

EFAH mapping exercise:

The experience of cultural diversity in EFAH membership
How EFAH members perceive and respond to the concept of cultural diversity

Final report
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Executive Summary

Introductory remarks

'In research, the horizon recedes as we advance...'
Mark Pattison, *English Educationalist 1813 – 1884*

'Practical politics consist in ignoring facts'
Henry Brooks Adams, *American man of letters 1838 - 1918*

'Cultural Diversity' has become what in English is referred to as a '*Motherhood and apple pie*' concept. In other words, it is generally agreed to be a positive good, which cultural actors and organisations should necessarily support. However, the current enthusiasm for the rhetoric of cultural diversity hides a number of areas of uncertainty, of which two are relevant to our debate here. First, do we know and agree on what we mean by the term? Second, is there a gap between commitment and action, between philosophy and practice? One-way to answer these questions are to understand better what the EFAH membership itself believes, support and practice.

The Mapping Exercise allows us to go some way to achieve this, with some inevitable caveats, which are outlined in this brief executive summary.¹ Some of the issues that the Mapping Exercise hopes to illuminate include;

- How are diversity issues reflected in organizational, governance or membership?
- Do EFAH members have a diversity agenda guiding their work?
- What are the prevalent attitudes to this agenda?
- What external pressures do member organizations find themselves exposed to with respect to diversity?
- What are the cultural actors' perceptions of the challenges in the field?
- What kind of projects are in preparation for the EU Year of Intercultural Dialogue 2008 and how is this initiative perceived?

As might be expected, the results cast up as many questions as answers, and some of these, *from the EFAH perspective*², are included at the end of this executive summary.

Inevitably, and usefully, the research forces us to ask deeper questions about cultural diversity as a responsibility, opportunity or challenge to contemporary cultural practice in Europe. This means that necessarily, the understanding of cultural diversity is going to remain fluid for a long time; the positive/negative impacts of cultural diversity both internal to organisation and externally on society are not clearly stated; the role of networks, foundations, think tanks, practitioners, policy makers and platforms in promoting it.³ is not clear and finally the *relevance* of the term to daily cultural practice has not been incontrovertibly established.

Perhaps it should not be and this document does not seek to establish such relevance (although some of the language necessarily reflects a political and philosophical belief inherent in EFAH and its membership that

¹ Note, this research focuses on a relatively narrow field i.e. the experience of cultural diversity within EFAH membership. The scope of this mapping exercise is limited to EFAH member organizations' *perceptions* of their own reactivity or pro-activity on diversity issues and is not an investigation of their actual practice.

² Other readers and other organisations are of course welcome to use the Mapping Exercise to draw their own conclusions. EFAH welcomes, indeed looks forward to an exchange of views around this issue

³ Note that even these three terms themselves are open to discussion (indeed, one of the possible recommendations of the Mapping Exercise would be to develop a narrower range of definitions of the key terms in this debate, to enable everyone to talk from the same position)

cultural diversity is a public good). The results of the document are, in fact, from this perspective simultaneously imprecise, personalised and very illuminating.

Communication of the results of this research, partial as it is, is, in EFAH's opinion, an important part of the ongoing development of the sector's understanding of and commitment to the issue. The whole Mapping Document could be made available, or just the executive summary, or indeed a policy and learning document that might summarise the research and draw out the conclusions in user friendly language. One purpose of the communication would be to thank and recognise those who took part; another would be to spread awareness of the issue more widely; a third might be to encourage more research work in other bodies; a fourth to inform current practice and policy decisions.

Caveats

The mapping exercise deliberately does not claim to be inclusive or exhaustive. EFAH's own membership is neither, and it would be impossible to extrapolate statistically incontrovertible results from the samples that are available. Additionally, as the report makes clear in its early pages, the linguistic, conceptual and sectoral difference between respondents make the Mapping Exercise vague in some areas.

This must not be taken to minimise the interest of the results as they stand for three reasons;

- the research methodology was adapted to meet some of the challenges of a multi-lingual, cross-disciplinary public with very different conceptual frameworks.
- EFAH itself is the largest European, cross-disciplinary platform of its kind. The results stand until such time a wider, more comprehensive platform of shared interests can be developed. The responses are also highly significant, and will be accepted as such by the target user group, which constitutes an important European wide platform for information and dialogue
- The responses are all from within concerned framework of dedicated cultural practice, what is might be referred to as a committed interest group. *In other words, the results matter to the respondents.* This argues at the very least in favour of the authenticity of the results, if not for their accuracy.

Bearing Pattison's phrase in mind, we should state up front that Mapping Exercises are not in general the best guide to formulating policy. Bearing Adam's phrase in mind, we cannot be sure that it would be practical to do so anyway. Such research serves much more usefully to refine relevant questions to a point where answers can be sought to provide a basis for future policy formulation. In this respect, we consider it fortuitous that the Mapping Exercise, although carried out separately from the Rainbow Platform on Intercultural Dialogue, does lead to the process that the platform is currently engaged in.

Mapping exercises are closer in this respect to shopping lists than menus and very far from the any completed meal. This is even more the case when dealing with a fluid or vague subject. Within these caveats, the Mapping Exercise stands as a valuable signposting exercise on the road towards a fuller understanding of the meaning, role and impact of cultural diversity in European cultural practice.

The Rainbow Platform on Intercultural Dialogue

A final word is needed on the relationship between this piece of work and the future agenda for Intercultural Dialogue. The Mapping Exercise is only a first stage piece of work; it seeks to understand some of the terrain, in terms of EFAH's immediate constituency, and to set down some early foundations for our thinking. Although carried out separately from the emerging programme of the Rainbow Platform, some of the issues are very similar and a good case could be made to conflate the next steps suggested by the Mapping Exercise with the next steps of the Rainbow Platform's work. This is a managerial and strategic decision of course, and not

inherent in the value of the current exercise, which stands on its own as a small intellectual ice breaker in this territory, both for EFAH, its members and hopefully for the commissioning bodies.

The results of the Mapping Exercise

The following comments are an initial guide to the Mapping Exercise. Further mining of the data will throw up new and alternative readings. In the meantime, the following brief summary gives a sense of the results. These have been organised into three categories; firstly some general extrapolations from the Mapping Exercise, secondly some specific comments on the questions asked and finally future possible questions/issues

A. General points

1. The term Cultural Diversity and its meaning is unclear, but obviously perceived as relevant and of importance. A large variety of different understandings of the concept of cultural diversity exist. This variety can partly be seen as a consequence of the openness of the questionnaire (and the relative freedom given to the interviewees in formulating their answers), but partly because of the ambiguity of the term. In fact, many respondents found it useful to start the discussion by asking what the researchers themselves meant when speaking of cultural diversity and clarifying their own understanding of the concept. In EFAH's opinion, such diversity of views is a richness, and one that we would hope to encourage and explore further. The Rainbow Platform is also encountering some similar issues around the scope of the work, and its activities seek to maintain a balance between limiting the language (and thus shutting down the 'ecology' of the activity) and remaining open to all interpretations (and risking becoming purely rhetorical).
2. Members were more comfortable with the term when it was limited to the idea of a diversity of cultural practice rather than in social, economic, ethnic or anthropological terms (i.e. culture as an "habitat of meanings" in Ulf Hannerz's term; the way we look at the world). This is a perfectly valid approach; cultural diversity is not a 'cultural term, it applies equally to other sectors, and indeed is perhaps more urgent in some; however, for EFAH members, it is heartening that they see the term and its relevance in the lights of their own work.
3. While understanding the concept in artistic terms is of course perfectly relevant to the discussion, it allowed the respondent to keep the debate within manageable and safe limits, far away from uncomfortable social or political issues. The debate remained largely at the level of human relationships and the challenges and opportunities of artistic encounters between artists of different cultural backgrounds. Indeed one possible learning from this is to try and make more explicit the links between Cultural diversity at the organisational and practice level and the issues in wider society.
4. This limitative approach, a prevalent response in the research, misses the 'group' or 'social' dimension of cultural diversity (which in the UNESCO sense of the term, is certainly about much more than 'interpersonal relationships'). Dealing with minorities or, in some cases with larger groups of immigrants, of course poses new types of cultural conflicts in which policy makers increasingly often see cultural activities as an instrumental tool to promote social cohesion and weaken potential conflicts. These issues were not deeply investigated by the Mapping but are coming to the fore in the work of the Rainbow Platform, which is itself formally a cross sectoral body.
5. Cultural operators are somewhat wary in defining their work only in operative terms (i.e. Cultural Diversity as a nexus of techniques to realise human rights and fundamental freedoms as defined by the Universal Declaration of Human Rights). Even where they recognize that globalising trends have an impact on their audiences, staff and programming, they frequently do not want to see their activities 'instrumentalised'⁴. This may be more to do with recent experiences in social and economic impact terms

⁴ Note, there was little discussion of what this instrumentalisation might consist of: the aim of the Mapping Exercise was not to examine or to clarify attitudes to political and societal pressures on the arts to fulfil social goals

or being overly evaluated for social projects in the sector. The respondents seemed *in general* to accept that there was a relevance in this area for their work

6. The understanding of the concept of cultural diversity varies a lot from country to country and regional groupings to regional groupings. National cultures and histories (e.g. the East/West divide in Germany, France and its colonial past, Eastern Europe ex-communist countries) as well as the national or regional public policies have a very important impact on how one perceives the challenges of diversity. Also the report suggests, within the inevitable statistical caveats, that cultural diversity is not high on the agenda of those Eastern European countries, which have not yet experienced massive immigration flows but have historically been concerned with emigration. This fact, this need for *contextualisation*, is an important learning step for the future work (and should be taken into account within the future work of the Rainbow Platform).
7. For a limited, but interesting number of respondents, increased cultural diversity or intercultural dialogue does not necessarily cancel the social tensions inherent to diverse contemporary societies. For these respondents the fight for equal opportunities within existing social frameworks remains urgent and some even argued that focusing on the issue of diversity too much could create new tensions. The possibility of negative effects of increased cultural diversity are a difficult area to discuss and the Mapping is useful in pointing up that without a balanced score card of positive and negative effects we are unlikely to develop a clear picture of what constitutes best and worst practice.
8. There is a general acceptance of the importance of preparing for the future and raising awareness around cultural diversity issues. Respondents recognise the growing importance of the subject for their practice or for society in general and for many, the EU Year of Intercultural Dialogue 2008 is likely to have an important role in stimulating debate in the countries and artistic fields where, for different reasons, it is not a topic of interest yet. Note that this can usefully feed into the designing of the Rainbow Platform's work for the year and calls for a focus on understanding, defining, sharing, learning, training and promoting, i.e. sectoral focused work with practical, non rhetorical outputs.
9. Backing this up there appears to be a degree of mistrust of the rhetoric of cultural diversity, especially when this is not connected to the daily practice of organisations. This exemplifies itself in a fear, for example, that the European Year may not have long-term, concrete outcomes. The mapping backs up the need for limited, practical outputs at a moment when the sector feels the issue to be simultaneously important, relevant and too amorphous.
10. There was a not much awareness of the *processing or developmental value* of a Cultural Diversity practice. In other words, few respondents recognised and/or welcomed that it challenges, questions and at times threatens pre-established convictions, and that this risk taking lies at the heart of the cultural diversity project. No pain, no gain...Of course, in a genuine intercultural dialogue, mindsets will be altered, new paradigms will be produced, and new ways of looking at the world will be developed but it is not always a smooth ride. We may agree at a policy level that intercultural dialogue is a key toolkit to bring together different visions of the world in multicultural societies, but few of the respondent cultural operators spontaneously stress this role. It would be interesting to explore further if this is because they do not agree, do not understand, or simply because the interviews were conducted by phone, with linguistic issues and respondents had to balance their personal opinions as private individuals against the official voice of their organisation.
11. Respondents avoided a number of issues, whether consciously or not.⁵ These most notably turned around issues of 'religion' and 'identity'⁶. This is probably because the respondents were concerned not to stress the difficult dimensions of diversity in order to avoid giving a personal opinion on sensitive issues. Many interviewees preferred to avoid a discussion on religious issues and focused instead on the positive outcomes of diversity - 'Motherhood and Apple Pie' in action as it were... The non-use of the

⁵ These following comments in particular reflect the subjective analysis of the researchers.

⁶ The term "religion" is missing in all 51 interviews. The only exception is an interviewee who explicitly refuses to take into account the religious aspects when talking about diversity, stating that there is a risk of religion taking "too much space" in the debate. Identity appears 3 times but never in direct relation with the diversity issue.

term 'identity' could be understood in a similar way and was maybe too sensitive for this kind of discussions.

B. Specific outcomes

1. When asked, *'In what way, if at all, is cultural diversity an issue within your organization?' only 12 organisations said that cultural diversity was not an issue which, given the possible wide inferences of the term, makes for a satisfyingly low result. Additionally, where it was not an issue for the organisation, this was stated to be because of the nature of the artistic practice, the country where it was carried out or the nature of the organisations activities. Even where it was not an organisational issue, it was sometimes seen as a personal commitment (given the range of possible understandings of the term).*
2. When asked *'Is cultural diversity an issue with regard to the membership structure and governance of your organization?'* most organisations stated that Cultural Diversity is an issue within their structures. The explicit difficulty with this result is that most networks understand Cultural Diversity to be adequately covered by sensitivity to national cultural perspectives. Since most are trans-European networks, most logically have representation from different countries. This question throws up the issue of cultural comfort zones very clearly. It is obvious that larger organisations working in larger environments will have a better awareness of cross-cultural issues (ethnicity, socio economic status, gender) than in more restricted geographical or social environments. Obviously, for a small organisation to be working across national boundaries may already be an enormous extension of their comfort zones and a significant challenge practically and administratively. Note that there is an implicit sense that Cultural Diversity is an issue within most cultural organisations, an understanding that is heightened in the context of transnational networks where different national members meet. But note, this implicit sense that Cultural Diversity is an issue is not the same as a stated organisational objective.
3. When asked *'Does your organization have an express 'diversity agenda?'* 37 respondents stated they do not have an explicit agenda (either because it is implicit – 22 – or because it is irrelevant – 15), which is a soberingly high figure. The response to the second question above is thus reflected in the general lack of explicit policy commitments to Cultural Diversity. It is very important here not to sweeten the results. Although these results can be presented in other ways, (and the report does outline some more positive ways to read through them), it is clear that above-the-line, public statements of commitment to Cultural Diversity practice are not the norm at the European level, even amongst this particular, informed and politically sensitised grouping. Cultural Diversity may have some practical impact on the organisation– it certainly must have some degree of impact at the level of communication and awareness – but this should not be taken to mean that they are active in promoting it, or in publicising a commitment to it.
4. When asked *'In the artistic disciplines you work for or with, is cultural diversity an important source of creativity?'* the answer was yes for 37 organisations, which is high. Note that this does not necessarily conflict with the result for question 3, since, again, Cultural Diversity can be seen as being a self-evident public good. As is often the case with these issue the opposing answers can sometimes be more interesting. 5 respondents said 'No, it was not an important source of creativity', either because it does not improve artistic skills, or it does not have any impact in some fields (such as baroque or opera music) or its impact is not greater than any other sources of creativity. It is important to remember that cultural organisations need not have socio-economically instrumental goals as absolute priorities (although it is increasingly rare for them not to feature at some level in organisational objectives). This is not a weakness of any given organisation as such. It may even be a job for platforms and supranational bodies to even out the arguments in favour of Cultural Diversity with reference to wider artistic values.
5. When asked *'For your organisation and its work as a whole, what effects does cultural diversity produce (on projects, communications, mindsets, etc.)?'* there was a large consensus that Cultural Diversity does have positive impacts. For 22 organisations cultural diversity produces positive effects for

the organisation, across a very wide range of areas, including staffing, programming, audience outreach etc. It would of course be a courageous organisation, which, at this stage of the questionnaire baldly stated that Cultural Diversity had no apparent positive effects, although eight did go so far as to mention problems with Cultural Diversity practice, including financial and administrative issues and the difficulty of evaluating impact.⁷

6. When asked '*From your point of view, is it important to distinguish 'big' and 'small' differences between cultures or between 'close' or 'distant' cultures? Are those different degrees of diversity reflected in the work of your organisation?*', the respondents were somewhat confused. The problems are inherent to the issue of Cultural Diversity itself, since it is always going to be subject to measurement of quantity as well as quality. What, after all, is a measurable degree of cultural diversity? It is clear from the results that cultural organisations are very aware of cultural difference (mind you, it would be disappointing if they were not). Interestingly they also identify open minded and collaborative working attitudes as key to solving the inherent challenges of Cultural Diversity. Question 7 and 8 are perhaps relevant in this context.
7. and 8. When asked '*In the next 5 years do you think that the diversity issue within your organization will be greater or less*' by far the majority of respondents believe that the issue will grow in importance over the next five years (an awareness that questionnaires such as this do much to strengthen!). However, if this response is read in combination with question six above, it is not clear how and to what degree the issue will be important to them. A sensitive reading of the responses would suggest that most respondents see the growth in Cultural Diversity as a relevant area either due to policy from the European level, or due to a need to respond to various external negative challenges in their surrounding societies. The Mapping Exercise does not strongly indicate that Cultural Diversity is clearly seen as being a positive opportunity for cultural practice in general, even though it is usually accepted as having positive impacts on individual organisations. This is not surprising since, as indicated above, there is not a clear understanding of what the term means. It may be that raising awareness should be a new priority area for the future.
9. When asked '*Is your organization preparing some project or some initiatives for the EU 2008 Year of Intercultural Dialogue?*' it was heartening to see that most organisations think the European year will be a positive event that will encourage and support their work. However, the respondents are not blind to the problem that the year is organised around vague terms, that remain ill defined and which seek to have different impacts in different areas. Relatively few organisations are not planning to do anything during the year, although one suspects that several organisations are driven by the funding opportunity that is opening up rather than deeply held, long-term plans that the funding will finally facilitate.

C. Possible future questions and work

The mapping exercise threw up as many questions as it answered. Some of these questions need to be explored further, perhaps in the context of the 2008 EU Year of Intercultural Dialogue. The research in general indicates the need for a planned, evolving programme of work in the area of Cultural Diversity and Intercultural Dialogue (which for the purposes of this exercise may be taken to be mutually consequent upon each other). A programme of work might include more research, promotion of existing information, training, development of best practice models or policy recommendations.

⁷ At this stage, even the casual reader of the report will begin to suspect that Cultural Diversity is perceived as an 'uncontested good'. This is of course largely positive for policy makers who pursue it as a policy goal. It creates problems for the practitioner to the extent that uncontested public goods (take an intolerance of racism as an example) are often difficult to submit to rational enquiry; yet such enquiry is a key part of ensuring efficient and cost effective implementation.

1. Foreword: the mapping exercise and the research approach

This research focuses on the understanding and experience of cultural diversity within EFAH membership. The research aimed to investigate the ways in which cultural actors perceive and respond – implicitly or explicitly – to the growing importance given to cultural diversity in the European public debates.

The scope of this mapping exercise is limited to EFAH member organisations and addresses such issues as:

- How is cultural diversity reflected in organizational, governance or membership?
- Do EFAH members have a diversity agenda guiding their work?
- What are the prevalent attitudes to this agenda?
- What external pressures do member organizations find themselves exposed to with respect to diversity?
- What are the cultural actors' perceptions of the challenges in the field?
- What kind of projects are in preparation for the EU Year of Intercultural Dialogue 2008 and how is this initiative perceived?

The EFAH membership is not of course a representative statistical sample of cultural organisations in Europe. However, the diversity of EFAH member organisations' structures, fields of activities and locations is highly indicative of the multiplicity of perceptions and practice at work in the cultural field today. When this mapping exercise was launched (July 2006), EFAH had 79 member organisations (24 European networks, 15 national networks and 40 non membership organisations, active in 14 fields of artistic practice and located in 21 countries⁸). Since many of those members are networks, representing in turn a large number of national and/or regional operators, the many local nuances were expected to appear in the research results.

So, if this mapping exercise does not claim to give a comprehensive picture of the cultural diversity debate in Europe today, it does intend to raise a number of crucial issues on how European cultural actors deal with it at both theoretical and practical levels.

The concepts and scope

Trying to understand how cultural diversity is perceived and experienced is a very sensitive task; firstly because we need to start with some kind of common understanding of the concept. In discussions that involve personal interpretations and sensitivities, there is always a risk of giving rough "a priori" definitions or of influencing the answers. The research had to accept a certain level of subjectivity in the person of the interviewees but also of the interviewer, who had to be careful to minimize the projection of his or her own understandings and beliefs. Because of the level of subjectivity of the phone conversations, the researcher also had to be receptive both to what the interviewer said but also to what was left out, the silences, nuances and doubts, which appeared during the discussion.

This mapping exercise did not presume any given definitions nor did it imply any specific desired desirable approach to the concept. In fact giving a clear and universal definition is almost impossible. All through this research, the different ways of understanding and perceiving the concept of cultural diversity were part of the discussion.

This mapping exercise, therefore limited itself - on a medium-large scale (the EFAH membership) - to a first glance into the diversity debate at work in the European cultural scene in order to raise a number of questions and hypothesis (which could eventually lead to a second research phase).

⁸ See the list of EFAH member organisations in 2006 in Annex 3.

The practical aspects (interviews, researcher and precautions)

Because of the complexity of the topic, it was decided to conduct the interviews by phone on the basis of a structured model questionnaire⁹. This way, a common set of questions were used; but the dynamics of the discussions were open enough to let the interviewee express her/himself freely. As the objective of the research was to identify how cultural actors understood and dealt with the concept of cultural diversity rather than count positive or negative answers, the questionnaire was constructed around a limited number of closed questions. All other issues were posed as open questions and stimuli to the reflection.

Such a choice of methodology had two consequences on the research material, one positive and one negative:

- On the one hand, answers to open questions are rarely clear-cut and nuances can make it difficult to transcribe precisely the interviewee's opinions. Transcribing a dialogue, a conversation filtered by the telephone, also implies a degree of primary interpretation by the researcher, where his/her subjectivity plays an inevitable role.
- On the other hand, transcriptions of open discussions can provide researchers with a very rich and complex material,

Thus the results of the mapping exercise have to be considered carefully. It is almost certain, for example, that if interviewees had a second chance to express themselves on the same topic, many of them would revise their answer, taking into account their increased knowledge. In the same way, it is clear that the very concept of the research – asking the interviewee to react instantaneously on a very complex topic – creates a certain level of insecurity in the interviewee. To minimise and take into account these issues, the results of the mapping exercise are presented in three different chapters:

- **The telephone interviews, results and comments** presents the main results of the research as they come out from the analysis of the interviews transcriptions. The complexity of the material is highlighted by quoting some interviewees and by drawing out some of the nuances in the respondents' answers. Such quotes are an important guide to the tone of the conversations.
- **The analysis and interpretations sections** present the reflections of the research group. Here, more space is given to interpretations and some issues raised on the basis of a further analysis of the quantitative results. The personal experience of the researchers when conducting the interviews is also reflected in this chapter.
- **A final section with open questions to continue the debate** intends to deepen the reflection around this issues and constitutes a list of questions to be debated during the EU Year of Intercultural Dialogue 2008 (and indeed discussed on a daily basis when diversity issues affect the practice of European cultural actors).

In other words, there is a movement towards an increasingly subjective analysis throughout the text. We hope that the reader will understand this choice and the degree to which it reflects the restrictions and opportunities of the subject matter.

⁹ See model questionnaire in Annex 1

2. The telephone interviews, results and comments

Introduction

The idea of carrying out a diversity mapping exercise among our members emerged in the context of the 2006 EFAH-ECF strategic partnership agreement. Both ECF and EFAH had an interest in giving sense to a concept which was increasingly used in the cultural field at national and EU level.

A series of preparatory documents were drafted between December 2005 and May 2006. On the basis of these, a research methodology was developed in June 2006. A first round of test interviews was conducted in June and July 2006. As no major problems were identified at the end of this test phase, a second round of interviews was conducted in August and September 2006. Following a first analysis of the results, a last round of interviews took place in November 2006.

The sampling frame of this mapping exercise is the total number of EFAH member organisations in 2006 (79). 52 of those organisations were actually interviewed which give a satisfactory answer rate of 65.8%.

All EFAH members were initially contacted by e-mail in order to set up an appointment for a phone interview of approximately 30 minutes. None of the persons contacted refused the interview because of a disinterest in the topic or a discomfort with the format of the interview. However, a number of contacted persons took a long time to answer or failed to answer the initial e-mail or the follow up phone calls; some said they did not have time for such a 'long' phone discussion (being small structures with a small overworked team); others were reluctant to have such a long and complex discussion in a foreign language.

The researchers outlined a *purposive sampling* procedure, selecting the first organisations to be interviewed so as to have a balanced representation including: type of organisation, field of activities, geographical location, etc. However, since interviews were sometimes extremely difficult to schedule, these criteria were less rigorously adhered to as the process developed. Nevertheless, when comparing the profiles of the organisations interviewed and not interviewed, we can confirm that all fields covered by the EFAH membership are represented in the organisation interviews (performing arts, music, visual arts, literature, arts education, cultural policy, cultural management, engaged arts, as well as interdisciplinary fields of activity). Moreover, the research involved very different types of organisations, from European-wide networks, to national networks and non-membership organisations. The study also aimed at having wide geographical coverage, involving organisations from Northern Europe (Denmark, Sweden), Western Europe (Belgium, France, Ireland, the Netherlands, UK), Central Europe (Austria, the Czech Republic, Germany, Poland), Southern Europe (Italy, Spain) and South Eastern Europe (Greece, Hungary, Slovenia). However, it must be pointed out that South East Europe is underrepresented in this research.

Characteristics of the EFAH member organisations that were interviewed in the context of the mapping exercise:

| Type of organisation | Country | Field of activities |
|----------------------------------|-------------------|--|
| European networks: 21 | Belgium: 10 | multidisciplinary: 11 |
| National networks: 11 | Germany: 8 | performing arts: 8 |
| Non-membership organisations: 18 | Netherlands: 8 | arts education: 6 |
| | France: 5 | music: 6 |
| | Italy: 4 | visual arts: 5 |
| | UK: 3 | general culture issues: 5 (national agencies, info points, professional organisations) |
| | Czech Republic: 2 | cultural policy: 3 |
| | Ireland: 2 | literature: 3 |
| | Poland: 2 | cultural management: 1 |
| | Spain: 2 | engaged arts: 1 |
| | Austria: 1 | |
| | Greece: 1 | |
| | Denmark: 1 | |
| | Hungary: 1 | |
| | Slovenia: 1 | |
| | Sweden: 1 | |

Most interviews were carried out in English. 7 interviews were conducted in French (5 with native French speakers and 2 with non-native French speakers who preferred French to English), 4 in Italian and 3 in German (further on translated in English).

Not all interviewees were native English speakers, fact which often triggered difficulties in expressing ideas coherently or in discussing in details the topics. Native speakers of English, French, Italian and German had an obvious advantage, detailing their activities more in-depth and conveying ideas more fluently and clearly.

Finally, it is important to note that the interviewees sample shows a fair gender balance (24 men and 28 women) as well as a balanced age representation.

Question 1:
In what way, if at all, is cultural diversity an issue within your organization?

Question 1 was extremely open in order to identify what first came to the mind of the interviewees when faced by the issue of cultural diversity.

A majority of respondents understood the question in terms of practice, while others spoke about governance and membership structures of their organisations. The researcher was asked to let the respondent follow her/his line of thoughts without directing the discussion. Only later in the interview would all the possible understandings of the concept of cultural diversity be discussed (in the organisation structures, in the practice, in the mission statement, etc.). This is why the results of question 1 do not necessarily correspond to the results of questions 2, 3 and 4 presented below.

It is an issue → 40, with regard to the

| | |
|--------------------------------|----|
| - Practice of the organisation | 34 |
| - Governance structures | 21 |
| - Membership structures | 19 |
| - Mission of the organisation | 11 |
| - Staff of the organisation | 2 |
| - Agenda of the organisation | 1 |
| - Documents published | 1 |

Note: each organization may have chosen to deal with cultural diversity in different or plural ways: e.g. board + practice, board + membership + practice, etc., therefore the sum of answers given exceeds the total number of the interviews.

It is not an issue → 12, because

| | |
|--|------------------------------|
| - The organisation as a network does not deal with it | 4 (though single members do) |
| - Of the artistic field the organisations is involved with | 3 |
| - Of the type of activities conducted by the organization | 3 |
| - In this country the issue is not important (yet) | 2 |

Note: a limited number of organizations stated that they do not deal with cultural diversity because of the national context: interestingly these were based in the Czech Republic (where "this is not an important issue yet") and in the Netherlands (where "the cultural scene is not that multicultural").

Another 4 organizations which answered positively stressed later in the interview process that, in their country the issue of cultural diversity is not much considered either by public policies and/or by the cultural sector (1 of them is based in Czech Republic, 1 in Hungary and 2 in Poland).

Comments

Interviewees at this early stage can be divided into three categories:

1) Cultural diversity is perceived as a major issue for the organisation and its work: awareness, reflection and practice

28 interviewees reacted promptly to question 1. They described their organisation's concrete understanding of the issue; be it through running projects, developing formal positions or being intellectually aware of the issues. For a number of organisations, the importance of cultural diversity is inherent in the organisation's very existence and/or activities. Question 1 thus meant presenting in general terms their organisation's *raison d'être* and activities. 4 respondents stressed the obstacles they have to face when trying to put their interest into practice; in general the problems mainly concern the lack of financial resources or the lack of support from public policies.

e.g. "Our institution was born expressly out of a confrontation among the different cultures of the Mediterranean area"; "Our main concern is the 'multiethnic' city"; "Intercultural dialogue is a continual process of trying to explain your point of view and have then to give up on your own point of view to understand the Other. It is a process of negotiation"; "It is a topic of study and research, more than an issue for the structure and the development of the organization. We study it, more than putting it into practice ourselves"; "We deal with cultural diversity in population and work through the engagement of artists representing new communities. We work on public confrontation. We established a new strategy aiming at valorising cultural diversity[...] We have planned funding and supports in theory, but it is difficult to put it into practice".

The interviewees in this category use such words as "multiethnic cities", "new communities", "different ethnic communities", "minorities", "linking different cultures", "migrant population", "citizenship", "intercultural dynamics and dialogue", "cultural identities", "emerging ethnic groups".

2) Diversity is an inherent element of the cultural field as it is integral to the artistic practice: denying the social implications of cultural diversity?

12 interviewees stated that they deal with cultural diversity but with a limited understanding of the concept (which they understood purely in artistic terms: the diversity of artistic practice and the obvious differences between cultural backgrounds). None of the interviewees in this category spoke of minority cultures, migration flows or social issues.

The interviewees belonging to this group considered cultural diversity a "natural, obvious element" of their work, something, which "is simply there", "implicit" in their "daily activity". They deal with diversity through for example "musical diversity", "representing the entire music sector", "spreading repertoires" and "playing different kinds of music"; they "spread European literature abroad" or "support different forms of non-traditional and non-conventional arts".

Some of them also organise "multicultural events", "invite foreign artists" and hold meetings "in different countries".

e.g. "Our orchestra involves people coming from 25 countries, so of course they have different backgrounds, and they live and work together: so our organization IS an example of cultural diversity!"; "We deal with diversity because we play different kinds of music, and we promote different musicians"; "Cultural diversity is quite natural for our organization, since we are a European-wide network"; "Cultural diversity is at the very core of our work".

3) Cultural diversity is not an issue

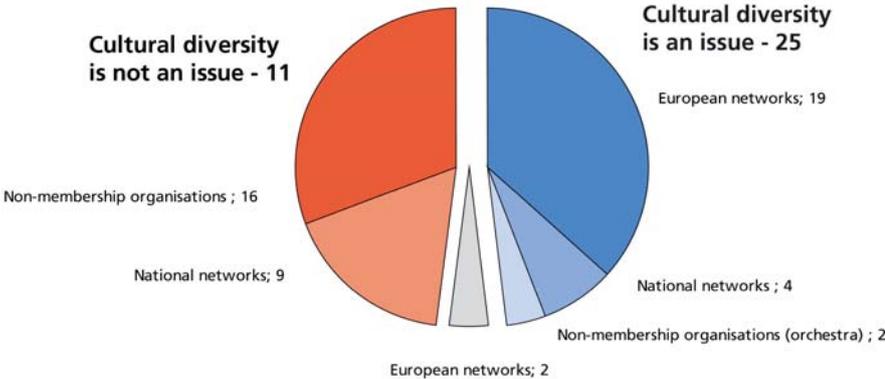
12 interviewees stated clearly that cultural diversity is not an issue for their organization. In this category, some of the respondents were networks, which, as such, do not deal with the issue, while their members do (with different degrees of importance according to the national or regional contexts). For many national networks, on the other hand, the fact that the activities are carried on at national level is reason enough for discounting cultural diversity as an issue (i.e. in some countries there is limited debate around issues of national diversity). Some specific cultural fields can also be seen as disconnected from diversity issues (e.g. baroque music) as can the type of activities conducted by the organisation (defending professional interests).

e.g. "Being an orchestra, we have gender and national diversity inside our organization, but it is not something "to be dealt with", because of our activity!"; "Ce n'est pas notre cœur de cible, plutôt un domaine optionnel"; "Cultural diversity and intercultural dialogue are not very much discussed within our organization, and they are hardly a topic for the near future. This can be an effect of the cultural policy at national level".

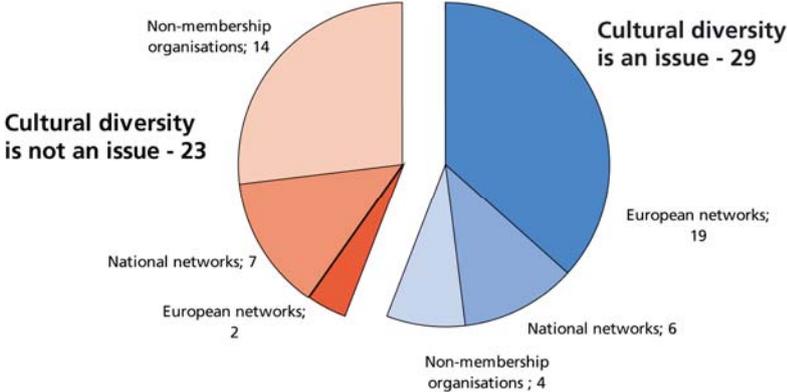
Question 2:

Is cultural diversity an issue with regard to the membership structure and governance of your organization?

Membership structures:



Governance structures:



The same categories were used to describe the diversity in the membership and governance structures

| | | European networks | National networks | Non-membership organisations |
|----------------------------|----|-------------------|-------------------|------------------------------|
| Nationality | 33 | 25 | / | 8 |
| Gender | 18 | 10 | 2 | 6 |
| Field of artistic practice | 12 | 6 | 5 | 1 |
| Languages | 9 | 5 | 1 | 3 |
| Expertise | 5 | / | 1 | 4 |
| Ethnicity | 2 | 2 | / | / |
| Age | 2 | 2 | / | / |
| New communities | 2 | 1 | 1 | / |
| Religion | 1 | / | / | 1 |
| Disability | 1 | 1 | / | / |

Comments

For almost all **European networks**, the membership is considered *per se* culturally diverse, often because the concept itself is understood in terms of nationality. Bringing different national perspectives together has often been the *raison d'être* of the network since its creation and this membership diversity is in general directly reflected in the governance structures of the organisation.

e.g. "Our membership structure is very diverse in terms of nationality, as we have members in almost all European countries", "Yes, it is: concerning members, because they come from 19 European countries, and concerning the governance because we have – for the same reason – a good geographical spread among people involved in the governance. So above all we are related to differences in nationalities".

In many cases, as the board is composed of representatives of the member organisations, networks often declare having no control on the diversity of their governance bodies. Only 5 networks have formal policies or internal rules promoting diversity in their membership and/or governance structures. However, many declare having unwritten rules or 'unconscious approaches' to insuring gender, geographical or language balance in their board composition. It is finally interesting to note that European networks gave the broadest range of answers when having to define cultural diversity in membership or governance terms (nationality, languages, gender, but also ethnicity, age, disability, etc).

e.g. "The Executive Committee is elected so no 'control' on its composition", "We have an internal rule that says the Board has to be balanced in terms of gender, age, type of organization, size, discipline, geography", "There is no quota on the board, no rules, which areas have to be covered. Still, we try to take it into account when preparing and to approach persons coming from underrepresented areas", "Notre conseil d'administration est composé des directeurs des théâtres membres donc nous avons peu de marges de manœuvres en ce qui concerne la diversité de la représentation même si le fait d'être un réseau européen entraîne une pluralité naturelle".

The majority of **national membership organisations** define the cultural diversity of their membership and governance structures in terms of artistic practice. This is mainly due to the nature of those organisations who work with specific artistic sectors. Others are national umbrella organisations for which a regionally balanced representation is obviously an important element of their membership.

e.g. "Nos membres reflètent la diversité des pratiques artistiques.", "What interests us is the diversity in terms of bringing to the fore new young artists with different artistic backgrounds, alternative forms of art, so maybe this is also a way of understanding cultural diversity", "Nous sommes la seule organisation qui fédère la quasi-totalité des métiers de l'art contemporain en France. Cela a donc un impact sur les organisations membres et sur la composition du conseil d'administration".

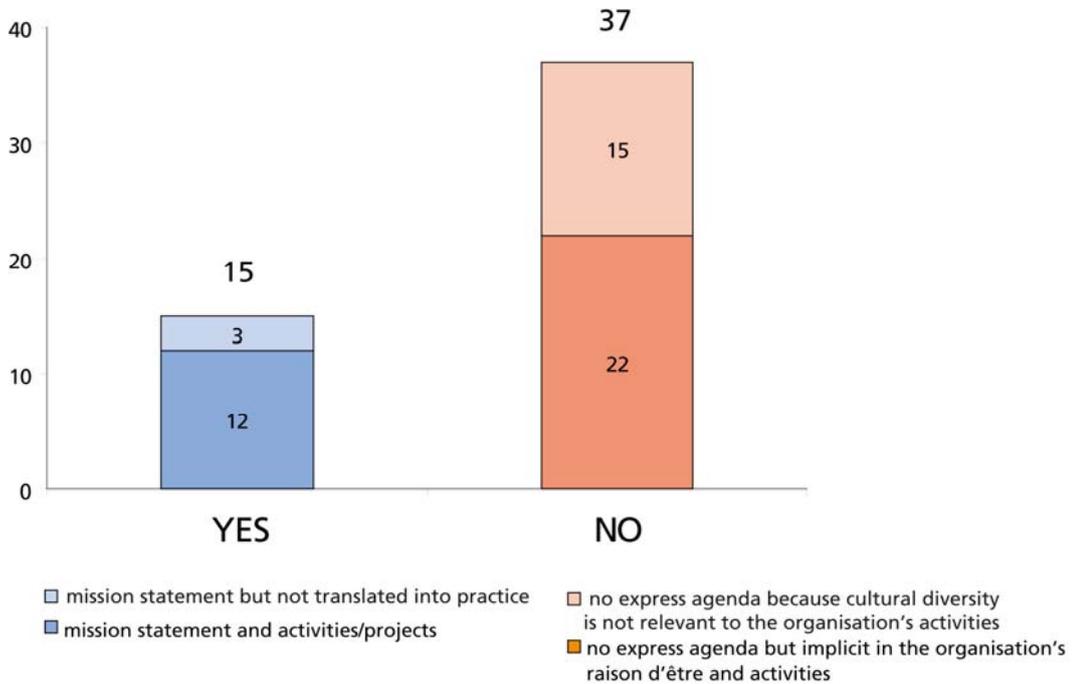
Non-membership organisations generally answered this question with reference to the diversity of their staff and/or hierarchical structures. These answers have to be interpreted in terms of the professional advantages of having a culturally diverse team/hierarchy (national sensitivities, variety of expertise, language skills, etc.).

e.g. "We do not have strict regulations at the level of the organization. We only have linguistic policies. The board is composed of individual members and has no formal regulations either. We care more about intellectual proximity; about keeping a balance in terms of the expertise and of the knowledge board members can offer", "Pour l'instant, notre équipe ne reflète pas la diversité culturelle. Peut-être y a-t-il des professionnels avec les compétences requises et d'origines culturelles diverses? Pour le moment, nous ne savons pas comment ou où les trouver. Jusqu'à aujourd'hui, la question de la diversité culturelle de notre équipe n'a jamais été un sujet de débat".

It is finally interesting to underline the fact that **French organisations** all answered this question by first recalling the **Republican principle**, *i.e.* a stated national policy of seeking to disregard difference (ethnic, religious, gender etc) on the basis of a strong commitment to the notion of citizens' equality before the law. However, some did express an interest in looking into 'positive discrimination' solutions to better insure the diversity of their staff.

Question 3:

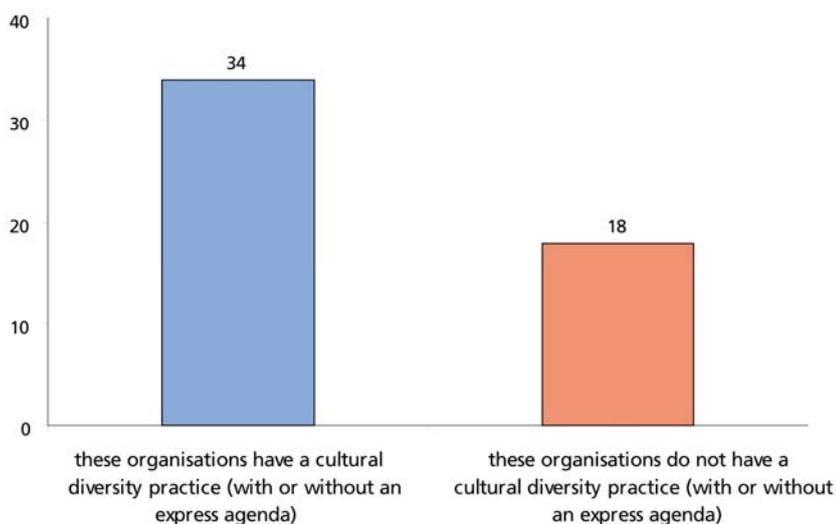
Does your organization have an express 'diversity agenda'?



Comments

It is obvious that having an express diversity agenda does not necessarily mean developing concrete projects around the topic; the same way as a 'cultural diversity' practice is not necessarily translated into formal organisational objectives.

If you reorganise the answers along the lines of having or not having a concrete cultural diversity practice, numbers look very different:



Only 3 of the organisations having some 'cultural diversity practice' but no formal agenda intend to develop one in the near future. For the majority of the other organisations, developing a formal agenda is not a priority, as cultural diversity is already seen to be a central the 'raison d'être' of the organisation and at the heart of its daily activities. One organisation spoke of the 'vagueness' of the concept of cultural diversity and therefore the risks inherent in basing an organisational work plan on contentious, and as yet ill-defined vague term. Interestingly,

two organisations, which do not have an express agenda, did say they regularly use the terms 'cultural diversity' in official documents, especially when applying for EU funds, highlighting again how policy shifts may affect language and awareness without daily practice..

e.g. "There is a relevant mission statement and we also apply the term in practice. In our new statutes, we will make sure that the respect of cultural diversity is a central element", "In the working program you will not read "cultural diversity" or "intercultural dialogue" as an issue, yet it is something which is really deeply felt in our institution and we work on it in a very practical way...much more than in theory", "les objectifs formels de l'organisation ont été formulés il y a longtemps et même s'ils parlent de compétences interculturelles, cela est en fait très peu transposé dans nos activités",

Question 4

In the artistic disciplines you work for or with, is cultural diversity an important source of creativity?

Yes → 37

- 16 Self-evident statement
- 13 because of the importance of the cultural encounters and the new artistic configurations those encounters create
- 4 but it is not the only source of creativity
- 3 because it gives new ways to creativity
- 1 because it forces new organisational models

No → 5

- 2 it does not improve your artistic skills
- 2 it does not have any impact in some artistic fields (baroque or opera music)
- 1 not more than any other sources of creativity

It might be tempting to conclude here that cultural diversity is a central element in artistic and creative working practices across Europe. But the question did not ask if the issue was more or less important than other sources of creative practice; and it would have anyway been odd, given the globalised and interconnected environment that we operate in, had awareness of cultural issues and an openness to cultural experience not been identified as a core resource for creative practice.

Question 5

For your organisation and its work as a whole, what effects does cultural diversity produce (on projects, communications, mindsets, etc.)?

For 22 organisations cultural diversity produces positive effects for the organisation.

7 organisations described how a culturally diverse environment was helping to develop individual patterns of respect and tolerance, with the belief that in a culturally diverse environment, you are more likely to accept and understand differences and therefore learn how to better coexist with people from different cultural backgrounds.

e.g. "If cultural diversity is at the heart of a project, it opens people's minds, especially young people", "When you meet different people, your attitude towards people and the way you communicate with them changes, of course".

6 organisations also underlined the fact that in a culturally diverse environment, you have to find new ways of communicating in order to make yourself understood by your co-workers, partners or by a larger variety of audiences. In addition, cultural diversity also leads to the development of innovative projects in their formats and objectives.

e.g. "Il y a de nombreuses conséquences au fait de travailler dans des environnements multiculturels. Si on veut toucher le maximum de public, par exemple, le type de communication à utiliser est différent », « Generally cultural organizations only work with cultural partners, while cultural diversity asks for cooperation with organizations not related to arts and culture, so cultural institutions are changing their approach, their way of developing a project".

For 5 organisations, cultural diversity can encourage new dynamics and even lead to a better awareness of the social environment, therefore promoting social inclusion of minority or culturally diverse groups.

e.g. "this is a way of looking ahead, of 'extending' Europe if you want, of creating links", "cultural diversity is related to the political question of human beings trying to make their home in a foreign country and therefore can help open a sensitive debate".

Finally, 4 organisations clearly identified the impact of cultural diversity on the type of activities they develop and on the outcomes of those activities, stating that a project developed by a culturally diverse team or with a culturally diverse content raises the awareness of the target audience but also of the project developers.

In addition to the positive effects of cultural diversity, 8 organisations also talked of the difficulties it entails.

First of all, 2 respondents underlined the difficulty of evaluating the effects of cultural diversity. Very few indicators of such individual or collective patterns of change exist and impact is in general apparent only in the very long term.

3 organisations, on the other hand, spoke of the slowness of public institutions in integrating the changes produced by cultural diversity. Although individuals can change their personal approaches to diversity in a reasonable period of time, the institutional response to cultural diversity is a lot slower.

e.g. "C'est difficile à mesurer, il y a peu d'indicateurs. Les effets s'évanouissent-ils le lendemain de la fin du projet ? », "Before the effects of projects and initiatives can be seen, you need a lot of time, at least 5 or 6 years!", « in Public institutions environments, change occurs slowly », « When you meet different people, your attitude towards people and the way you communicate with them changes, of course, but this is a slower process at an institutional level than it is at a personal level »

Only 3 organisations stressed the technical and financial difficulties implied by working in a very diverse environment. Communicating in different languages, finding appropriate management tools, which can match a variety of realities, creating innovative work platforms, respecting different customs and habits is a daily and costly challenge for many organisations working in a culturally diverse environment.

Question 6:

From your point of view, is it important to distinguish 'big' and 'small' differences between cultures or between 'close' or 'distant' cultures? Are those different degrees of diversity reflected in the work of your organisation?

No answer → 11

Because the question was not posed → 10

Because the organization is not concerned with cultural diversity → 1

Answers → 41

Note: among the respondents, 6 interviewees had previously stated that their organization was not concerned with the issue. Yet it is interesting to note that they did answer this question.

Comments

Question 6 was very open and answers difficult to summarize. However, some similar approaches could be identified and classified into four categories:

1) It is not important to differentiate between 'close' or 'distant' cultures. Any type of diversity implies enrichment for the artistic practice.

8 interviewees stated that today increasingly artists have different cultural backgrounds and that this diversity is a source of inspiration that can enrich the artistic experience. These answers clearly refer to the artistic and personal dimensions of diversity by referring to the artist's individuality without putting this type of diversity in a larger social context. The interviewees in this category appreciate the cosmopolitanism of the artistic world but do not in general seem to link this diversity to the broader diversity issues affecting our societies as a whole.

e.g.: "This distinction makes less sense for the cultural operators: cultural and artistic productions are naturally more and more international"; "In the artistic field cultural diversity is a big quality, and a source of inspiration. Culture and the arts are "universal"..."; "Tout dépend des parcours individuels des artistes invités". "Everyone has his own colour...and this is quite good, we cannot be all grey!"

2) Different degrees of diversity exist but stressing them is not productive

13 interviewees agreed that differences among cultures exist, some cultures being "closer" than others; yet, they also underlined that emphasizing these differences is not necessarily the best way to deal with the issue. Stressing diversity too much can in fact threaten dialogue and co-operation and end up highlighting perhaps irrelevant sources of conflict instead of promoting shared values. Moreover, comparing means picturing cultures as static projects whereas, on the contrary, cultures are fluid and constantly evolving.

e.g.: "in order to distinguish between "different cultures", you should first of all classify what a "national" culture is (...). And I do not think you could do that in real life"; "Too much attention to reflecting things differently in projects can increase the gap, rather that approach cultures and individuals". "There are indeed various degrees of differences between the European cultures (to refer only to them), but this is a beneficial thing and I believe that we should nourish these differences in a constructive way that does not make discriminations and calls some cultures 'minor' /'major'". "Big' and 'small' differences...well this depends on who is looking: personally I may consider the Chinese culture as more distant from the Italian culture than the Moroccan is...but someone else may think the opposite"; "Tout est une question de points de vue et d'expériences personnelles".

3) Different degrees of diversity exist and it is necessary to face those differences and to learn to deal with them

15 interviewees stated that differences among cultures exist and explained how their organizations try to deal with the matter – or indeed how the cultural sector should face this issue. Most of them agree that working with "closer" cultures is easier than with "distant" ones (although some respondents interestingly thought, on the contrary, that co-operation with "distant" cultures could be easier as there are not charged with conflictual experiences and a prioris that can exist with close neighbours. For this category of respondents, being aware of differences and keeping an open-minded and collaborative attitude is the key for dealing successfully with other cultures, close or distant. However, it was recognised that the process can also be hard and painful, especially when dealing explicitly with ethnic minorities.

e.g.: "Differences are basic and they are a source of creativity when the mission is clear and shared by all the partners. So they "coagulate" around a final aim. Otherwise differences can also be an obstacle". "It is obvious that when two cultures are close, they understand each other better"; "C'est plus facile avec les cultures distantes car il y a moins de malentendus"; "Parfois des projets extraordinaires sont développés avec des cultures qui paraissent très différentes. D'autres cultures semblent très proches, mais la coopération est pourtant difficile". "Confrontation works when the people involved make an effort to accept differences, to understand the core issues of the other cultures and to look for common elements among them all. If you start from a strong defence of your own model, you get nowhere". "Speaking of ethnic minorities implies power relations (a majority and a minority)".

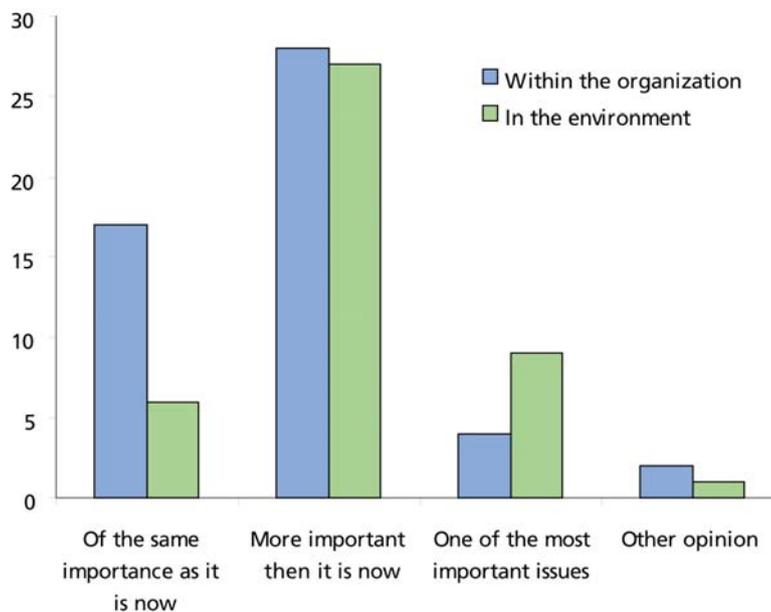
4) Difference is relative and should not lead to any type of comparison.

For 5 interviewees, there are no "closer" or "distant" cultures but only a variety of different cultures which are not amenable to be compared or classified. For them, recognizing various degrees of diversity is considered as implying implicit hierarchies.

e.g.: "There are different cultures, each one valid on itself, but there are not cultures which are "more different" than the others"; "I would prefer not to make distinctions between cultures"; "The difference does not come from the fact that you come from a different country but rather if you understand or not the independent/alternative culture". "Differences mean richness and I don't think that it is important to see 'big' and 'small' differences, this is irrelevant to me". "We don't distinguish 'big' and 'small' differences, or make differences between 'close' or 'distant' cultures, because there is a risk of marginalizing certain cultures in this way". "Culture is culture! Interculture is part of our world today".

Question 7 and question 8:

In the next 5 years do you think that the diversity issue within your organization will be...



Comments

- Interviewees who believe that the diversity issue will remain of the same importance in their organisation as it is now fall in the following categories:

10 – cultural diversity is already a central issue

5 – cultural diversity is not a relevant issue for the activities of the organisation

2 – cultural diversity is important but not central to the activities of the organisation

The majority of the organisations, which already consider cultural diversity as a central issue, also recognize the growing importance of the issue on the political and social agenda.

3 organisations, which do not consider cultural diversity as relevant for their organisation activities, also recognise the growing importance of the issue at national and European levels. However, because of the nature

of their activities (music field or membership of regional institutional operators), they do not predict any drastic changes in their own agenda.

e.g. "It will remain of the same importance for our organisation, I mean it will always have a great importance", "Promoting diversity was high on the governmental agenda a few years ago, but it is not anymore. There could be some modulation within our organisation, but no radical changes are to be expected", "In the next 5 years, we will relate to cultural diversity as we have always have: by looking at issues in the larger society and matching them with models of good or stimulating practice in our sector, by discussing them, analyzing them, commissioning research", "Cultural diversity is not a central issue for our organisation and it will remain like that in the future".

- Organisations predicting a **growing importance of the diversity issue within their organisation** gave the following explanations:

6 – the organisation will have to adapt to the development of diversity policies at national and European level

5 – the organisation will have to adapt to its changing social environment

4 – the organisation objectives will be influenced by the evolution of EU policy (EU Year 2008, enlargements, priorities of the presidencies, etc)

4 – the organisation will have to adapt to the new political context giving more and more attention to diversity issues

2 – the organisation will have to follow and promote the implementation of the UNESCO Convention on Cultural Diversity

e.g. "Je pense que nous allons de plus en plus souligner cet élément dans des projets où il n'apparaît pas encore pour l'instant. A ce jour, les pouvoirs publics n'ont pas encore pris conscience de l'importance de la thématique mais cela ne devrait plus tarder", "It will become more important, because it is an increasingly important element from a social point of view and cultural institutions are engaged with the social context", "it will be more important for us, because of 2008, which proves that the European Union considers this issue as always more important", "Now we have the UNESCO Convention and we have to use it, because things do not work when they remain on paper!".

- Organisations predicting a **growing importance of the diversity issue within the environment** justified their position by stressing:

4 – the EU interest in cultural diversity, which will influence policies at national level

4 – the new migration trends, which will push the cultural diversity issues forward on the national and European agendas

3 – the growing social tensions, which will imply a enhanced interest in the ways to manage cultural diversity

3 – the EU Year of Intercultural Dialogue 2008 which will put the issue of cultural diversity and intercultural dialogue on the national agendas

3 – the globalisation trends, which will accentuate the need of protecting cultural diversity in the context of international trade

1 – a context of growing cultural conflicts and therefore a need of recognising the risks of sometimes stressing cultural diversity too much

e.g. "Cultural diversity will be a more important issue on the Dutch policy agenda I think, and this is due to the importance given to it at the general European level", "Au niveau européen, je suppose que l'année du dialogue Interculturel va lancer un débat qui va se poursuivre au-delà de 2008", "It will become more challenging, both for institutions and for cultural organizations, because of the migration trends", "The cultural and economic development in Germany will drive the issue. It is still not a political issue that a majority of persons depending on welfare have a migrant background. Cultural conflicts will rise and the reaction will have to come from our member organizations".

Question 9:

Is your organization preparing some project or some initiatives for the EU 2008 Year of Intercultural Dialogue?

20 organisations are preparing projects for the EU Year (8) or already have concrete ideas to do so (12).

21 organisations think they will apply for projects funding but do not have any precise ideas yet.

11 organisations are not planning any activities in the context of the Intercultural Dialogue Year.

3 organisations confessed to thinking of developing a project only because of the funding opportunities the Year might offer rather than because cultural diversity is considered central to the organisation's activities. Others said they would have developed the project anyway but that the Year offered new funding opportunities.

For the organisations already having concrete plans for the Year, the reasons why they decided to develop such activities are diverse:

- the Year can give a new impulsion to an old project
- the Year can help develop the scale and depth of an existing project
- the Year can help enhance the international visibility of an action
- the Year can enhance the visibility of the organisation's activities at regional or national level
- the Year can help the organisation find new partners in other EU countries

Finally, a number of interviewees (7) questioned the possibility for the Year to produce concrete outcomes when the definition of the key issue is formulated in such vague terms and when the political will to go further empty declarations seems extremely limited ('a festival of rhetoric'). However, one respondent welcomed the EU initiative which will give the cultural sector a needed 'transversal shift'.

e.g. "We work on a Glossary (in English, French and German) to be used in the arts and cultural education field. It should be considered as an instrument for intercultural dialogue, a vehicle for communication between different people of different backgrounds"; "Nous sommes en train de réfléchir à un projet d'une durée de 3 ans (2007-2008-2009) qui engloberait des actions d'éducation et d'échanges et qui s'articulerait autour de la diversité culturelle et linguistique"; "Nous allons peut-être développer un projet car nous sommes à la recherche de fonds";

"There are no concrete ideas for projects yet but we will for sure discuss the issue"; "We are not preparing anything specific for 2008, but we are already planning some projects in 2007, we only have to find funding"; "We cannot handle more than what we are doing now. Plus I think it is good that this year exists but we do not expect much of it. It will put the spotlight momentarily on the issue with no long-term results".

3. A diverse diversity, some analysis and interpretations

On the difficulty in using and giving sense to the concept of cultural diversity

During the phone conversations, a large variety of understandings of the concept of cultural diversity emerged. This can be seen as a consequence of the openness of the questionnaire and the relative freedom given to the interviewees in formulating their answers.

However, this diversity of definitions could also be explained by the ambiguity of the term itself. In fact, many respondents found it useful to start the discussion by clarifying what the researchers meant when using it and what their own understanding of the concept was. Many interviewees referred to the 'artistic' dimension of diversity or to the inherent diversity existing in every human relationship. Others first mentioned the 'social' dimension of diversity, with or without a direct reference to the migration flows or to the new ethnic minorities living in our increasingly multicultural European cities.

A clear sign of the difficulties in dealing with these ambiguities (especially for those not speaking in their mother tongue) is the extreme caution of some interviewees when using a specific set of terms; as if speaking of 'minorities' and 'different groups' would imply power relations and a certain "hierarchy" between groups instead of referring only to the quantitative difference between a majority and a minority. Similarly most of the interviewees denied the existence of different "degrees" of diversity ('closer' and 'more distant' cultures) as they saw a risk of judging a culture by defining its relative proximity or distance with another one. In this case, the risk of a value judgement – 'less important than' – is considered nested in the language itself.

A less cautious reaction was taken by other interviewees who completely disregarded the debate on the use of the right terms and focused instead on the importance of translating cultural diversity into practice. For such organisations, concepts like 'cultural diversity' and 'intercultural dialogue' have been emptied of meaning by an over-extensive use in debates and official documents. Many of them admit using those terms only for instrumental purposes, applying for European funds for instance. Other interviewees, who agree with the idea that 'cultural diversity' and 'intercultural dialogue' have been emptied of substance, identify a real need to 'refresh' their meaning.

The understanding of the concept of cultural diversity also varies a lot from country to country. National cultures and histories (e.g. the East/West divide in Germany, France and its colonial past, Eastern Europe ex-communist countries) as well as the national or regional public policies have a very important impact on how the challenges of diversity in a given society are perceived.

Some interviewees also made interesting comments on the evolution of the use of terms to tackle the diversity issue: from "tolerance" to "integration" and then to "dialogue"; this last concept being the necessary counterpart to the concept of diversity in order to progress from a 'tolerant' society, which purely integrates differences, to a society actually promoting cultural diversity and the dialogue between cultures.

On the different understandings of the concept of cultural diversity

As the mapping focused on the way cultural diversity was perceived in the cultural field, it is not surprising that for the majority of the interviews the concept is first and foremost defined in terms of a diversity of cultural practice rather than in anthropological terms (meaning culture as an “habitat of meanings”¹⁰, the way we look at the world).

Understanding the concept in artistic terms was of course perfectly relevant to the discussion but it also allowed the interviewee to remain at a comfortable distance from sensitive social or political issues. Adopting the cultural-artistic approach placed the discussion at the level of human relationships, stressing the challenges and opportunities of artistic encounters between artists of different cultural backgrounds and in consequence speaking only marginally of the general social, ethnic, economic or historical context of those encounters.

If the concept was understood primarily in artistic terms when starting the discussions, ideas and language changed as the interviews progressed. A large majority of interviewees agreed, at a later stage of the discussion, on the fact that cultural diversity and intercultural dialogue will represent a major concern and challenge for their organisations and for European societies in the future. In this context, a majority of respondents were also conscious of the role they will have to play, or be required to improve and continue playing, in the future diversity debate. Some interviewees even pictured their activities in the diversity field as a sort of laboratory: testing new approaches and forms of dialogue to be shared as good practice with other sectors of the civil society. So, even if understood in artistic terms, cultural diversity projects and activities were seen as always directly or indirectly coloured with some kind of social and/or civic values.

For a smallest number of respondents, a renewed interest for ‘cultural diversity’ or ‘intercultural dialogue’ does not magically cancel out the social tensions inherent to our increasingly diverse contemporary societies. For them, in almost all European countries, the fight for equal opportunities is far from being won and some even argued that focusing on the issue of diversity too much could create new tensions (and this time not only ‘intercultural’ but also ‘intra-cultural’ or related to an infinite range of existing diversities some which would not necessarily be conflictual at all if not highlighted).

A criticism of the overall canvas of these discussions could be made. If anything might be said to be almost entirely missing in this view of cultural diversity as an interpersonal relationship, it is the importance of the “group” dimension. Difficulties and obstacles in intercultural dynamics jump a level of complexity when they pass from one-to-one relationships to relations between different social groups. Dealing with minorities or in some cases with larger groups of immigrants poses new types of cultural conflicts in which social services often see cultural activities as an instrumental tool to promote social cohesion and weaken potential conflicts.

Cultural operators, however, are loath to define their work only in those terms. Even if they do increasingly recognize that social trends have an impact on their audiences and staff, they do not want to see their activities reduced to a form of socio-civic instrumentalism. Yet, in the long run (regardless of how long it will take organisations to adapt to this new reality), audiences themselves will change extremely fast. Multicultural societies create multicultural audiences, whose tastes, knowledge, habits and interests will be multi-faceted. If the artistic and cultural world wants to address society in a comprehensive way, this evolution of the audience base will have to be taken into account. The passage from the cosmopolitan identity of the artist to the intercultural society will therefore imply a new degree of complexity and will require additional effort by those who are experts in bridging different cultural environments and languages.

Another important factor in the way interviewees understood the concept of cultural diversity relates very closely (and unsurprisingly) to the national environment where his/her organisation’s activities are being developed. The interviews clearly show that in Eastern European countries, which have not yet experienced massive immigration flows but have historically been concerned with emigration, cultural diversity is not on the cultural agenda – not

¹⁰ See Ulf Hannerz

even, according to some interviewees, on the political agenda¹¹. In this category of respondents, some however also show a high awareness for the future, recognizing the importance of exchanging with countries with an experience of immigration flows in order to prepare for expected new migration trends.

'Preparing for the future' and 'raising awareness around cultural diversity issues' is happily a common trend in a majority of interviews, recognizing the growing importance of the subject for their practice or for society in general. For many, the EU Year of Intercultural Dialogue 2008 might have an important role in stimulating such type of debates in the countries and artistic fields where, for different reasons, it is not a topic of interest yet. But many interviewees also fear that this Year will not have much long-term impact and will only remain a rhetorical exercise lacking concrete outcomes.

Finally, when speaking of cultural diversity, very few interviewees underlined the importance of the 'dialogue' as being both an exchange (i.e. positive and to be welcomed as an obvious good) but also a challenging dynamic (in that questioning can lead to new tensions and can sometimes endanger pre-existing convictions and mindsets). In other words, there was little awareness that when genuine intercultural dialogue takes place, not only does one translate a paradigm and map it on to another, but one also pushes the limits of this paradigm, challenging or reaffirming certain cultural stances and (hopefully) creating new ways of understanding the world. Thus, genuine intercultural dialogue alters mindsets, creates new paradigms, and develops new ways of looking at the world. Through personal interactions, there may be a slow move away from accepted cultural norms, national, religious expectations or ethnic group visions of the world.

If this type of interactions were too often sources of conflict in our past history, they nonetheless also pushed cultures and society to change. Nowadays, the real challenge is to manage diversity peacefully, seeing intercultural dialogue not only as one tool but perhaps as the key tool to bring together the many visions of the world coexisting in our multicultural societies. In this task, cultural operators have a privileged role to play and if a small number of interviewees actually stressed this point, it is probably due, once again, to the fact that the interviews were conducted by phone but also to the balance respondents had to find between their personal opinions as private individuals and as the official voice of their organisation.

What is missing...

Finally there is a need to focus on the issues the respondents avoided – consciously or not – perhaps because it was too difficult to formulate in such a conversation that was necessarily too short and reductive, or perhaps because the issue was not specifically highlighted for them.

As soon as a bright torch beam is directed at a certain issue, everything else turns inevitably dark. Researchers operate in a similar way: when focusing on a specific outcome, a number of other elements remain in the shadow. In our interviews, two key shadows exist: 'religion' and 'identity'¹².

Obviously, religious diversities matter. Some theorists¹³ even maintain that an intercultural relationship only exists between people from different religious groups; while inside a same religion, differences exist but only at intra-cultural level. So why is the religion issue so clearly absent of the mapping exercise? Three respondents were keen not to stress some problematic dimensions of diversity in order to avoid having to give a personal opinion on very sensitive and/or conflictual issues. Focusing therefore mainly on the positive outcomes of diversity can be understood as a kind of self-fulfilling prophecy: if the positive outcomes of diversity are highlighted, they will also be reinforced. On the contrary, if the problematic dimension of diversity is identified and discussed in-depth, there may be a risk that we will multiply the potential conflicts zones and complicate the management of those conflicts. It was clearly difficult to express a complex personal position on such sensitive topics in the context of

¹¹ Events can change the paradigm very quickly however; it is likely that recent events in Italy have highlighted cultural dialogue issues in Romania, for example, as indeed the issue of immigration in Eastern European countries will begin to change as their economies improve.

¹² The term "religion" is missing in all 51 interviews. The only exception is an interviewee who explicitly refuses to take into account the religious aspects when talking about diversity, stating that there is a risk of religion taking "too much space" in the debate. Identity appears 3 times but never in direct relation with the diversity issue.

¹³ Vedi Coppola, Tobie Nathan - psychoanalysts

such short interviews. To avoid the risk of falling into clichés, many interviewees preferred to focus instead on the positive outcomes of diversity instead of its conflictual and sometimes ideological dimension.

The non-use of the term 'identity' could be understood in a similar way. 'Identity' is an ambiguous concept, charged with a series of positive and negative understandings, and which has been almost 'emptied' by an intensive use, especially by politicians. So, for many interviewees, the term identity was maybe too sensitive for this kind of discussions.

Practice and projects

Interviewees gave us a number of examples of projects and practice they developed around the concept of cultural diversity. A brief summary of all the quoted projects is annexed to this report¹⁴.

Some projects deal with the concept in theory, (such as organising conferences and symposiums to discuss the topic in academic settings or to exchange best practices). Other projects support the participation of artists from minority groups (when other organisations do not endorsed such 'positive discrimination' strategies). Finally, other types of projects aim at proactively including participants with migrant backgrounds in cultural activities; be it as artists, professional workers or in the audience.

About half of the interviewees declared having a direct or indirect practice around the concept of cultural diversity.

¹⁴ See annex 3

4. Open questions to continue the debate

Through this mapping exercise, we identified a number of important issues related to the question of diversity in the cultural field. Those issues could be considered as further topics of discussions, especially in the context of the 2008 EU Year of Intercultural Dialogue.

The social dimension of the artistic and cultural work

Though cultural and artistic productions should not be considered only as a tool for social cohesion or instruments to achieve intercultural dialogue, they also have an important potential impact on society.

So, in which way could this impact be reinforced, respecting at the same time the intrinsic value of artistic practice?

Cultural operators as 'translators'

Artists and cultural workers can be seen as 'translators', able to foster exchange and debate between distant and sometimes conflictual visions of the world.

So, if this is the case, could those skills be used or transferred outside the cultural field?

The relationship between religion and culture

Arts and culture have been for thousands years instrumental to the representation of religious concepts and paradigms, while religion in turn has been an important source of inspiration for artists. However, is it because of this charged history that contemporary cultural actors are reluctant to consider and discuss the religious aspects of intercultural dialogue? Or is it due to the general European context and its high sensitivity to religious issues?

Do arts and culture have a role to play in inter-religious dialogue and if so, of which kind?

Identity

The very term *identity* is in rapid and complex evolution, at personal, national and psychological levels.

So, could the intercultural dialogue debate transform the perception of the term 'identity': from being strongly related to nationalism, to a more fluid concept?

The changing audiences

The major forthcoming activity in this area at the European level is the Year of Intercultural Dialogue.

So, could the EU Year of Intercultural Dialogue trigger a debate within the cultural field on the changing European audience and its increasingly multicultural components? Could the Year be an opportunity for cultural operators to reflect upon their own activities and the way they reflect or integrate this growing multiculturalism?

Should this debate focus as well on finding new narratives to discuss heritage, memory and history?

Annex 1

The telephone interview

Introduction

This is a brief phone interview on cultural diversity issues: we need your cooperation for few minutes. All the information you provide will be analyzed statistically in a completely anonymous way.

We know that diversity in general and cultural diversity in particular are difficult and complex issues. We have no a-priori definition, no 'politically correct' notion to offer but we are really interested in understanding in which way the diversity issue is perceived among our members in their everyday activities. So feel free to express your opinions without any concern about possible "right" or "correct" answers. The paradigm of diversity is much more challenging and far beyond a "correct answer".

For the interviewer: the approach to take with the interviewee has to be something like *'let's start to speak about points of view as well as concrete content and forget rhetorical exercises and academic discourses. We want to know what's really happening at the grassroots level ...*

1. In what way, if at all, is cultural diversity an issue within your organisation?

.....

For the interviewer: we should be receptive to the interviewee's answers and follow the direction given by him/her. Depending of the answer, we can then go to question 2, 3 or 4. The idea is ultimately to cover all different topics during the interview.

2. a) Is cultural diversity an issue with regard to the membership structure and governance of your organisation?

.....

b) If so, what does it relate to? (It is possible to give multiple answers.)

- Differences in gender
- Difference in nationalities
- Different languages
- Religious differences
- Ethnic differences
- Others (specify).....

c) Can you give two or three examples of these diversities?

.....

3. a) Does your organisation have an express "diversity agenda"?

.....

b) If so, do you have (a) relevant

- mission statement
- formulated objectives
- projects?

c) If yes, can you briefly describe the most important among them?

.....

d) What made you adopt this "agenda" and by what means did you develop it?

.....

4. In the artistic disciplines you work for or with, is cultural diversity an important source of creativity?

.....

5. For your organisation and its work as a whole, what effects does cultural diversity produce (on projects, communications, mindsets, etc.)?

.....

For the interviewer. Brief introduction to question 6: intercultural diversity is a very challenging issue, difficult to define; it is possible to maintain that intercultural dialogue occurs when big differences exist between paradigms, as for instance in the case of very distant cultures or different religions. By contrast, where differences exist in similar "cultural habitat" (or as the anthropologist Ulf Hannerz says, in similar "habitats of meaning"), we have intra-cultural dialogue. This question is about the perception of the different degrees of diversity.

6. From your point of view, is it important to distinguish 'big' and 'small' differences between cultures or between 'close' or 'distant' cultures? Are those different degrees of diversity reflected in the work of your organisation?

.....

7. a) In the next 5 years do you think that the diversity issue within your organisation will be:

- less important
- the same
- more challenging
- one of the most important issue
- others (specify).....

b) What do you see as the main factors in this development?

.....

8. a) In the next 5 years, do you think that the diversity issue in the environment in which your organisation is involved will be:

- less important
- the same
- more challenging

Annex 2

List of organizations carrying on projects around the concept of cultural diversity

| Org. | Field | Country | Project(s) |
|---|--------------------------|-----------------|--|
| ARCI - Cultura e Sviluppo | Multidisciplinary | Italy | <i>Different social and cultural projects developed at local level with/for migrant communities (first assistance, information, language courses, work with foreigner cultural/social operators and mediators).</i> www.arci.it |
| Baltic Sea Cultural Centre | General cultural issues | Poland | <i>Culturebase.net project (database and information tools to promote international cooperation and cultural exchange).</i> www.nck.org.pl , www.culturebase.net/ |
| BJCEM - Biennale of Young Artists from Europe and the Mediterranean | Multidisciplinary | Italy | <i>2008 Edition of the Biennale entitled 'Our Creative Diversity: kairos' will take place in Puglia (South Italy) in May 2008.</i> www.bjcem.org |
| Cultuur Lokaal | Cultural policies | Belgium | <i>Cordoba Project (to promote the inclusion of professionals from minority groups in the staff of the cultural Flemish institutions) and Antenna Project (for access of people from minority groups to high level positions in cultural institutions).</i> www.cultuurlokaal.be |
| Cultuurnetwerk | Arts / culture education | The Netherlands | <i>Research in progress about social cohesion (inclusion/exclusion), with a view to setting up databases of community art projects and to conceptualizing the relationships between artists and society.</i> www.cultuurnetwerk.org |
| FUSIC - Fundacion Societat i Cultura | Cultural management | Spain | <i>Tallers per a la festa (workshops to promote street events), European Citizens' cultural parade (parade based on intercultural participation), Cavalcade civique de Barcelone/Cavalcade Europea (in progress for 2008).</i> www.fusic.org |
| GAI – Giovani Artisti Italiani | Multidisciplinary | Italy | <i>"Movin' up", project supporting artists' mobility; Exhibition in Turin called "Qui si sta bene" involving foreign artists living in the city.</i> http://gai.informadove.it |
| IFEA Europe – International Festival and Events Association Europe | Performing Arts | UK | <i>For 2008 - workshops and training activities aimed at enhancing culture professionals' capacity of initiating projects/events that reflect cultural diversity.</i> www.ifeaeurope.com |
| Interarts | Research | Spain | <i>Research on the issue of cultural policy and immigration + a comparative study on European countries which have a larger expertise on the issue, cataloguing different measures/approaches, different country practices when dealing with cultural diversity (equality/access for all, participative policy-making, multiculturalism, etc).</i> www.interarts.net |
| ICI - International Cultural Centre | General cultural issues | Poland | <i>Since 1991, summer courses called College for New Europe (seminars, lectures, workshops, and panel discussions dealing with the protection of cultural heritage and multicultural Europe).</i> www.mck.krakow.pl |
| KPG - Kulturpolitische Gesellschaft | Cultural policies | Germany | <i>Congress in 2007: "Europe makes culture, culture makes Europe" and workshops on the same topic</i> http://www.ccp-deutschland.de/ |
| Res Artis | Multidisciplinary | The Netherlands | <i>'ResArtis Diversity Project' to connected people of colour to the Res Artis network in substantive ways (membership, leadership and mentoring).</i> www.resartis.org |
| VTI - Vlaams Theater Instituut | Research | Belgium | <i>Research in progress: "Artistic Practice in a Diverse Society".</i> www.vti.be |

Annex 3

List of the EFAH member organisations in 2006

| | Organisation | Interview | Type of organisation | Field | Country | Interviewee | Position |
|----|---|-----------|---|------------------------------------|-------------|---------------------|--|
| 1 | ACCR - Réseau Européen des centres culturels installés dans les lieux historiques | No | European network | Heritage | France | Jean MAHEU | President |
| 2 | AEC - Associations Européenne des Conservatoires | Yes | European network | Education | Netherlands | Martin PRCHAL | Chief Executive |
| 3 | AEF - Association Européenne des Festivals | Yes | European network | Festivals | Belgium | Hugo DE GREEF | Secretary General |
| 4 | Agence Luxembourgeoise d'Action Culturelle | No | Non-membership organisation (info point) | General cultural issues | Luxembourg | Marie-Ange SCHIMMER | Coordinator |
| 5 | ARCI – Cultura e Sviluppo | Yes | National network (federation type) | Multidisciplinary | Italy | Flavio MONGELLI | Administrator |
| 6 | Ars Electronica Center Linz | No | Non-membership organisation | Visual arts | Austria | Eva KÜHN | Administration |
| 7 | Arts Council England | No | Non-membership organisation (national agency) | General cultural issues | UK | Ivor DAVIES | Director of Performing Arts |
| 8 | Arts Council Ireland | Yes | Non-membership organisation (national agency) | General cultural issues | Ireland | Catherine BOOTHMAN | CCP Ireland |
| 9 | Association Française des Orchestres (AFO) | No | National network | Music | France | Philippe FANJAS | Director |
| 10 | Autres Parts | No | Non-membership organisation | Engaged arts | France | Fazette BORDAGE | Coordinator |
| 11 | Baltic Sea Cultural Centre | Yes | Non-membership organisation (cultural centre) | General cultural issues | Poland | Lidia MAKOWSKA | Manager of Creation and International Activities |
| 12 | Banlieues d'Europe | Yes | European network | engaged arts | France | Sarah LEVIN | Executive Director |
| 13 | Biennale des Jeunes Créateurs de la Méditerranée | Yes | European network | Multidisciplinary | Italy | Alessandro STILLO | General Secretary |
| 14 | BKJ-Bundesvereinigung Kulturelle Jugendbildung E.V. | Yes | National network (federation type) | Arts / culture education | Germany | Rolf WITTE | International Relations Officer |
| 15 | Budapest Observatory | No | Non-membership organisation | General cultural issues (research) | Hungary | Peter INKEI | Director |
| 16 | Bundesvereinigung Soziokultureller Zentren Deutschland | Yes | National network | Multidisciplinary | Germany | Christiane ZILLER | CEO |

| | | | | | | | |
|----|---|-----|---|---|-----------------|----------------------|--|
| 17 | CEATL - Conseil Européen des Associations de Traducteurs Littéraires | Yes | European network | Literature | UK | Ros SCHWARTZ | President |
| 18 | CIPAC | Yes | National network | Visual arts | France | Mathieu DUCOUDRAY | Secretary General |
| 19 | CNC - Centro Nacional de Cultura | No | Non-membership organisation (national agency) | General cultural issues | Portugal | Teresa TAMEN | Director General |
| 20 | Conseil Régional Nord Pas-de-Calais | No | Non-membership organisation (regional agency) | General cultural issues | France | Donato GIULIANI | Direction de la Culture |
| 21 | Cultuurlokaal | Yes | Non-membership organisation | Cultural policy | Belgium | Krist BIEBAUW | Collaborator |
| 22 | Cultuurnetwerk Nederland | Yes | Non-membership organisation | Arts / culture education | Netherlands | Marjo VAN HOORN | Senior Staff - research, culture and education |
| 23 | ECCM - European Cultural Capitals and Months | No | European network | General cultural issues | Luxembourg | Spyros MERKOURIS | Honorary President |
| 24 | Educult | Yes | Non-membership organisation | Cultural policy (on arts / culture education) | Austria | Michael WIMMER | Director |
| 25 | ELIA - European League of Institutes of the Arts | Yes | European network | Arts / culture education | The Netherlands | Truus OPHUIJSEN | Head of R&D and Deputy Director |
| 26 | EMC - European Music Council | Yes | European network | Music | Germany | Ruth JAKOBI | Executive Director |
| 27 | ENCATC - European Network of Cultural Administration Training Centres | Yes | European network | Cultural management | Belgium | Giannalia COGLIANDRO | Executive Director |
| 28 | EOC - European Opera Centre | No | Non-membership organisation | Music | UK | Kenneth BAIRD | Managing Director |
| 29 | ETC - European Theatre Convention | Yes | European network | Performing arts | France | Patricia CANELLIS | General Delegate |
| 30 | EUBO - European Union Baroque Orchestra | Yes | Non-membership organisation (orchestra) | Music | UK | Simon MUNDY | General Administrator |
| 31 | EUCLID International | No | Non-membership organisation (info point) | General cultural issues | UK | Geoffrey BROWN | Director |
| 32 | EUCO - European Union Chamber Orchestra | No | Non-membership organisation (orchestra) | Music | UK | Ambrose MILLER | Director General |
| 33 | EUNetART - Arts and Young People in Europe | Yes | European network | Multidisciplinary | The Netherlands | Tanja MLAKER | Secretary General |
| 34 | Euro-Bulgarian Cultural centre | No | Non-membership organisation (cultural centre) | General cultural issues | Bulgaria | Yavor KOINAKOV | Director |
| 35 | Europa Cantat | Yes | European network | Music | Germany | Sonja GREINER | Secretary General |
| 36 | European Cultural Parliament | No | European network | General cultural issues | Germany | Karl-Erik NORRMAN | Secretary General |
| 37 | EUYO - European Union Youth Orchestra | Yes | Non-membership organisation (orchestra) | Music | UK | Joyce BRYER | Secretary General |

| | | | | | | | |
|----|---|-----|---|------------------------------------|-----------------|-----------------------|---|
| 38 | EWC - European Writers Congress | Yes | European network | Literature | Belgium | Myriam DIOCARETZ | Secretary General |
| 39 | Fondazione Fitzcarraldo | Yes | Non-membership organisation | General cultural issues (research) | Italy | Ugo BACHELLA | President |
| 40 | FUSIC | Yes | Non-membership organisation | Cultural management | Spain | Victor CUCURULL | Director |
| 41 | FVKV - Federatie van Kunstenaars Verenigen | Yes | National network (federation type) | General cultural issues | The Netherlands | Bert HOLVAST | Director |
| 42 | GAI - Italy | Yes | National network | Multidisciplinary | Italy | Luigi RATCLIF | Secretary |
| 43 | Haus der Kulturen der Welt | Yes | Non-membership organisation (cultural centre) | Multidisciplinary | Germany | Sieglinde TUSCHY | International Relations Officer |
| 44 | Hellenic Culture Organisation | Yes | Non-membership organisation (national agency) | General cultural issues | Greece | Kelly DIAPOULI | Department of Program Realization |
| 45 | Het Muziek Lod - Gent | No | Non-membership organisation | Music | Belgium | Valérie MARTINO | Public Relations Officer |
| 46 | Huse I Danmark | Yes | National network | General cultural issues | Denmark | Soren SOEBERG OLSEN | Secretary General |
| 47 | IETM - Informal European Theatre Meeting | Yes | European network | Performing arts | Belgium | Mary Ann DE VLIEG | Coordinator |
| 48 | IFEA Europe | Yes | European network | Festivals | UK | Philip LONG | Secretary |
| 49 | IG Kultur Osterreich | No | Non-membership organisation | General cultural issues | Austria | Gabi GERBASITS | Manager |
| 50 | IGBK - European Secretariat of Cultural NGOs in Germany | Yes | National network | General cultural issues | Germany | Thomas WEIS | Secretary General |
| 51 | Interarts | Yes | Non-membership organisation | Research | Spain | Jordi BALTA | Project Coordinator |
| 52 | Intercult | No | Non-membership organisation | Multidisciplinary | Sweden | Chris TORCH | Artistic Director |
| 53 | International Cultural Centre (Krakow) | Yes | Non-membership organisation (cultural centre) | General cultural issues | Poland | Agata WASOWSKA-PAWLIK | Head of Strategy and Communication Department |
| 54 | International Intelligence on Culture | No | Non-membership | Consultancy | UK | Rod FISHER | Director |
| 55 | ITI - International Theatre Institute Bratislava/Slovakia | No | Non-membership | Performing arts | Slovakia | Zora JAUROVA | Coordinator CCP |
| 56 | Theatre Institute Germany | Yes | Non-membership organisation | Performing arts | Germany | Thomas ENGEL | Executive Director |
| 57 | ITI Prague | Yes | Non-membership organisation | Performing arts | Czech Republic | Victor DEBNAR | Coordinator of the Arts In Institute |
| 58 | KPG - KulturpolitischeGesellschaft | Yes | National network (of individuals) | Cultural policy | Germany | Norbert SIEVERS | Director |
| 59 | Kulturpont Iroda - Budapest | Yes | non-membership organisation (info point) | General cultural issues | Hungary | Attila ZONGOR | Chief Office Manager |
| 60 | Kunsten '92 | No | non-membership organisation | General cultural issues | The Netherlands | Marianne VERSTEEGH | Secretary General |
| 61 | LAF - Literature Across Frontiers | No | non-membership organisation | Literature | UK | Alexandra BÜCHLER | Director |

| | | | | | | | |
|----|---|-----|--|-------------------------|-----------------|-----------------------|------------------------|
| 62 | Opera Europa | Yes | European network | Music | Belgium | Nicholas PAYNE | Director |
| 63 | PEARLE* - Performing Arts Employers League | No | European network (professional organisation) | General cultural issues | Belgium | Anita DEBAERE | Director |
| 64 | Proculture - Research, Information and Education Center for Arts and Culture - Prague | Yes | non-membership organisation | Research | Czech Republic | Marta SMOLIKOVA | Director |
| 65 | RECIT - Réseau Européen des Centres Internationaux de traducteurs littéraires | Yes | European network | Literature | The Netherlands | Peter BERGSMA | Chair |
| 66 | Relais Culture Europe | Yes | non-membership organisation (info point) | General cultural issues | France | Corinne SZTEINZNAIDER | Secretary General |
| 67 | REMDT - European Network of Traditional Music and Dance | No | European network | Performing arts | Sweden | Lars FARRAGO | Coordinator |
| 68 | Resartis - International Association of Residential Arts Centres | Yes | European network | Multidisciplinary | The Netherlands | Maria TUERLINGS | Secretary of the Board |
| 69 | RESEO - Réseau Européen des Services Educatifs d'Opéra | Yes | European network | Music | Belgium | Luke O'SHAUGHNESSY | Network Coordinator |
| 70 | SCCA - Center for Contemporary Arts Ljubljana | Yes | non-membership organisation (info point) | Visual arts | Slovenia | Mateja LAZAR | Head of CCP |
| 71 | SICA - Service Center for International Cultural Activities | No | non-membership organisation (info point) | General cultural issues | The Netherlands | Yvette GIELES | Policy Coordinator |
| 72 | SYNDEAC | Yes | National network (professional organisation) | General cultural issues | France | Emmanuel SERAFINI | National Secretary |
| 73 | T E H - Trans Europe Halles | Yes | European network | Multidisciplinary | Sweden | Birgitta PERSSON | Coordinator |
| 74 | UNITER - Union of Theatre People of Romania | No | National network | Performing arts | Romania | Ion CARAMITRU | President |
| 75 | Visual Artists Ireland | Yes | National network (individuals only) | Visual arts | Ireland | Toby DENNETT | Director |
| 76 | VNT - Verenigen Nederlandse Toneelzaal | Yes | National network | Performing arts | The Netherlands | Jaap JONG | Director |
| 77 | VTI - Vlaams Theater Instituut | Yes | Non-membership organisation | Research | Belgium | Ann OLAERTS | Director |
| 78 | VVC - Verenigen Vlaamse Cultuurcentra | Yes | National network | Cultural centre | Belgium | Paul SERGIER | Director |
| 79 | Wallonie Bruxelles Theatre | No | Non-membership organisation | Performing arts | Belgium | Stéphanie PECOURT | Coordinator CCP |