and geographic location, and is characterised by social factors and life experience. In the **organisational dimension**, the characteristics include functional level, work content field, division or department, seniority, work location, union affiliation and management status.

All of these characteristics interact with one another. They are subject to changes as well as the context in which a person finds themselves. This is a model and, like all models, it gives a simple view of a very complex issue. It is not possible to embed all of the complexities in this representation and there is no doubt that there is a need for discussion about one point or the other. However, as a model of the link between diversity and organisations it provides useful approaches for understanding dynamics and structures and invites further discussion.

These models suggest homogeneous groups and there is a strong temptation to surrender to this homogeneity. The challenges in both academic discourses as well as in processes of implementing diversity and inclusion is that, on the one hand, these groups are necessary because people are discriminated against along these dimensions and there may be a need to establish measures adapted to them. On the other hand, these groups are very heterogeneous and an assignment may also be fluid, temporary or assumed, i.e. people are assigned to a group based on their external appearance, for example, even though they do not belong to that group. In addition, individual experiences vary significantly in each group. Thus, it is continuously necessary to recognise the people in each group when talking about structural and institutionalised processes and, at the same time, to extract them from these groups and observe them as individual humans.

2.2 Intersectionality as a Central Axis

Intersectionality describes the way in which different social categories such as gender, class, “race”, sexuality, disability, religion and other axes of identity are interwoven on multiple and simultaneous levels. Discrimination, which results from these mutually influencing and, under certain circumstances, reinforcing identities, can lead to systemic injustice and social inequality. The terms used for these are, to some extent, not clearly distinguishable from one another. This subject area includes, among others, the terms ‘multi-dimensional discrimination’, ‘multiple associations’ and ‘interdependencies’.¹⁰

The concept of intersectionality is based on decades of activism in the fight against the challenges of racism and sexism. It has many protagonists, such as Sojourner Truth and Harriet Tubman. The term ‘intersectionality’ was coined by the lawyer, Kimberly Crenshaw (1989). In her legal practice, she repeatedly came up against gaps in legislation. If white women were discriminated against, she was able to claim discrimination based on gender. If black men were discriminated against, she was able to claim discrimination on

¹⁰ For an in-depth discussion of the concepts and terms, see German Federal Anti-Discrimination Agency (2010).

2. Basic Principles: Definitions and Stocktaking

the basis of colour. However, if she represented black women, the specific situation of these women, who were affected in yet another manner because of their gender and colour, was not sufficiently covered.

An intersectional approach can also be found in the UN Convention on the Rights of Persons with Disabilities. The preamble states:

“The States Parties [...] concerned about the difficult conditions faced by persons with disabilities who are subject to multiple or aggravated forms of discrimination on the basis of race, colour, sex, language, religion, political or other opinion, national, ethnic, indigenous or social origin, property, birth, age or other status, [...]” (The Federal Government Commissioner for Matters relating to Persons with Disabilities 2017: 6).

There are repeated attempts to put the different dimensions of diversity into a hierarchical structure. To some extent, this is reflected in the commissioner system. This means that commissioners are appointed along the dimensions of diversity, e.g. an Equal Opportunities Officer, an Integration Commissioner or a Commissioner for People with Disabilities. This division suggests a homogeneity among the groups to be represented which does not, in fact, exist; i.e., the question of where, for example, a disabled artist feels best represented is not clear. In addition, the commissioners generally compete for meagre resources at a municipal or state level or in organisations. Common structures of exclusion are thus often not addressed. But this can also be found in programmes set up by national and state governments, for example the programme ‘360° – Funds for New City Cultures’ initiated by the German Federal Cultural Foundation¹¹. This well-funded structural programme for cultural facilities in Germany – one of the first of this size – has defined migration, immigration and cultural diversity as its key dimensions. The ‘National Action Plan for Integration’¹² presented by Monika Grütters, Minister of State for Cultural Affairs and Media in February 2021, also focuses on the topics of migration and immigration. The latter in particular was strongly criticised by organisations in the field of culture and disability.¹³ Both of these initiatives missed an important opportunity to promote a broader discourse on diversity and inclusion in society.

¹¹ https://www.kulturstiftung-des-bundes.de/en/programmes_projects/sustainability_and_future/detail/360_fund_for_new_city_cultures.html [accessed on 2022-01-07].

¹² <https://www.nationaler-aktionsplan-integration.de/napi-de> [accessed on 2021-04-21].

¹³ For example, in the letter to Monika Grütters, Minister of State for Cultural Affairs and Media, initiated by EUCREA. <https://www.eucrea.de/aktivitaeten/kulturpolitik> [accessed on 2021-07-07].

The problem regarding the fragmentation of diversity, whereby it loses its power for innovative processes, is also emphasised by the sociologist, Mustafa F. Özbilgin (2019). For Özbilgin, a possible answer lies in intersectional solidarity, i.e. people stand up for other people even if they are not directly affected by something. For example, a hearing lesbian person may campaign for a good infrastructure for a deaf, heterosexual person. The hearing person is familiar with the mechanisms of exclusion because of their sexual identity and transfers their knowledge of these structures in their commitment for the deaf person.

Furthermore, every person has an intersectional identity (e.g. male, Roman Catholic, academic, German citizen, single parent, living in the country, etc.). By making oneself aware of this and becoming aware of this, it can be transferred to organisations. One of the consequences would be that debates on resources and hierarchies would cease. Conflicting and sometimes competing concerns would not become entangled in a gruelling and sometimes hostile opposition. Structural and social changes can be better addressed, collectively and with mutual support, because mechanisms of exclusion work similarly on a structural level, even if there are different effects in individual cases. Intersectional solidarity addresses structural challenges and strengthens society.

2.3 Binaries

Our Western societies are pervaded by binary structures: man/woman, healthy/sick, homosexual/heterosexual, disabled/not disabled, old/young, etc. (see also Butler 2014, Terkessidis 2019). This binary system suggests an either/or, an exclusive “the one or the other”. Certain characteristics and attributions are linked to this in the context of diversity discourses. In turn, these characteristics and attributions lead to inclusion and exclusion, to access to or denial of resources (e.g. status, education, finances) in larger social contexts, due to the standards set by society.

According to media scientist Megan Boler (1999: 178) and political scientist Emilia Roig (2021), this dualism is also reflected in research in general and specifically the observation of scientific contexts which aim to change societies. Boler (1999) states that in order to overcome dualism practical knowledge should receive the same status as fact-based research which, in her opinion, is seemingly objective. Both scientists argue that this separation into one area which is regarded as subjective and thus not relevant in social processes (practical knowledge) and another which, contrary to the former, represents the objective point of view and has a universal and universally valid claim is artificial (Boler 1999, Roig 2021). Linking the points of view has so far been excluded. To further develop societies to achieve

2. Basic Principles: Definitions and Stocktaking

more inclusion and a responsible handling of a European history of suppression all approaches are extremely important. Each individual history and each individual experience are required to achieve this (Roig 2021). The collective is also required; everyone is linked to everyone else through recurring and mutually reinforcing practices, through historical developments, representation in the media and public spaces. Flexibility to learn and change as an individual or society by gazing into the mirrors of self-reflection and historical (re)evaluations is also required (Boler 1999).

This is so relevant because, on the one hand, certain discourses are still dominant while others are barely heard or not at all (cf. also Terkessidis 2019). On the other hand, the diversity of stories does justice to people's diverse experiences. The more stories there are about people in Germany, who they are and what moves them, and about their diverse experiences, with, for example, their diverse colours, religions and the languages which they speak, the broader the picture of an individual person in Germany and beyond its borders.

The following questions are important in order to gain a perspective of those who speak and achieve a complete discourse: "Who explains the world? Who describes; who is described? Who names and who is named?" Gümüşay (2020: 48).

Sigrid Weigel (2019: 79), an expert in literature and cultural studies, emphasises in the ifa study on transnational foreign cultural policy that the homogenisation of individuals into group identities, such as races and nations, makes no sense, whereby she references the philosopher Hannah Arendt. She argues that collective identities can only stabilise themselves through homogenisation and the exclusion of those who are different. An artificial and binary division of belonging and exclusion takes place, reflected, for example, in the concept of "developed" and "traditional" nations. This gives rise to associated attributions of expertise, progress and what appears to be desirable and what not. As a result, exchange does not take place equally in all directions; the transfer of knowledge and cultural technologies is unidirectional.

Thus, for a foreign cultural policy wishing to establish exchange and dialogue on an equal footing, it is necessary to recognise the plurality of individuals as a "fundamental condition of life" and a "possibility of this policy" (Weigel 2019: 79).

"For this reason, the political aspect in Arendt's theory emerges in and from the space between people; this is the space in which action, exchange and inter-action take place." (Weigel 2019: 79).

2.4 Dimensions of Discrimination

To achieve equal participation and inclusion, it is important to understand and name the different levels of discrimination and the way in which these are interwoven with one another. Thus, a brief explanation of different dimensions of discrimination is given below (cf. Roig 2021: 78 et sqq. and Center for Intersectional Justice 2019: 13 et sqq.).

Individual discrimination: This refers to acts, opinions and actions which are expressed or carried out by an individual person to or against another person.

Historical discrimination: Today's social inequalities and discriminations have their origin in past systems and events. The repercussions can be felt directly and indirectly.

Institutional discrimination: The sum total of individual actions by people in positions of power, e.g. judges, teachers or members of the police. This can also be unconscious and unintentional. Decisions may be based on prejudices and generalisations.

Structural discrimination: Collective prejudices engrain themselves into the practices of institutions and organisations, with actions not carried out individually and in an isolated manner, but instead occurring often and simultaneously.

Generally, the dimensions are closely interwoven. This requires an accuracy of perception and language as well as a deconstruction, often in order to perceive such interconnections at all and subsequently to initiate change.

2.5 Definitions and Perspectives of Disability

In addition to an often binary perspective of disability and non-disability, the understanding of disability is also subject to historically and culturally shaped perspectives. These perspectives are explained below, because they continue to have a great influence on the image of disability in society. They shape perception of people with disabilities; they shape what society "believes" they are capable of and thus what not, and they also strongly shape the image of disability and art, which is particularly relevant here. Historically, there have been different models for observing disabilities, namely, the individual, social and cultural models (cf. Waldschmidt 2005).

The medical-therapeutic approach, also known as the individual model, focuses on healing and care. This model primarily uses medical definitions and a one-sided biophysical concept of normality. The individual damage is the sole cause of the impairment. It

forces people into dependencies and expects an individual adjustment. Thus this is an individualistic approach which is reflected in medical, psychiatric, pedagogic, psychological and sociological discourses and continues to be well anchored in the real world. Disability is physical damage, a functional impairment which must be individually overcome. Social aspects only emerge to the extent that existing structures of prejudice make it difficult to accept a “disabled identity”. The application of a medical model becomes visible when, for example, the primary reference is to diagnoses or a disease which must be healed.

In contrast, the social model of disability is a construed model. It identifies a distinction between disability and impairment. People are not disabled because of health impairments, but because of structural and social systems and barriers. A person has an impairment and society construes the disability. Contrary to the individual model, however, it is only society and not the individual person which is called upon to change. The focus is on support by the welfare state and community action. Current endeavours to include people with disabilities must often, to a certain degree, be classified in this sector. For example, there are campaigns which appeal to companies, intended to make the employment of people with disabilities “palatable” because they are an enrichment for the company.

Even if the social model appears to be far more helpful for the emancipation movement than the individual model, it is nevertheless also criticised. The concept of a physical body which conforms to or deviates from the norm is not questioned. Both models primarily perceive disability as a problem which must be solved.

The cultural model suggests focussing on the specific problematization of physical difference. Here, social science perspectives are linked to cultural science perspectives. Cultural science opens up a space to acquire a deeper understanding of the categorisation processes themselves. A deconstruction of the exclusionary systematics and the reality connected to this is carried out, a fundamental questioning of “normality” towards a cultural change.¹⁴ The discourses on neurodiversity are an example of this. During the last 10 to 15 years, the understanding of autism has changed, with it now viewed as a spectrum disorder with fluid transitions. Some people on the autism spectrum describe themselves as being neurodiverse, contrary to people who are not on the autism spectrum and are described as being neurotypical. The discourses are moving away from a pathologisation and towards a variance of thinking. Neurodiverse people are not ill in the conventional sense; instead, the way they think and process information is different from that of neurotypical people. The view is moving away from a norm towards a diversity of information

¹⁴ Waldschmidt (2005: 26) provides a good tabular summary of the models.

processing processes. This indicates a change in the culture surrounding the issue of autism (cf. also Cook and Garnett 2018).

If we consider the current social situation of people with disabilities (and also the following remarks on the UN Convention on the Rights of Persons with Disabilities), we will once again find the medical and especially the social model. The cultural model provides a foundation for a broad social cultural change, but has yet to achieve broader reception.

2.6 UN Convention on the Rights of Persons with Disabilities

The disability rights movement has been working for many decades to realise the objectives of self-determination and full participation in society.¹⁵ It decisively contributed to the UN Convention on the Rights of Persons with Disabilities, which was adopted by the United Nations in 2006 and introduced a paradigm shift (cf. e.g. Aichele 2019). The medical, deficit-oriented perspective was replaced by a view of the social barriers which, to a great extent, exclude people with disabilities from equal participation in all social areas of life. It was the barriers which should disappear, and not the people.

The UN Convention on the Rights of Persons with Disabilities applies a human rights-based approach, which assumes a social construction of disability entailing structural disadvantages and restrictions on human rights due to impairments.

The focus here is on approaches which promote equality and prevent discrimination. 'Equality' is defined in the sense of an inclusive or substantial equality. Accordingly, not only individual and direct experiences of discrimination and unequal treatment are taken into account, but also structural and indirect discrimination. Thus, the differences in humans are recognised, in turn permitting variations in the way they are treated in order to achieve participation and equality (German Institute for Human Rights [Deutsches Institut für Menschenrechte] 2020: 2).

A further important point from the perspective of enabling participation is the provision of reasonable measures. It must be emphasised here that this is a proactive and systemic obligation, i.e., measures such as universal design, supportive technologies and specific actions must be provided without these being linked to a particular person. The failure of reasonable measures represents — in addition to the direct and indirect — a further

¹⁵ For an overview, cf. Köbsell (2018).

2. Basic Principles: Definitions and Stocktaking

form of discrimination (German Institute for Human Rights 2020: 2 et sqq.). Particular reference is made here to Articles 9 and 30 of the UN Convention on the Rights of Persons with Disabilities, in which the States Parties guarantee accessibility, among other things to information, communication and means of transport.

The UN Convention on the Rights of Persons with Disabilities may be understood as complementary to the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions of 2005. Both include entitlement to cultural participation. In Article 30, the UN Convention on the Rights of Persons with Disabilities makes 1-3 comments on the cultural participation of people with disabilities:

“30 Participation in cultural life, recreation, leisure and sport
(1) States Parties recognize the right of persons with disabilities to take part on an equal basis with others in cultural life, and shall take all appropriate measures to ensure that persons with disabilities:
a) Enjoy access to cultural materials in accessible formats;
b) Enjoy access to television programmes, films, theatre and other cultural activities, in accessible formats;
c) Enjoy access to places for cultural performances or services, such as theatres, museums, cinemas, libraries and tourism services, and, as far as possible, enjoy access to monuments and sites of national cultural importance.
(2) States Parties shall take appropriate measures to enable persons with disabilities to have the opportunity to develop and utilize their creative, artistic and intellectual potential, not only for their own benefit, but also for the enrichment of society.
(3) States Parties shall take all appropriate steps, in accordance with international law, to ensure that laws protecting intellectual property rights do not constitute an unreasonable or discriminatory barrier to access by persons with disabilities to cultural materials.”
(<https://www.un.org/development/desa/disabilities/convention-on-the-rights-of-persons-with-disabilities/article-30-participation-in-cultural-life-recreation-leisure-and-sport.html>, accessed on 2022-01-14).

It is striking that the focus lies on participation, but not on the self-determined production and shaping of art and culture.

In addition to a lack of self-determination in artistic practices it can further be stated that special structures in Germany tend to be the norm rather the exception, even 12 years after the ratification of the UN CRPD. This applies to almost all areas of social life as well as the previously mentioned areas of education, work and art, which are especially relevant in the context of this study.

2. Basic Principles: Definitions and Stocktaking

The majority of artistic production is carried out under the umbrella of or in cooperation with a sheltered workshop (SW) which, from a historical perspective, can be categorised as a more medical or caring image of disability. Independent artistic practice is generally dependent on a social environment which supports it. Assistance, adapted training and work opportunities are rare (EUCREA 2018: 6).¹⁶

The Head of the Monitoring Unit of the UN Convention on the Rights of Persons with Disabilities at the German Institute for Human Rights in Berlin, Valentin Aichele (2019: 10), states that future political decisions should be oriented more strongly towards a cultural change for social renewal. The potential for social innovation is far from being exhausted.

2.7 Approaches and Attitudes

*“What we commonly mean by “understand” coincides with “simplify”: without a profound simplification the world around us would be an infinite, undefined tangle that would defy our ability to orient ourselves and decide upon our actions. In short, we are compelled to reduce the knowable to a schema.” Primo Levi, The Drowned and the Saved*¹⁷

As already explained above, this field is complex and generally there are no hard-and-fast answers to the challenges, whether they are of an interpersonal nature or at an organisational level. One way of describing the world and the societies in which we move is to apply the VUCA model¹⁸: highly complex, ambiguous processes in an environment shaped by uncertainty and volatility. None of this stops at organisations; they are part of this social environment. What is required is a continuous process of exchange, reflection and adjustment.¹⁹

¹⁶ For further remarks on disability arts see <https://diversity-arts-culture.berlin/magazin/disability-arts-ein-ueberblick> [accessed on 2021-03-21].

¹⁷ Levi, Primo. 1989. *The Drowned and the Saved*. New York: Vintage Books quoted from Boler (1999: 175).

¹⁸ VUCA is an acronym which stands for volatility, uncertainty, complexity and ambiguity. It was first described in 1985 by Warren Bennis and Burt Nanus in their book: *“Leaders. The Strategies For Taking Charge”*.

¹⁹ Even if the experiences are more overarching, the following is an example dating from the pandemic period and describes the process of adjustment undertaken by the Stopgap Dance Company. At the beginning of the COVID-19 pandemic, their dance workouts went digital and they had to review and adjust their analogue inclusive workout routines. Thus, a change from the outside resulted in a process in which their own practice was developed further. This example demonstrates flexibility in uncertain and dynamic times: <https://www.bosch-stiftung.de/en/story/many-faces-inequality> [accessed on 2021-04-21].

Often the path and the process which should be chosen are, in theory, clear and perhaps even anchored in a strategy. Nevertheless, there is a lack of implementation. Which approaches and attitudes are beneficial and important, not only to support the process but also to achieve measurable success in the sense of implementing a strategy?

Some approaches providing overarching assistance and support which runs through all levels are described in more detail below.

2.7.1 Listening and Giving Testimony

'Listening' is mentioned here because most stories and narratives of exclusion, suppression and violence have been in the world for a long time.²⁰ Societies, institutions and individuals all use their own privileges to avoid hearing these stories, to ignore them and to distribute resources which could change this situation to others.

Testimony does not claim to be static truth or incontrovertible certainty. It enables people to be touched; the philosopher, Carolin Emcke (2013), describes it as becoming human again after, in part, immeasurable trauma. She emphasises that this is not just a matter of a subjective question of surviving trauma and violence, whether they are of an individual, structural or historical nature. This is "[...] a collective question from everyone who queries, observes, everyone who wants to listen or pass the story on; it is the collective task of a society which is oriented towards justice." (Emcke 2013: 24).

Boler (1999), in particular, hereby emphasises the responsibility of listening. Ideally, this leads to a process: not to remain mired in the process, but also to initiate transformative social movements which lead to real, tangible, measurable change.

Why is this important for organisations and especially when considering diversity and inclusion in organisations? The example of experiences with discrimination (Beigang et al. 2017) is used to explain this in more detail. A non-discriminatory working environment or the possibility of reporting any experience with discrimination and expecting this to be dealt with adequately is at the core of a cultural change towards more inclusion. In a representative survey carried out on behalf of the German Federal Anti-Discrimination Agency, 42.8 % of those interviewed indicated that they did nothing after experiencing discrimination (in this case: sexist comments towards women) (cf. Beigang et al. 2017: 270). High social costs for the women affected by this are named as a reason why there

²⁰ See also Rupp (2009), Oram/Turnbull (2001), Terkessidis (2019).

was no reaction to the sexist comments. These women are regarded as being argumentative or over-sensitive if they try to defend themselves. They were given negative assessments if they attributed negative experiences to discrimination (ibid).

This example demonstrates a culture of not listening and not giving testimony. The reactions of those around the woman in question not only prevent her from naming discrimination but, at the same time, punish her if she does.

A society or organisation without discrimination will probably remain a very distant utopia. A culture of listening and giving testimony, however, takes such experiences seriously and creates a space in which they can be expressed without punishment and, in the best case, offers protection and healing.

2.7.2 Compassion and Connection

Compassion lies at the core of diversity. Gibbs (2019: 161 et sqq.) sets compassion apart from pity by arguing that the former is basically the element of sympathising with another person's need and that it fosters an impulse to help. Contrary to pity, where a person looks down at another person and turns them into an object, compassion takes place on an equal footing. Compassion implies respect for the other person and a recognition of the difference between people.

Training sessions on compassion improve compassion on three different levels: compassion for others, accepting compassion and compassion for oneself. In a highly individualised society such as the Western one, this almost amounts to a revolution. Care and compassion for others require the abilities to recognise and perceive suffering, to deal with it respectfully and to engage with it to a certain extent.

In an organisation, this means recognising corresponding knowledge and ability in this field, enhancing it and establishing the necessary structures and processes. Compassionate colleagues, compassionate in a professional environment and, furthermore, independent of their diversity, are essential and decisive for the extent to which employees feel responsible and included, whereby this is not about an obligation to provide care, but about an authentic, emerging concern for the well-being of others. This leads to a transformative process, at the core of which lie creative human passion and the dignity of all. Painful work processes and workplaces are diametrically opposed to humanity, dignity and motivation and can be very expensive, for example due to a high fluctuation of employees. High sickness figures and low motivation should also not be underestimated. To

counteract this, improvements in collaboration, innovation, quality and retaining talent are key aspects of successful diversity management. There are four components of compassion: noticing, assessing, empathic sympathy and action (Gibbs 2019: 169). For organisations, this means on the one hand looking out for others and perceiving their concerns and fears and, on the other hand, acting in a manner based on values.

2.7.3 Ambiguity Tolerance and Ambivalence

The term ‘ambiguity tolerance’ was first described by the German-American psychologist, Else Frenkel-Brunswick. She described ambiguity tolerance as a human characteristic: the ability to endure ambiguous situations. An ambiguity-intolerant personality expects clear answers, an “either/or”, leans towards hasty judgements which either agree or reject and leave no room for nuances and ambiguities. Ambiguity-tolerant people are described as personalities who not only search for ambiguity, but also enjoy this and are highly capable of completing ambiguous tasks. The work of sociologist Zygmunt Bauman should also be mentioned in this context. It describes ambivalence as a classification of, for example, ideas and concepts in more than one category. In a more psychological sense, ambivalence describes the existence of contradicting thoughts and feelings. This can be a source of unease and is regarded as a possible cause of ambiguity intolerance. In this context, ambivalence and ambiguity overlap and complement each other (cf. Bauer 2021: 36 et sqq.). In a highly complex world, the search and desire for seemingly simple answers appears understandable. Nevertheless, it must always be remembered that these simple solutions often do not exist.

Quite often, simplification comes at the expense of people who are excluded in the social or organisational situations considered in this work, whether as an audience or a professional expert.

Complex reality is grasped by making oneself aware, interacting appreciatively and strengthening ambiguity tolerance; it gives the space, time and resources required and thus strengthens individuals and communities to cope with macrosocial and professional challenges.

2.7.4 Conflict and Communication

Generally, more diversity generates more conflicts. Greater diversity means numerous perspectives which can strengthen and underpin, but also contradict each other (cf. also El-Mafaalani 2020). In past decades, society has changed towards a more legal equality; emancipation movements and people who were formerly excluded and, if visible, had to

2. Basic Principles: Definitions and Stocktaking

expect legal consequences, extending as far as violence and murder²¹, now have the space to raise their voices and claim social co-determination and active participation. This cannot happen without conflicts (cf. El-Mafaalani 2020: 85). Historical and current ruptures are interwoven; different perspectives and, to some extent, mutually exclusive positions are represented. The ability to listen, to acknowledge and to joyfully enter into conflict with the aim of fighting for a more just society is required here. Generally, solutions for these conflicts are temporary because there is normally no comprehensive, everlasting solution for complex issues. Once again, the character of the process becomes apparent.

Most conflicts run along the lines of resource distribution and interests (cf. El-Mafaalani 2020: 84 et seq.). Resources are scarce, whether in the housing market, well-paid positions in the economy or public sector, or project funds. Interests and values may appear to be incompatible (see here also Chap. 2.7.3).

At this point, reference is made to the principle of intersectional solidarity (cf. Özbilgin 2019: 33 et seq.) as an answer, particularly to individualisation in processes of diversity and inclusion. Intersectional solidarity among and with marginalised groups can bring about a transformative strength by linking different actors. Networks link to one another; they share information and resources, support each other and develop joint strategies and processes for successful diversity management in organisations.

Teams which are more diverse and inclusive also exchange more information with one another. This exchange, the explanation of and struggle for understanding are greater because there are obvious differences. In more homogeneous groups, it is assumed that there is a joint perspective and way of thinking, which may not actually exist as such. This can lead to reduced communication, which in turn can lead to a loss of quality when dealing with an assignment (cf. Johnson 2020: 189).

In both conflict management as well as communication it is necessary to acquire the necessary skills to integrate both successfully into everyday practice. In such cases, success could be defined as the establishment of a culture of conflict and communication which is transparent, open and honest. Respectful communication is required to illustrate and clarify the different perspectives. A good ability to handle conflicts and approachable,

²¹ A brief reference is made here to the historical continuities of a colonial heritage, the pathologisation and criminalisation of diverse sexual and gender identities and people with disabilities as well as persecution on the grounds of belonging to a certain ethnic group or religion. All of this continues to characterise current social realities in Germany as well as, to varying degrees, the entire global community.

joyful conflict behaviour are required, because every conflict also offers the opportunity to build or deepen a relationship²². Avoiding or capping conflicts leads to speechlessness and, as a final consequence, the break-up of a relationship.

2.7.5 “Walking the Talk”

There are clear and repeated political affirmations that diversity and inclusion are an integral element of cultural policy in the 21st century. However, the reality is often quite different. In an organisational context, for example, a study by the consulting firm, Deloitte (cf. Johnson 2020: 189), determined that over 80% of the companies interviewed indicated that they were inclusive. However, when taking corporate practice into closer consideration, just 11% of these companies passed the practical test of a truly inclusive company. In this case, rhetoric and implementation were light years apart. A similar assumption may be made for many parts of the cultural sector, even if tangible impulses and efforts have become visible over the past years.

The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions and the UN Convention on the Rights of Persons with Disabilities provide political frameworks which demand diversity and inclusion in society in general and, specifically, art and culture (see also Chap. 2.6.). These are flanked by measures and action plans.

Many things are currently in motion, yet there is a lack of decision-making positions to drive a sustainable cultural change. Things often do not progress beyond a project character and so-called flagship projects. Structural and institutional changes are barely addressed or are currently just beginning.

This coincides with the topics and challenges described by, among others, the 3rd National Report on the Implementation of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (cf. German Federal Foreign Office 2020). Aichele (2019: 8 et seq.) admonishes that especially the topic of inclusion must be positioned higher on the political agenda, because otherwise there is a real danger that human rights objectives will not be achieved in the coming decade. In addition to education, important fields of action also include the labour sector, which is relevant here. Aichele (ibid) sees the dismantling of special structures in favour of an understanding of inclusion which is closer to human rights as one of the greatest challenges for society and the state.

²² For further literature on the subject of conflicts, why societies need more of them and how to enter joyfully into the heart of conflict, see among others Mindell, Arnold (2014): *Sitting in the Fire: Large Group Transformation Using Conflict and Diversity*.

In its open letter to Monika Grütters, Minister of State for Culture and the Media, of March 2021, EUCREA (2021) also demands an intersectional approach to the promotion of art and culture, explicitly taking people with disabilities into consideration.

Further impulses for action are provided by the “Time to act” interim report which was written within the scope of the British Council *Europe Beyond Access*²³ project (British Council 2021) and discussed the specific situation of art/culture and disability in Europe. In addition to initial statistics on access to art and culture from the perspective of visitors, artists and decision-makers with disabilities, reference is also made here to the economic benefits of an inclusive cultural policy. Human rights approaches to society as a whole are important for greater diversity and inclusion. However, there are also economic factors which present an incentive for more inclusion in the cultural and creative industry. Visitors’ groups are expanding and offers are being used by more people, thus also ensuring the financial continuation of corresponding organisations and institutions.

The time is right as well as urgent to agree on sustainable, holistic and structural goals, to provide the appropriate resources for implementation and to show tangible results. Political decision-makers are required who can go beyond lip service and initiate and implement social change.

2.8 A “Creative Case”²⁴ for Diversity and Inclusion

The creative strength of diverse perspectives has been discussed and documented many times. But especially in the field of art and culture and disability, these diverse perspectives do not seem to experience the respect and appreciation which is their due. Thus, national and international networks and centres of competence are demanding a change in perspective from a charitable approach specifically towards creative artists with disabilities (see also Chap. 2.4) to an appreciation of the artistic quality of their work.

The creative case for diversity describes the principle of diversity as being the key and indispensable for innovation and creativity in artistic processes. Diversity is also a core and indispensable characteristic of the professionalism and quality of organisations.

²³ For more on this project see: <https://www.disabilityartsinternational.org/europe-beyond-access/> [accessed on 2021-05-12].

²⁴ The term ‘creative case’ is used even in the German version of this study because it is already in use in current discourse as well as in German-speaking countries. The German translation (“kreativer Fall”) is too unwieldy to use here.

2. Basic Principles: Definitions and Stocktaking

A good example of this is the Arts Council England. Diversity is the central element of qualitative evaluation of the institutions and work which are financially sponsored by the Arts Council England (cf. Hussain 2019: 137 et sqq.). The strategic focus of the Arts Council England upholds the principles of diversity, inclusion, equal opportunities and participation and recognises and simultaneously celebrates diversity as an important resource for artistic excellence and further development (cf. Hussain *ibid*).

The creative case also serves as a catalyst for greater diversity and inclusion in the institutions and organisations sponsored by the Arts Council England²⁵. This is obvious, for example, in the fact that the funding of organisations is linked to targets which are reviewed. Should they not be achieved, the funding will be withdrawn. The process is supported by training sessions, guidelines and significant financial investments in the infrastructure of the organisations involved. The targets and monitoring apply to artists, all of the employees in the sponsored organisations as well as all of the sectors of the Arts Council England.

Only when as many people as possible are reached, when as many perspectives as possible are represented in art and culture and touch people's lives, can the social relevance of art and culture be maintained. Where this is the case it can intervene in current social discourses and shape them; it can contribute to mediation, understanding and innovation.

The creative case should be linked to a cultural model of disability (see Chap. 2.5) and the deconstruction of approaches to and opinions on issues such as: what are aesthetics in art? Who can be an artist; who is allowed to decide? People with disabilities in art and culture must be regarded as active influencers and actors and appreciated. This is also accompanied by a change in perspective towards a view of excellence which is independent of impairments and disabilities. First and foremost, they are artists, producers and choreographers, and only then a person who may have a disability. To what extent the disability restricts the person in practising their art is, to a large extent, socially determined.

Finally, and as food for further thought, the importance of the cultural and creative economy must be mentioned, not only as an economic sector in the international field, but

²⁵ The Arts Council England is a public institution in Great Britain which is responsible for the allocation of public funds for promotion and production in arts and culture in England (<https://www.artscouncil.org.uk> [accessed on 2021-03-21]).

also as a driving force for social innovation, growth and political discourse, both nationally and internationally. A holistic approach and links to trend-setting approaches in work organisation (e.g. open innovation, design thinking, co-working and virtual collaboration) and the cross-cutting issues of inclusion and diversity enable not only a sustainable creative economy, but also a global change towards more inclusive societies (cf. Lange 2018).²⁶

2.9 Gender Equality and Anti-discrimination Data

It is still relatively rare for data on diversity, equality and anti-discrimination to be collected and analysed in German-speaking countries. Current studies and projects (cf. also Jansen et al. 2012, Aikins et al. 2018, Baumann 2018, Knava 2019, Citizens for Europe 2021) show, however, an increasing interest and emphasise the necessity for such surveys.

Daniel Gyamerah, team leader of “Vielfalt entscheidet – Diversity in Leadership” at the Berlin think tank “Citizens For Europe”, and Lucien Wagner (2017) explain the socio-political relevance of collecting data. They use the example of racist discrimination to demonstrate that figures are significant for visualising the experiences of certain groups. They cite the principle of “Only those who are counted count” and argue for an exact description of human diversity together with a clear dissociation from forms of, in this case, racist discrimination.

With their study on diversity in public administrations, which uses the City of Berlin as an example, Aikins et al. (2018) present one of the first surveys of this kind in Germany. The challenges are made clear and, at the same time, they demonstrate how necessary the collection of appropriate data is in order to place strategies and measures in the field of equality and anti-discrimination on a valid basis.

In Article 31, the UN Convention on the Rights of Persons with Disabilities demands that data be collected “to help assess the implementation of States Parties’ obligations under the present Convention” (cf. Commissioner for the Interests of the Disabled 2017 and, for further clarification, Wacker 2019). It demands the collection of data on age, disability (type of impairment), migration and gender in all sectors. The largest survey of this kind carried out by the German Federal Ministry of Labour and Social Affairs has been running since 2017 and the 4th Interim Report is now available (German Federal Ministry of Labour

²⁶ A good overview of further reasons for organisations to implement diversity and inclusion is provided in the “Diversity Factbook” of the Diversity Charter: https://www.charta-der-vielfalt.de/fileadmin/user_upload/Diversity-Tag/2021/Factbook2021_ENG.pdf [accessed on 2022-01-04].

2. Basic Principles: Definitions and Stocktaking

and Social Affairs 2021). It researches in more depth a qualitative description of disabilities and impairment which is meant to enable internationally comparable findings in similar surveys since the objective is to arrive at a mutual language and understanding of the terminology.

To obtain a more detailed view of who the British Council collaborates with, data on the employees in Great Britain have been collected since 2001 (cf. Jansen et al. 2012: 6 et sqq.). Some branches of the global network also collect data on employees. The data, which are compiled in Great Britain, include age, disability, ethnic affiliation/ "race", gender, religion/ belief, sexual orientation and work pattern (full-time/ part-time). The findings are compared with the national and local population to determine if there is under- or overrepresentation. In some sectors of the organisation, data are also collected on the diversity of the users, participants and the public to determine whether all sectors of society are being reached.

Measures are built on these data to achieve a better balance. Over time, this makes it possible to obtain an exact picture of the effectiveness of these measures and adjustments can be made. The data are collected on the basis of the UK Equality Act 2010²⁷, which legally promotes and secures the collection of equality data in public organisations.

The Arts Council England has been monitoring diversity since 2015 (cf. Hussain 2019: 141)²⁸, whereby this refers to the Arts Council England itself, the allocation of funds, the institutions which receive funds and the public. Thus, a comprehensive database is available for reviewing targets and evaluating measures for the promotion of diversity. This data collection is a decisive element of the strategy for the *creative case* for diversity (see also Chap. 2.8). A further essential element is also the publication of these data, which ensures transparency and responsible allocation of public funds.

One factor which should not be underestimated is the ranking²⁹ which is also carried out and published, according to which sponsored organisations are assessed on the basis of a points system with regard to the extent to which they have implemented diversity and inclusion. The high status of diversity and inclusion as characteristics of quality and excellence can, under certain circumstances, generate a certain public pressure.

²⁷ For more information see also here: <https://www.equalityhumanrights.com/en/advice-and-guidance/monitoring-and-enforcement#h3> [accessed on 2021-03-21].

²⁸ For current reports, see <https://www.artscouncil.org.uk/publication/equality-diversity-and-creative-case-data-report-2018-19> [accessed on 2021-05-18].

²⁹ *ibid*

2. Basic Principles: Definitions and Stocktaking

Both a quantitative as well as a qualitative survey are of significance here. The interim report on the British Council “Europe Beyond Access”³⁰ project demonstrates this. For the first time, the “Time to act” study (cf. British Council 2021) is collecting data on the subject of art and disability in Europe and on the barriers which disabled people experience when accessing art. More than 40 countries are participating in the study. Issues being studied include, for example, how often artists with disabilities are booked for festivals (28% of those interviewed regularly book artists with disabilities – here, ‘regularly’ is defined as one production per year) and how informed those interviewed are with regard to artists with disabilities (in the case of approx. 16% of those interviewed: well to very well). On the production side, questions are posed regarding the tendering procedure. 17% of those interviewed address artists and curators with disabilities in particular, and 13% of the people sitting on selection panels are disabled. The interim report shows that 86% of those visitors with disabilities who were interviewed (using Ireland as an example here) very often take advantage of art and cultural programmes, making them a significant percentage of the audience, but that 88% of web pages do not provide a barrier-free possibility to make bookings.

To conclude, it can be stated that the collection of data and the implementation of corresponding strategies based on these data are reasonable and necessary from a human rights and economic perspective which ensures both quality and excellence.

2.10 Finances: Public Goods and Business

Since there is no comprehensive and meaningful data basis (see Chap. 2.9) as to how and in what form the financing of culture from public funds benefits whom, it is not possible at this point to make a statement as to whether financial resources are distributed fairly or unfairly in relation to specific groups along the lines of diversity and inclusion. The few studies on diversity suggest that there is a lack of fair distribution of financial resources along the dimensions of diversity because certain groups are only insufficiently represented. In this connection, ‘fair’ refers to the percentage distribution in accordance with the composition of the population in a given geographic region, e.g. a city or country.

In the “Time to act” interim report (British Council 2021), 62% of those interviewed indicate that they engage fewer or no artists with disabilities due to a lack of financing. In addition, there is often no financing for assistance costs and costs related to access, whether for the audience or the actors, or when applying for funding and participating in

³⁰ For more information see <https://www.disabilityartsinternational.org/europe-beyond-access/> [accessed on 2021-05-18].

2. Basic Principles: Definitions and Stocktaking

calls for tenders, or they have to be covered by the overall budget. Dedicated budgets for assistance and access provide support here and enable participation. Furthermore, it would also be conceivable to provide financial support when applying for projects, as the Arts Council England does³¹, for example, by providing applicants with financial assistance for support when filling in the application.

Here, again, the allocation practice of the Arts Council England can be cited as an example (see Chap. 2.8). Public sponsoring of art productions is linked to quality criteria which not only include diversity and inclusion, but are also regarded as a characteristic of excellence. Financial assistance is, on the one hand, available during the development phase of establishing a holistic practice for the implementation of diversity and inclusion. On the other, allocation of funds is linked to the fulfilment of corresponding criteria to represent all of the social groups in the institutional, production, audience and visitor sectors, as well as also in management and design. Furthermore, it is expected that targets are monitored and corresponding data collected (see Chap. 2.9). The Arts Council England has committed itself to the same criteria with strategies, action plans and monitoring. This can be taken as an example of how clear criteria and the allocation of public funds can effectively influence the steering of perceptions of diversity and inclusion away from an add-on towards a debate on excellence.

When introducing financial incentives to promote the implementation of diversity and inclusion, it is important to flank corresponding measures with training sessions. Otherwise, there is a danger that such measures are merely superficial cosmetics, used to gain project funding. Under such circumstances, a more extensive and long-term development is less probable.

A sustainable change requires investments in diversity and inclusion as well as the political decision to provide these funds.³²

³¹ <https://www.artscouncil.org.uk/access-support> [accessed on 2021-03-21].

³² Just to mention one fund here: "360° – Fund for New City Cultures" by the German Federal Cultural Foundation, which is investing a total volume of 14 million euros over a period of 4 years in the structural realignment of cultural institutions such as theatres and museums. The need for medium-term, secure funding of staff positions and project funds was recognised here. However, it must be noted that the opportunity for an intersectional perspective of diversity was missed because the focus lies on the fields of migration and immigration. https://www.kulturstiftung-des-bundes.de/en/programmes_projects/sustainability_and_future/detail/360_fund_for_new_city_cultures.html [accessed on 2022-01-07]. Cf. also Chap. 2.2.

3. Implementing Diversity and Inclusion in Organisations

Based on the implementation of diversity and inclusion in general in organisations which operate internationally, this chapter discusses the specific situation in intermediary organisations. Holistic concepts of implementation, so-called 'framework tools' for the continuous development of organisations which focus on diversity and inclusion, will be introduced. This will be followed by a collection of very specific suggestions and recommendations for implementation in intermediary organisations on the basis of the fields of structures, cultures and practices in organisations which take both analogue as well as digital forms and formats into account. Finally, recommendations for short-, medium- and long-term change are drawn from the large pool of measures and activities to demonstrate how the start can be achieved more easily.

3.1 Diversity and Inclusion in Organisations

There is numerous and exhaustive research and literature on the subject of diversity and inclusion. The papers discuss the complex relationship between equal opportunities, diversity, inclusion and human rights within a large range of theoretical, methodical and empirical approaches (for an overview cf. Scott-Baumann et al. 2019: 12 et seq.).

There are no uniform approaches to diversity management and its implementation depends on the contexts and needs of the individual organisations. In addition, diversity management fulfils different purposes in the organisations and is pursued out of different kinds of motivation, which are described in more detail below. The sociologists, Ahu Tatli and Mustafa F. Özbilgin (2012) (quoted from Scott-Baumann et al. 2019: 13), define a Bourdieu-based approach to diversity management, whereby diversity is managed as an answer to and dependent on constructions of power, privileges, advantages and disadvantages, discrimination and inequality. This describes a dynamic view of organisations and frames diversity management as a dynamic construction which is guided by the temporary and geographical concepts of power, privileges, advantages and disadvantages, discrimination and inequality (ibid). Successful diversity management is characterised by diverse representation at all levels up to the top management, the organisational climate, the feeling of belonging to the organisation, communication and transparent procedures for filling positions (cf. Scott-Baumann 2019: 16 et seq.).

On the other hand, implementation of corresponding strategies is characterised by a thin research base (cf. Scott-Baumann et al. 2019: 14). If they exist at all, the internal implementation of guidelines and their examination in particular are contextualised (e.g. restricted to a certain sector).

3. Implementing Diversity and Inclusion in Organisations

For legal, moral-ethical or economic reasons, most organisations introduce strategic diversity management.

The legal side is justified by laws on anti-discrimination, such as the General Equal Treatment Act (GETA)³³. Since 2006, the GETA has been regulating the legal right to non-discrimination in Germany on the basis of the characteristics of gender, ethnic background, religion or belief, disability, age and sexual identity. There is a horizontal approach, i.e. the characteristics are not set up in a hierarchy. The GETA is applied in labour and civil law. A disadvantaged person may claim for removal, injunctive relief, damages and compensation for pain and suffering. In other words, in a corporate context, compliance with the GETA must be ensured in order to avoid claims for damages.

Economic reasons then become clear if, for example, the focus is on expanding the market, reaching new target groups and developing innovative products and projects. Diverse teams are meant to contribute to more creativity and progress and thus provide the organisation with an advantage on the market.

There are moral-ethical reasons when an organisation focuses especially on value-based, ethically relevant factors in diversity management. The employees' well-being is important, as is a sustainable corporate philosophy as a basis for all strategies and decisions. Organisations want to "do the right thing".

One of Özbilgin's (2019: 31 et sqq.) main criticisms is based on the concepts of individualisation, deregulation and financialisation. He uses 'individualisation' to describe the concentration of implementation on individuals (e.g. diversity training sessions, mentoring programmes). In this way, all of the responsibility is on the individual person, who is meant to change, and no attention is paid to structures and their changes. 'Deregulation' focuses on voluntariness when implementing measures if no legal frameworks exist (such as an equivalent to the GETA). Decisions are made regarding where measures will be implemented and where not, e.g. women in leadership positions in one country and, simultaneously, exploitation in low-wage groups in another. 'Financialisation' is characterised by the key role of the commercial exploitability of diversity and a focus on profit rather than on profit, people and the planet.

³³ For further remarks see: https://www.antidiskriminierungsstelle.de/DE/ThemenUndForschung/Recht_und_gesetz/recht_und_gesetz_node.html [accessed on 2021-03-21].

Özbilgin (2019: 33 et seq.) presents the concepts of supportive intersectionality, global value-added chains and synchronicity as responses to these challenges. Supportive intersectionality: groups are not homogeneous and solidarity should exist across all groups. This fosters the bundling of resources and strengths for more power and energy so as to fight together for social change along the lines of power structures and not identities. Global value-added chains enable the assumption of responsibility for diversity in all business areas with corresponding monitoring bodies. In addition, responsibility is not only assumed for one's own organisation, but also always for the social, societal and environmental impacts. The idea of synchronicity permits a belief in the power and the wonder of different people being together and co-existing without any expectation that there will be an immediately usable and measurable result.

However, the structure of the project is also criticised because it is not beneficial for the process-like character of diversity management since, generally speaking, something new must be presented and the duration of projects is restricted. In the best of cases, diversity management is, however, part of the management strategy; thus, it plays a key role and is a cross-sectional topic, the duration of which is not restricted. Nevertheless, there is also a warning against becoming too caught up in processes if these serve to avoid achieving tangible targets or have the effect of doing so.

Challenges arise for organisations acting globally with regard to the issue of whether strategies for implementation should be drawn up and implemented from a central position, and whether or not and to what extent they should then be regionally adapted to the geopolitical situation in the individual branches (cf. Özbilgin 2019: 30). The greater the legal differences between the country in which the organisation has its headquarters and the country in which the branch is located, the smaller the commonalities between practices at the macro- and meso-levels (cf. Syed and Özbilgin 2009, quoted from Scott-Baumann et al. 2019).

3.2 Diversity and Inclusion in International Cultural Relations

The legacy of colonial patterns of thought also affects international cultural relations, for example in the form of debates on restitution or discourses on development policy, continuing asymmetrical relations by contrasting Western "developed" societies and "traditional" ones. A realistic assessment of the situation with regard to democracy and human rights in Europe as a whole, but also in Germany, is thus advised. In Germany, foreign cultural and educational policy does not live up to some of the values it represents

throughout the world, according to Sigrid Weigel (2019). The creation of a balance in hitherto asymmetrical relations requires self-reflection and cooperative work on problems which are shared globally (cf. Weigel 2019: 55 et seq.).

This also applies to the implementation of diversity and inclusion when, for example, considering the status of implementation of the UN Convention on the Rights of Persons with Disabilities. In this context, approaches to implementing diversity and inclusion which criticise power and deal with the internal development of cultural institutions and take historical continuities into consideration are especially helpful in strengthening institutions' functions of mediating and understanding. This enables them to maintain their credibility and relevance, in turn a requirement for continuing to play a formative role in discourses on global cultural and educational issues.

According to Bauman (quoted from Kron and Reddig 2006), culture is not detached from structures of power. The constructive character of culture is often forgotten and the social order appears, therefore, to be a twist of fate. Members of a society or, in this case, an organisation, who have more possibilities and options to act, thus have the power to determine what should be regarded as order and what not. They can create a binding order. The possibility that the given order is imposed on members for recognition lies in the link between culture and power. What is essential for making this succeed is to make such power relations invisible. However, culture is also a structuring force which is constantly on the move. Bauman (ibid) sees a strong responsibility as well as the opportunity for the emancipation of unequal balances of power if the harmonisation of culture and power structures and all of the dynamics and ambivalence that go with this is recognised.

This is exactly where responsibility as well as also the huge opportunity for international cultural relations lies. What is needed is an acknowledgement of the regulatory structures – historically as well as structurally and geo-politically – which shape and underline current foreign cultural and education policy. Some of these basic assumptions are outlined in Chapter 2 of this study. A further, more in-depth elaboration of the historical as well as the current geo-political influences is regarded as helpful to promote and sustainably implement the opening towards greater diversity and inclusion. Without such debate, there is a danger that the postulated claims will remain at the level of lip service and strategy papers, action plans or the like.

3. Implementing Diversity and Inclusion in Organisations

The following section provides specific descriptions of the current theoretical and practical situation as regards the implementing of diversity and inclusion in institutions for foreign cultural and educational policy.

Overall, the literature and database, especially in the German cultural and education area, tends to be sparse. A look at the international landscape reveals a similar situation. The most comprehensive study on this topic was provided by the British Council in “Global Diversity Management”, published in 2019 by F. Mustafa Özbilgin, Fiona Bartels-Ellis and Paul Gibbs. For the first time, the long-standing practices employed by a global intermediary organisation to implement diversity and inclusion were examined. The key findings are briefly summarised below.

The British Council began this process in 2000 by appointing a Diversity Manager and then establishing a Diversity Unit (cf. Bartels-Ellis et al. 2010). The impetus for this was the recognition that a globally active organisation with branches in countries which are both geo-politically and also socially very diverse must view the implementation of diversity and inclusion in all sectors of the organisation as a core task since this determines people’s daily working lives.

The key framework tool for implementing diversity and inclusion is the ‘Diversity Assessment Framework’ (for an in-depth description of an older version, cf. Bartels-Ellis et al. 2010, cf. also Maguire and Scott-Baumann 2019: 45). The Diversity Assessment Framework is characterised by that fact that it provides indicators and detailed explanations, handouts and examples which can be used as guidelines while, at the same time, reviewing the achievement of indicators by means of targets in regular reports. Indicators include, for example, all hiring processes, including familiarisation with the organisation; internal and external communication and marketing; monitoring for gender equality; access to programmes and projects and, at the core, the responsibility of the organisation’s managers. The closer the indicators are to the realities and requirements of people’s working lives, the more an implementation promises to be successful. All of the indicators target both internal as well as external processes. This must be especially emphasised because the focus of this study is on internal implementation and, therefore, the results are directly relevant.

The indicators are sorted on the basis of qualitative gradations such as, for example, basic principles, good implementation and excellent implementation (cf. Bartels-Ellis 2010:

3. Implementing Diversity and Inclusion in Organisations

29 et sqq.). The regular evaluation and adaptation of processes and the Diversity Assessment Framework ensure sustainable development of quality and guarantee that the indicators are always up-to-date (cf. Bartels-Ellis 2010: 13 et sqq.).

The above mentioned study (Özbilgin et al. 2019) was carried out by the British Council in collaboration with Middlesex University London, UK and SOAS [the School of Oriental and African Studies] in London, UK. The main targets were the fundamental evaluation of the work of diversity management in an international context and the identification of challenges when implementing strategies. At the same time, the study serves as a basis for the further development of these strategies and practices. Narrative inquiry was used as the research method.

Key issues for research focused on balances of power and identical and different systems of value and belief, respectively, also with regard to asymmetrical balances of power in the countries. Field studies were carried out in the British Council offices in Egypt, Jordan, Kenya, Ghana and Saudi Arabia (cf. Elwick 2019: 55 et sqq.). The introductory question was, "What experiences have you had in working with the guidelines on diversity specified by your employer?" (Maguire and Scott-Baumann 2019: 45).

Posing this as an open question and applying the method of narrative inquiry provides the opportunity to address the complexity, ambiguity and dynamics of individual, group and organisational phenomena. At the same time, this enables organisational learning (cf. Maguire 2019: 46 et seq.).

The main findings are listed below (cf. Elwick 2019: 68 et sqq.).

3. Implementing Diversity and Inclusion in Organisations

<i>Structural ambiguity</i>	Under certain circumstances, stipulated internal organisational values and standards may collide with the local values and standards. This means that employees must adjust accordingly.
<i>Colonialising values</i>	Current, seeming or real inequalities between international and local employees may collide with the historical legacy of colonial rule.
<i>Adaptation and time</i>	Adjustments require time, whereby periods of time vary greatly, depending on local conditions.
<i>Gain by means of (cultural) translations</i>	Under certain circumstances, concepts and topics in the field of diversity and inclusion cannot be directly transferred. A translation into values and standards understood and accepted locally is required.
<i>Agreements, compliance, compromises, loyalty and alienation</i>	The tension between guidelines and local conditions; the necessity of gainful employment and the adherence to values which are not one's own; and the alienation from the local environment which this may entail, becomes clear here.
<i>Projection and perception</i>	The organisation must be judged by the stipulated values and targets, both internally and externally. Tension arises when ambitious values are not achieved. The demand for implementation increases and, at the same time, also creates a framework for friction and debate.
<i>Trust</i>	Trust is the basis for implementing diversity and inclusion: trust in oneself, the team, superiors; trust in the organisation's motives.

Based on these findings, the following recommendations were made (cf. Elwick 2019: 75 et seq.):

1. Managers are essential and they should actively promote implementation, both internally and externally.
2. Honest and open discussions on the effectiveness of further bureaucratic processes and reports. A balance is required between effort and benefit.
3. More attention should be paid to the values and skills of local employees. Dissonance, but also the wealth of experience and knowledge should be acknowledged.

3. Implementing Diversity and Inclusion in Organisations

4. More attention should be paid to multilingualism and translations so as to reach everyone, both internally and externally.
5. The transfer of knowledge regarding examples of implementing diversity and inclusion within the organisation should be enhanced.
6. The adaptation of diversity and inclusion strategies to reflect local contexts should be taken into consideration.

The findings as well as the recommendations describe a vibrant and result-oriented process. The use of strategies, guidelines and an implementation framework will assist in creating a space in which friction, conflict and ambiguity are created and permitted. This will result in development and learning in and with dissonance, enabling both individual as well as organisational debate.

It is sobering to note that the landscape of the broader culture and arts sector tends to be dominated by projects which are often outward looking. It is rare to find internal development and the facilitation of holistic development throughout an entire organisation or they are only just beginning to be established (cf. e.g. Diversity Arts Culture (undated), EUCREA Verband Kunst und Behinderung e.V. (2018), Ziegert (2019)).

How an implementation which supports holistic approaches and refers to specific possibilities for action can be carried out in practice is set out below. This collection of best practices makes no claim to be complete; instead, it is meant to trigger processes of thought and discussion and invite people to take action.

In the end, the decisive question is: will organisations achieve cultural change which allows them to work more diversely and inclusively in the fields of culture and education, beyond projects? Will a space within the organisations emerge which permits and promotes development, beyond projects towards specifically measurable findings?

The collection set out below is based on the categories of change at the levels of structure, culture and practices, following the definitions given in the Index for Inclusion (cf. Booth and Ainscow 2017, Montag Stiftung 2011). Originally drawn up as a guideline for development in schools, it is applied today in a much broader field. Here, 'inclusion' is understood as a much wider approach, as inclusive for everyone – organisational development with everyone and for everyone who is part of the organisation in question. The Index for Inclusion is very comprehensive. In the three dimensions of structures, cultures and practices it provides subcategories within which there are countless very specific

questions. These questions – more than 500 in total – serve to initiate discussion and introduce processes of change. It begins with the question which is relevant for the organisation; subsequently, not all questions must be answered. Only relevant questions are selected. The structural level is characterised by questions regarding how the organisation is managed and organised and how changes could be brought about. The cultural level deals with relationships and deeply rooted values and beliefs. Generally, a change in cultures is necessary to achieve sustainable and inclusive development. The 'practices' level demonstrates where changes are carried out at the level of action (cf. Booth and Ainscow 2017: 23). The Index is easily accessible because it adapts itself to the requirements of the individual organisation. Ideally, it is used as a basis for continuous, integrated, value-based development of the organisation.

The Index for Inclusion is also fascinating for international cultural relations because of its broad international reception since it was first developed in 2000³⁴ (cf. Montag Foundation 2011: 17). It can be adapted to local, socio-geographical and political conditions, while also providing a common and unifying basis. The adaptation of the questionnaire to the requirements of the intermediary organisations is recommended.

3.2.1 Structures: Creating an Inclusive Framework

As already described in Chap. 3.2, the structural level provides suggestions for changing the management and organisation of institutions. The framework tools for implementing inclusive organisational development are listed here as an example; in addition, examples for collecting gender equality data and forms of monitoring are also provided. This is followed by suggestions for the structural organisation of diversity and inclusion implementation within organisations, such as diversity officers or similar positions and supportive networks. Finally, financing suggestions and examples are given.

³⁴ For a list of the translations currently available: <http://www.csie.org.uk/resources/inclusion-index-explained.shtml#translations> [accessed on 2021-04-21].

Framework tools³⁵

- Index for inclusion: questionnaire on the development of organisations, for exchanging information and determining the development of processes Originally developed for schools, it is now used widely in organisations. Development occurs along the following dimensions: inclusive structures, inclusive cultures and inclusive practices.
- British Council Diversity Assessment Framework (DAF): holistic framework tool based on indicators and used to implement diversity and inclusion in a global organisation.
https://www.britishcouncil.org/sites/default/files/daf_book.pdf [accessed on 2021-03-21].
- The Global Diversity and Inclusion Benchmarks describe a similar and even more extensive process of implementation and control <https://centreforglobalinclusion.org/wp-content/uploads/2017/09/GDIB-V.090517.pdf> [accessed on 2021-06-23].

Collecting gender equality data³⁶

- New German organisations (2017): Equal ≠ Equal - Dossier on Gender Equality Data - a Discussion on Anti-discrimination and Gender Equality Data. How can we make discrimination visible? [in German]
https://neuedeutsche.org/fileadmin/user_upload/Publikationen/Dossier_Gleichstellungsdaten/NDO_DOSSIER_RZ.pdf [accessed on 2021-03-21]
- British Council (2015): Equality Monitoring at the British Council, (short film)
<https://vimeo.com/138533391>
- Jansen et al. (2012): EU Equality Monitoring in an International Setting
https://www.britishcouncil.org/sites/default/files/eu_equality_monitoring_in_an_international_setting.booklet.compressed.pdf [accessed on 2021-05-18]
- Arts Council England (2017): Making a Shift Report - Disabled People and the Arts and Cultural Sector Workforce in England: Understanding Trends, Barriers and Opportunities
<https://www.artscouncil.org.uk/sites/default/files/download-file/ACE206%20MAKING%20A%20SHIFT%20Report%20FINAL.pdf> [accessed on 2021-05-18].

³⁵ See also Chap. 3.2.

³⁶ See also Chap. 2.9.

3. Implementing Diversity and Inclusion in Organisations

- Diversity Arts Culture: <https://diversity-arts-culture.berlin/magazin/mit-daten-erhebung-veraenderungen-anstossen> [accessed on 2021-05-18].

Advisory boards and competence centres for expertise and support

A wide range of expertise is already available. Specialised advisory boards, e.g. with regard to disability and work which takes a critical view of racism, enrich organisations and enable direct dialogue with experts in each field.

- International Disability Alliance: <https://www.internationaldisabilityalliance.org/> [accessed on 2021-05-15]
- List of international organisations: <https://www.disabilityartsinternational.org/resources/organisations/> [accessed on 2021-05-18]
- Disability Advisory Panel: <https://www.britishcouncil.org/sites/default/files/guide-disability-equality.pdf> (p. 18) [accessed on 2021-05-18]
- Disability and Development Cooperation, a registered association (Behinderung und Entwicklungszusammenarbeit e.V.) <https://www.bezev.de/de/home/weltwaerts-kompetenzzentrum-fuer-inklusion/> [accessed on 2021-05-18]
- un-label: <https://un-label.eu/> [accessed on 2021-05-18]
- EUCREA: <https://eucrea.de/> [accessed on 2021-05-18]
- Network for Culture and Inclusion (Netzwerk Kultur und Inklusion): <https://kultur-und-inklusion.net/> [accessed on 2021-05-18]
- Diversity Arts Culture: <https://diversity-arts-culture.berlin/en> [accessed on 2022-01-04]
- German Federal Department of Accessibility (Bundesfachstelle Barrierefreiheit): https://www.bundesfachstelle-barrierefreiheit.de/DE/Home/home_node.html [accessed on 2021-05-18]

Diversity officers / Staff units

- Ahmed (2012) explains the dangers regarding the appointment of officers, i.e. that these positions are introduced for “cosmetic” purposes without the corresponding authority and resources to trigger real change. In addition, such expertise is concentrated among only a few, possibly preventing it from gaining wider acceptance. However, equipped with the corresponding authority it could provide a valuable contribution to targeted development of diversity and inclusion.
- Network of internal diversity coordinators to strengthen the transfer of knowledge and exchange within the organisation

3. Implementing Diversity and Inclusion in Organisations

- Network of diversity coordinators among the different cultural mediator organisations for international networking and cross-organisational exchange and mutual learning

Network for diversity – internal

- Setting up of employee networks based on diversity characteristics, e.g. gender, sexual identity, disability or care-giving responsibilities

3.2.2 Cultures: Communicating Inclusive Values

Inclusive values and standards are anchored at the cultural level, where cultural change is also initiated and accompanied.

Examples as to how this can be supported at many different levels are given below.

Strategies and values

- Developing Guidelines, Target Objectives with Clear Responsibilities, Strategies and Action Plans <https://www.britishcouncil.org/about-us/our-values/equality-diversity-inclusion> [accessed on 2021-04-21]
- Arts Council England <https://www.artscouncil.org.uk/our-delivery-plan-2020-2024/equality-objectives> [accessed on 2021-04-21]

Leading inclusively

- One of the key recommendations in the British Council study on diversity management in global intermediary organisations (Özbilgin et al. 2019: 75) refers to managers. They are the pivotal point for implementing any organisational strategy and thus also of a successful strategy for diversity and inclusion. Managers should set an example and enforce the corresponding strategy through their actions and work, not only within the organisation, but also externally. Such implementation thrives on active engagement and the knowledge of how diversity and inclusion can be implemented in specific work areas. Honest and credible implementation by the managers also encourages all of the employees in their daily work.
- Both training sessions as well as individual coaching sessions for managers open up a space for learning, further development and reflection on one's own practices.

3. Implementing Diversity and Inclusion in Organisations

- Guideline for gender- and diversity-sensitive management [in German]: https://www.uni-marburg.de/de/universitaet/administration/verwaltung/stabsstellen/frauen/aktiv/lakof_handreichung_gendergerechte-und-diversitaetssensible-fuehrungskultur.pdf [accessed on 2021-04-21]

Diverse decision-makers

- Diversification of people in decision-making positions, whether in organisations, funding institutions, artists, e.g. dancers, actors and actresses, choreographers, etc. – for example access to university/education within the scope of the ART+ project by EUCREA: <https://www.eucra.de/aktivitaeten/strukturprogramme/artplus-ausbildung-2021-2024> [accessed on 2021-05-25]
- EUCREA ART+ Project for the Qualification of Artists with Disabilities: <https://www.eucra.de/aktivitaeten/strukturprogramme/artplus-ausbildung-2021-2024> [accessed on 2021-05-18]

Co-creation as a design principle

- Programmes and projects are designed and developed together with those people they are aimed at. In the “Migration Lab” project, residents were included in the development of a space in the heart of the neighbourhood which allowed newly immigrated people to meet those who had been living there longer. They selected the meeting rooms, defined the topics and chose the people who were to share their stories, thus creating a space for meeting and exchange: <https://www.migrationlab.org/> [accessed on 2021-03-21]
- Further literature can also be found here: Knava, Irene (2019): Audiencing Diversity 4.0

Conflict training

- More diversity can generate more conflicts (see also Chap. 2.7.4)
- Training sessions to develop, learn and strengthen skills for constructive conflict behaviour are helpful in dealing with such conflicts

Safe spaces versus safer spaces

- In societies which exclude groups on the basis of certain characteristics – and this fundamentally applies to all current social systems – there is a desire for “safe spaces” on the part of those people who are excluded: spaces which are free from the majority society and dominant groups; free from the need to pretend; free from violence and inequality. There is no ultimate security because

3. Implementing Diversity and Inclusion in Organisations

everyone is interwoven in the structures of exclusion, whether consciously or subconsciously. People are not completely safe even in so-called “safe spaces”, nor can this safety be guaranteed. In this sense, although the desire for “safe spaces” is understandable, it also harbours the danger that a promise is given which, in the end, cannot be kept.

- The spaces can be physical rooms, such as rooms in which to relax or hold meditation or religious services. However, they can also be ‘rooms’ in the figurative sense, created in the form of groups in which people with similar experiences and concerns meet and exchange their ideas, e.g. employee networks for deaf people.

Inclusive and exclusive spaces

- The situation is similar for inclusive and exclusive spaces. Inclusive spaces for everyone are desirable. However, sometimes exclusive spaces are required to provide protection and support and function as a retreat. In addition, shared challenges and concerns require less explanation. This can take the form of an exchange between people on one hierarchy level or of a network for black people in the organisation (see also “Safe spaces”).

Assistance in crisis situations

- Guidelines and forms of assistance are drawn up to provide support. They serve to support employees and secure the quality of their work: For example the COVID-19 pandemic – decisions are made with an eye to the impact of the pandemic on various groups.

<https://www.artscouncil.org.uk/toolkits/covid-19-caring-your-workforce-and-making-fair-decisions-time-rapid-change#section-1> [accessed on 2021-03-21]

3.2.3 Practices: Implementation in Daily Working Life

Practices and their actual adjustment to the special requirements of a specific workplace enable them to be implemented across the breadth and depth of an organisation. They also support sustainable implementation beyond ‘committed individuals’.

Setting targets

- One of the most successful means of realising strategies and action plans is to set specific targets (cf. also Johnson 2020: 197 et seq.). These can, for example, refer to the diversity of employees overall or to more specifically defined functions and levels in organisations. What is important here is a good database (see also

Chap. 2.9) and linking the collected data to measures and their regular evaluation.

At a personal level, however, target agreements can also be integrated into evaluation interviews, annual appraisals or staff appraisals. This presents the opportunity to link the strategy directly to the employee's field of work and to clarify the relevance of diversity and inclusion in this context. At the same time, the responsibility of implementing the strategy is carried throughout the organisation, creating an applied, inclusive diversity, so to speak, which is not regarded as an afterthought. Following career steps could be linked to the achievement of targets in this area so as to emphasise the issue and demonstrate its relevance for the organisation.

Diversity-sensitive selection of personnel

- Personnel selection processes can be used to influence the structure of an organisation's staff. An anonymised application procedure is one option to make the selection of personnel as diversity-sensitive as possible and keep discrimination to a minimum. It enables those involved to focus on the applicant's qualifications.
- https://www.ufz.de/export/data/2/251059_Checkliste_Diversit%C3%A4tsensible_Personalauswahl_de.pdf [accessed on 2021-05-18]
- https://www.bqn-berlin.de/site/assets/files/1333/checkliste_diversity-sensibles_auswahlverfahren.pdf [accessed on 2021-05-18]
- https://www.antidiskriminierungsstelle.de/DE/ThemenUndForschung/anonymisierte_bewerbungen/das_pilotprojekt/anonymisierte_bewerbungen_node.html [accessed on 2021-05-18]

Organisational guidelines and support on the topic of disability

- Assistance with certain dimensions of diversity facilitates the definition of organisational standards with regard to this topic and the clarification of terms and provides guidance for their implementation in practice.
- For example, British Council: Promoting Inclusion - A British Council guide to disability equality
<https://www.britishcouncil.org/sites/default/files/guide-disability-equality.pdf> [accessed on 2021-03-21]

Training sessions and further education

- Personnel development requires the ongoing development of training sessions and further education on all relevant topics in the organisation. Diversity and inclusion are central topics; knowledge is constantly and dynamically enhanced. Thus, further education and training sessions in this field, e.g. on individual dimensions of diversity, power structures, the prevention of discrimination, inclusive project and event planning and unconscious preconceptions, should be part of the catalogue for personnel development.
- A helpful list for selecting training sessions:
<https://diversity-arts-culture.berlin/magazin/fortbildungen-aber-welche> [accessed on 2021-03-21]

Barrier-free access

- In the broadest sense, 'accessibility' is understood here as access to material and immaterial resources; access to education and employment; and access to design and co-determination at all levels. A collection of resources is given below, which does not claim to be complete.
- Programmes and projects such as un-label (2017): Innovation Diversity - New Approaches of Cultural Encounter in Europe. A manual with insights, best practice portraits, ideas, a checklist and links in the inclusive performing arts and culture scene
https://un-label.eu/wp-content/uploads/Un-Label-Manual-Innovation-Diversity-New-Approaches-of-Cultural-Encounter-in-Europe_EN.pdf [accessed on 2022-01-21]
- Selection of artists
Extensive collection on the subject of art/culture and disability in Europe:
<https://www.disabilityartsinternational.org/> [accessed on 2021-03-21]
- Formulation of access requirements (can also serve as a basis for funding institutions to formulate budget applications)
 - "Access Docs for Artists" <https://www.accessdocsforartists.com> [accessed on 2021-04-21]
 - <https://diversity-arts-culture.berlin/en/magazin/access-rider> [accessed on 2022-01-04]
- Access for artists with disabilities to juries, decision-making bodies and selection panels

3. Implementing Diversity and Inclusion in Organisations

- Arts Council England <https://www.artscouncil.org.uk/community-and-place/disability-arts-and-cultural-sector-workforce-england> [accessed on 2021-05-18]
- Visitors / Public audience
 - For general information on audience development: Knava, Irene (2019): Audiencing Diversity 4.0
 - Supporting the removal of barriers in theatres <https://www.disabilityartsinternational.org/resources/a-guide-to-theatre-access/> [accessed on 2021-03-21]
 - Relaxed venues (for people with special needs) <https://www.disabilityartsinternational.org/resources/battersea-arts-centre-creating-the-worlds-first-relaxed-venue/> [accessed on 2021-03-21]
 - Relaxed performances (e.g. for neurodiverse people) <https://diversity-arts-culture.berlin/magazin/relaxed-performances> [accessed on 2021-03-21]
 - Use of sign language during performances <https://diversity-arts-culture.berlin/magazin/tipps-fuer-veranstaltungen-mit-dgs> [accessed on 2021-03-21]
 - Stress-free touring <https://www.disabilityartsinternational.org/resources/the-british-paraorchestra-in-qatar/> (accessed on 2021-03-21)
 - Low-barrier festivals <https://www.disabilityartsinternational.org/resources/edinburgh-international-festival-a-pro-active-and-personal-approach-to-access/> [accessed on 2021-05-18]
- Applications for projects and tours
 - Applications for funding and calls for tenders are often very comprehensive and complicated. To provide access and the opportunity to make such applications to a large number of people, an assistant can be provided and even financed to help applicants fill in the application. This ensures that the focus is on the content and quality of projects rather than the competence to fill in applications. Example: Arts Council England <https://www.artscouncil.org.uk/access-support> [accessed on 2021-05-18] and the “weltwärts” [“out into the world”] programme <https://www.bezev.de/de/home/weltwaerts-kompetenzzentrum-fuer-inklusion/> [accessed on 2021-05-18]
 - Barrier-free possibilities for project applications (e.g. alternative formats, barrier-free website forms)

3. Implementing Diversity and Inclusion in Organisations

- Assistance is an individual item in the budget and does not have to be covered by the total budget. Example: <https://www.artscouncil.org.uk/access-support> [accessed on 2021-03-21]
- Designing exhibitions and museums
 - Inclusive design and communication as an integral element of planning from the very beginning. Example: www.incl.design
- Checklists for events, buildings, etc.
 - German Federal Department of Accessibility <https://www.bundesfachstelle-barrierefreiheit.de/DE/Praxishilfen/Veranstaltungsplanung/veranstaltungsplanung.html> [accessed on 2021-05-18]
 - <https://ramp-up.me/> [accessed on 2021-05-18]
- Digital events <https://www.disabilityartsinternational.org/resources/belfast-international-arts-festival-the-move-to-digital/> [accessed on 2021-05-18]

3.2.4 Communication and Marketing

The aim of every form of communication is to reach as many people as possible. Thus, it is important that people in their diversity feel addressed by the type of communication which is used. In addition, inclusive communication which keeps discrimination to a minimum is desirable.

Communication consists of various elements: language itself, but images, forms and channels are also important. Several suggestions for implementing inclusive communication are given below.

Language

As described above, language is essential. In international contexts, this applies not only to the languages selected, for example for publication, calls for tenders and events, but also to a diversity-sensitive language.

A special note must be made at this point regarding sign language. One option is retroactive sign language interpreting. This is a good way of creating access to culture for deaf people who live with their own language and culture and may only experience cultural programmes designed for a hearing audience in a restricted manner, even with interpretation. Further opportunities for cultural programmes result when the artistic aesthetics of low-barrier art are included in the creative process from the very beginning. The

3. Implementing Diversity and Inclusion in Organisations

British theatre company, Graeae Theatre Company³⁷, is an example of this. It pursues a radical course of inclusive aesthetics, which changes the theatre landscape and experience for all audiences. A further option would be to organise dedicated cultural programmes for deaf people.

Language and disability	German: https://leidmedien.de/wp-content/uploads/2017/02/LeidmedienBroschuere2020_bfrei.pdf English, UK: https://www.gov.uk/government/publications/inclusive-communication/inclusive-language-words-to-use-and-avoid-when-writing-about-disability
Language and gender	German: https://mffjiv.rlp.de/fileadmin/MFFJIV/Vielfalt/RLP_unterm_Regenbogen/Handreichung_geschlechtergerechte_Sprache_1_2020_2.pdf English: https://www.un.org/en/gender-inclusive-language/ (plus Arabic, Chinese, French, Russian, Spanish)
Language and trans*	German: http://www.transinterqueer.org/download/Publikationen/TrIQ_Journal_innen-2.%20Aufl.-web(2).pdf English: https://www.itspronouncedmetrosexual.com/2013/01/a-comprehensive-list-of-lgbtq-term-definitions/
Language and inter*	German: http://www.transinterqueer.org/download/Publikationen/InterUndSprache_A_Z.pdf English: https://www.itspronouncedmetrosexual.com/2013/01/a-comprehensive-list-of-lgbtq-term-definitions/
Language and immigration society	German: https://glossar.neuemedienmacher.de/glossar/filter:a/
Plain language / Easy language³⁸	German: https://www.bpb.de/politik/grundfragen/politik-einfach-fuer-alle/ https://leichte-sprache.de/leichte-sprache/was-ist-leichte-sprache/ English: http://www.plainenglish.co.uk/free-guides.html https://www.odi.govt.nz/guidance-and-resources/a-guide-to-making-easy-read-information/
British sign language (BSL)³⁹	BSL Royal National Institute for Deaf People (RNID): https://rnid.org.uk/ German: https://www.taubenschlag.de/ https://gebaerdenlernen.de/ International: https://www.spreadthesign.com/en.gb/search/?

³⁷ <https://graeae.org/about/our-artistic-vision/> [accessed on 2021-04-21].

³⁸ This is a good explanation of plain language and easy language: Rüstow (2015).

³⁹ For information on the legal position of sign languages in European states: <https://www.eud.eu/publication/book-publications/sign-language-legislation-european-union-edition-ii-ebook/> [accessed on 2022-01-24].

3. Implementing Diversity and Inclusion in Organisations

Helpful handouts for orienting oneself can be found here⁴⁰. The discussion is lively and multi-perspective. Thus, regular updates are necessary. Various guidelines for orienting oneself are mentioned below.

Images

Images are meant to show social diversity in given contexts and avoid stereotype depictions. Imagery has a great impact and therefore special attention should be paid to it. The “SocietyPix” project diversifies the photography landscape: <https://gesellschaftsbilder.de/>. This applies not only at the level of the people who are photographed, but also to those taking the photographs.

Formats

Information should be posted on at least two different channels and different formats should be used, e.g. as text and audio documents or a presentation using speech and subtitles. The shift of numerous activities to the virtual realm, induced by the COVID-19 pandemic, poses many challenges but also presents significant opportunities for low-barrier offerings, which may be of a technical nature. They also lead to new ways of dialogue and the participation of employees and managers. This opened up previously untapped opportunities, especially for globally active organisations, for example, when online dialogue rounds or discussions were no longer only available to a selected audience, but to everyone because everyone now had the corresponding technical possibilities.

The following is a list of possible technology.

- Web conferences in general: German Federal Department of Accessibility (Bundesfachstelle Barrierefreiheit) https://www.bundesfachstelle-barrierefreiheit.de/DE/Praxishilfen/Informationstechnik/Barrierefreie-Webkonferenzen/barrierefreie-webkonferenzen_node.html [accessed on 2021-05-18]
- Zoom <https://zoom.us/accessibility> [accessed on 2021-05-18]
- MS Teams <https://support.microsoft.com/en-us/office/accessibility-support-for-microsoft-teams-d12ee53f-d15f-445e-be8d-f0ba2c5ee68f> [accessed on 2021-05-18]
- Adding real-time captions in web conferences, e.g. www.streamtext.net [accessed on 2021-05-18]

⁴⁰ The Berlin State Office for Equal Treatment and Against Discrimination (Senatsverwaltung für Justiz, Vielfalt und Antidiskriminierung / Landesstelle für Gleichbehandlung - gegen Diskriminierung (LADS)) also provides an overview of different dimensions of diversity here: Relevant publications and information material <https://www.berlin.de/sen/lads/en/publications/> [accessed on 2022-01-24].

3. Implementing Diversity and Inclusion in Organisations

- Accessibility of web pages: German Federal Department of Accessibility https://www.bundesfachstelle-barrierefreiheit.de/DE/Praxishilfen/Informationstechnik/informationstechnik_node.html [accessed on 2021-05-18]
- Translation of Internet pages into simple language: <https://www.easyreading.eu/> [accessed on 2022-01-24]
- Barrier-free posts on social media <https://diverseabilitymagazine.com/2019/03/social-media-accessibility/> [accessed on 2022-01-24]
- Transparent information on the degree of accessibility <https://www.britishcouncil.org/accessibility> [accessed on 2021-05-18]
- Audio description and subtitles for films: GRETA APP <https://tar-skitheme.com/apps/de.debesefilm.greta/> [accessed on 2022-01-24]
- Low-barrier applications for project management and networks: Slack, Trello
- Creating PDFs accessibly: https://www.bundesfachstelle-barrierefreiheit.de/DE/Praxishilfen/Informationstechnik/Barrierefreie-PDF/barrierefreie-pdf_node.html [accessed on 2021-05-18]
- Screen readers for reading web pages: <https://accessibility.its.uconn.edu/2018/08/22/what-is-a-screen-reader-and-how-does-it-work/#> [accessed on 2022-01-24]
- Testing digital accessibility: <https://it.ucsf.edu/how-to/testing-digital-accessibility> [accessed on 2022-01-24]
- Test team for web pages and apps: Team Usability <https://team-usability.de/en/home.html> [accessed on 2022-01-24]

Formats should be diverse and meet the needs of the target audience. In addition, the enhancement of formats and channels enables new target groups to be reached.

A collection of questions and examples is given below:

- Multilingual publications, web pages
 - What are the official languages in the country?
 - Which languages are spoken in the country?
 - Do the languages used reach the target groups?
- Using sign language videos <https://www.eani.org.uk/sign-language-videos> [accessed on 2022-01-24]
- Audio flyers for events, projects and general information; flyers to describe the project: "Europe Beyond Access" <https://www.disabilityartsinternational.org/europe-beyond-access/> [accessed on 2021-04-21]

3.3 Where to Start? Recommendations for Starting

Generally speaking, it is irrelevant which issue is addressed first. The most important thing is to start at all. Many organisations are already engaging with topics and sub-sections of diversity and inclusion in one way or another, whether with regard to programme work, training sessions or mentoring programmes. Suggestions for implementation based on time frames are presented below.

Irrespective of the process, taking stock within the organisation is recommendable because it is usually the case that projects and activities already exist which can be identified, bundled and even divided. These projects and activities can be included when drawing up an action plan.

3.3.1 Short-term Changes: Creating Foundations

Measures which can be implemented within a period of six months to one year.

- Coaching for managers
 - Managers are essential as role models and in the implementation of strategies. The problem is often not a lack of desire, but of knowledge. Individual coaching can be of assistance here to strengthen managers in a targeted manner and enable space for personal development.
- Training and further education on diversity and inclusion
 - This is relevant for all employees. What is important is knowledge of different dimensions of diversity, as well as also of structures of power and exclusion.
- Internships for people with disabilities in management positions, but also in all other positions
 - The focus here is on mutual learning for the relevant employees and the interns. Dedicated internships for people who are underrepresented in organisations permit insights, further development and preparation for future management responsibilities.

3.3.2 Medium-term Changes: Establishing Structures

Measures which can be implemented within a period of one to three years.

- Framework tools and continuous action plans for the development of an inclusive organisation
 - Diversity and inclusion are a natural part of the organisation's continuous development and not a temporary project. Implementation is supervised and targets are used to regularly monitor and adapt it.
- Formulating quality standards and collecting gender equality data
 - Diversity and inclusion are part of organisations' quality management. They are decisive for ensuring quality, for new impulses and perspectives. Quality standards should take this into account. Gender equality data regarding programme participants as well as also regarding internal employees in organisations are collected to facilitate reviewing of standards and targets.
- Securing the financing of participation
 - Funding programmes finance assistance and additional requirements for people with disabilities. Organisations invest in infrastructure and access, e.g. in the form of sign language interpretation.

3.3.3 Long-term Changes: Achieving Results

Measures which can be implemented in a period from three years and onwards.

- Cultural change: a different perspective of disability in particular and diversity in general
 - Decision-making positions are held by diverse people with diverse perspectives and knowledge of the significance of diversity and inclusion in organisations which are globally active. Structures have been established which support and monitor the continuous implementation of diversity and inclusion.
- Educational systems for actors and designers
 - Career paths and e.g. university education enable accessibility for diverse people so these individuals can reach positions allowing them to make decisions and shape policy.

3. Implementing Diversity and Inclusion in Organisations

- Support structures for diverse and inclusive cultural mediator organisations
 - Funding programmes explicitly appeal to diverse target groups and enable accessibility in the form of financial support, e.g. for assistance or already when applying for funding.

4. Recommendations for International Cultural Relations

Words are beautiful, actions are supreme ⁴¹

This chapter uses research findings to provide recommendations for international cultural relations regarding why and in what form it can support intermediary organisations in the holistic implementation of diversity and inclusion at the political level. These recommendations provide the political space in which the organisations can move, thus enabling actual implementation.

The internal implementation of diversity and inclusion in intermediary organisations is necessary in order to maintain Germany's credibility in foreign cultural policy and carry on a dialogue on an equal footing. The corresponding cultural change which is called for cannot manage without investments in structures and processes. A holistic view of diversity presupposes an intersectional approach to the intersection and linking of the various dimensions of diversity. National and international networks of competence support this change with their expertise and illustrate dialogue on an equal footing, also in domestic cultural policy. Investments in resources for implementing diversity and inclusion enable a future viability and relevance in global contexts as a partner, but also as an employer with the ability to attract and retain experts as well as junior staff for a complex and constantly changing cultural and educational landscape.

4.1 Strengthening Germany's Image in the World

The organisations in international cultural relations should embody within themselves the image of a diverse and inclusive society which they want to spread to the world. This will strengthen not only the credibility of foreign discourses on diversity and inclusion, but also radiate into German society, which continues to face major challenges with regard to the inclusion of all people in a plural society. What answers are there to the continued insufficient implementation of the UN Convention on the Rights of Persons with Disabilities in Germany? How and in what form will discussions in Germany on racism and the colonial legacy be continued? How will gender equality be treated beyond the dualism of man and woman since Germany now has a third gender option: *diverse*? Which image for this and further internal discussions and, even more importantly, for specific actions and implementations in practice will be spread to the world? There is enormous room for development here.

⁴¹ British Council (undated): 22.

4.2 Strategic Focus and Investments for Holistic and Sustainable Implementation

The strategic focus of intermediary organisations on greater diversity and inclusion in combination with corresponding targets will lead to a sustainable change in culture. It must be noted that implementation of strategies for diversity and inclusion cannot be carried out on a low budget. Organisations should be equipped with resources to enable them to holistically initiate corresponding developments internally. External programmes, funding programmes and calls for tenders by organisations should define diversity and inclusion as a key characteristic of quality. This should be linked to an infrastructure which supports applicants in fulfilling criteria, sets targets and monitors them.

4.3 Pursuing Intersectional Approaches

When considering diversity and inclusion, an intersectional approach should be followed to facilitate a sustainable strategy and implementation. This means that when an action plan is drawn up, a broad approach to diversity, independent of dimensions, should be taken into account. It should be based on open and flexible structures and not oriented towards individual dimensions of diversity. People are diverse in all their facets. Discussions on diversity are dynamic and will continue to gain significance in future. A stronger debate on the dimension of socio-economic origin is already clearly visible on the horizon. It is unclear which dimensions will gain in significance in the coming years and organisations must continuously adjust and show enormous flexibility. This is ensured by means of structures which can be adapted and leave space for just such flexibility. Political decisions and support in the form of the provision of corresponding resources are required to develop these structures.

4.4 Using Competencies and Strengthening Networks

Expertise on individual, both current and future fields of work with diversity and inclusion as well as on dimensions of diversity and knowledge on discrimination are no substitute for this. Civil society organisations, actors such as EUCREA and the inclusion and culture network are essential partners in this respect. In this context, the will to change can again be seen in the form of collaboration with people who, on the one hand, have the necessary expertise and, on the other, are directly affected by the measures of cultural mediator organisations. Communication and cooperation on an equal footing are also necessary here.

4.5 Relevance as an International Partner and Employer

Finally, there is a need to remain relevant, both regarding the content of the programmes, but also as employers in Germany and beyond. In order to be visible in current global discourses on democracy and human rights and to draw from a broad, global pool of experts and junior employees it is imperative that the implementation of diversity and inclusion is prioritised. Only in this way can a sustainable, innovative and, most of all, relevant foreign cultural and educational policy be shaped.

5. Concluding Remarks and Subsequent Issues for Research

The process of implementing diversity and inclusion is more an evolution than a revolution. The overall situation is multifactorial and highly complex. The tension in foreign cultural policy between domestic and foreign policy, German federalism and art and culture result in special challenges (cf. Weigel 2021: 38).

They are the result of a foreign cultural policy which spreads the topics of human rights and the promotion of democracy, diversity and inclusion – especially important here – to the world but does not sufficiently implement the corresponding standards and values in domestic cultural policy. Federalism in Germany influences the implementation of diversity and inclusion in art and culture because there are no uniform support structures or national networks and many things are negotiated at a state rather than a federal level.

This study discusses one element of that tension, concentrating on the implementation of diversity and inclusion and focusing on internal development. This is always also determined by external factors, with both mutually influencing one another.

The examples from the Arts Council England (see Chap. 2.8) and the British Council (see Chap. 3.2) clearly show that the process of implementing diversity and inclusion is based on the decision to view diversity and inclusion as key for an organisation's high-quality work and to equip necessary processes with the corresponding resources.

At the same time, targets are set, implementation is monitored and the achievement of the targets is reviewed. There is continuous adaptation to current internal organisational discourses as well as socially relevant ones. In addition to establishing processes and structures, a basic knowledge (see Chapters 2.1 to 2.6) of diversity and inclusion as well as certain approaches (see Chap. 2.7) have proven to be conducive, supportive, if not indispensable. An intersectional approach which takes historical inequalities into account enables the bundling of forces and the then often limited resources, preventing the dimensions of diversity from being set up in a hierarchy, whereby the focus is on the creation of structures and processes which enable participation for everyone and not just certain groups.

To conclude, it can be stated that political decisions are required to initiate corresponding processes, to underpin them with resources and to review targets by monitoring

them, whether this applies to results and/or in the sense of gender equality. This requires a long-term commitment beyond restricted periods for projects.

A research issue directed more towards the past as well as, in its continuation, also the present, could explore the historical, structural and institutional links of international cultural relations work. Illuminating and describing continuities could serve to identify inequalities which have evolved over time and, under certain circumstances, are reflected in the current processes of intermediary organisations. Knowledge of these structures would enable a cultural change which questions processes which have developed over time, but also recognises them and actively includes them in the creation of a diverse and inclusive foreign cultural and educational policy.

Subsequent research which is more focused on the future could deal with the development of quality criteria for the diversity-sensitive cultural mediator work which accompanies the structuring of processes. In the medium to long term this would lead to measurable results and, in the long term, implement a cultural change for intermediary organisations.

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Diversity and Inclusion in International Cultural Relations

Basic Principles and Recommendations for a Practical Implementation

The process of implementing diversity and inclusion is more an evolution than a revolution. The overall situation is multifactorial and highly complex. The tension in foreign cultural policy between domestic and foreign policy, German federalism and art and culture result in special challenges.

They are the result of a foreign cultural policy which spreads the topics of human rights and the promotion of democracy, diversity and inclusion – especially important here – to the world but does not sufficiently implement the corresponding standards and values in domestic cultural policy.

This study discusses one element of that tension, concentrating on the implementation of diversity and inclusion and focusing on internal development. This is always also determined by external factors, with both mutually influencing one another.