SHARING DIVERSITY
National Approaches to Intercultural Dialogue (ICD)

Presentation of a first overview of results from the new Study of the ERICarts Institute for the European Commission
(Project website: http://www.interculturaldialogue.eu)

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The ERICarts Institute...

...is an independent provider of empirical information and analysis to policymakers and other actors in the wider cultural field;

...focuses on comparative European research, including on cultural dimensions of diverse policy sectors (e.g. employment; media; education);

...relies on a network of experienced partners (institutes, researchers, other specialists) in nearly 50 countries;

...encourages the transfer of research results into practice through good working contacts with European bodies, Governments and civil society;

...is committed to principles such as diversity; transparency; equality.

In addition to "Sharing Diversity", recent projects include:

• "Compendium of Cultural Policies & Trends in Europe" – Internet information system with Council of Europe: www.culturalpolicies.eu (since 1998);

• "Creative Europe" – Study for the NEF network of foundations (2002);

• "Culture-Biz": Women in film and book publishing – Study for the EU (2005);

• "LABforCulture": Founding partner of this Internet platform (2005-6) and MEAC Pilot Project on causes / consequences of cultural mobility in Europe;

I. Setting the Tone
New (Inter-)cultural Realities in Europe: Film director and Cannes winner Fatih Akin

A “teuton wunderkind” (Variety)? A “German Turk”? Or just himself?
Europe: Two Different Landscapes
Countries with high shares of traditional minorities, immigrants and refugees, based on statistics of UN, OECD, EU (ERICarts 2007)

Map showing countries with:
- A high share of "traditional" minorities (5% and higher of total population)
- A high share of immigrants (5% and higher of total population)
- A lower share of both minorities and immigrants
- Large numbers of refugees & asylum-seekers or displaced & stateless persons
"Visible Minorities", e.g. Roma, Muslims:
Their images, beliefs or manners play a main role in discriminatory practice, according to recent surveys
Cartoon by Saleh Memecan - from an exhibition at the Conference "Muslim Integration in the West", ASMA Society & Cordoba Initiative, Copenhagen 2006
Who is afraid of a "Muslim Europe"?
Share of Muslims in the population of EU member and candidate countries (with more than 4% Muslims)

<table>
<thead>
<tr>
<th>Country</th>
<th>Share of Muslims</th>
</tr>
</thead>
<tbody>
<tr>
<td>TR</td>
<td>99%</td>
</tr>
<tr>
<td>FY-ROM</td>
<td>33%</td>
</tr>
<tr>
<td>CY</td>
<td>19%</td>
</tr>
<tr>
<td>BG</td>
<td>12%</td>
</tr>
<tr>
<td>FR</td>
<td>8.60%</td>
</tr>
<tr>
<td>NL</td>
<td>5.50%</td>
</tr>
<tr>
<td>AT</td>
<td>4.20%</td>
</tr>
<tr>
<td>DE</td>
<td>4.00%</td>
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</tbody>
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Populism & Xenophobia on the Rise?
2 examples from Switzerland and Hungary, 2007

Concern about paramilitary "Hungarian Guard"
On the other Hand: How dangerous is artistic work in between different cultures?

Salman Rushdie
Banned for Reasons of Political Correctness

Did we learn from the 'Danish Caricature Conflict'? A 2007 example of self-censorship or insecurity in the media…
II. Some Basics of the Study

"The more we share, the more we have"

Mohamed Mounir, Egyptian singer, author and actor

at the "Salam Ramadan" event, Philharmonic Hall of Cologne, October 13 and 14, 2007
Main Goals of the Study

In the context of the "European Year of Intercultural Dialogue 2008", the study should map and evaluate national approaches, policies or strategies relating – directly or indirectly – to intercultural dialogue (ICD), including, but not limited to:

– **Main rationales** or impulses for developing ICD policies;
– **Legal and policy contexts or frameworks** for ICD;
– **Main actors** involved in the promotion of ICD;
– **General approaches**, w. emphasis on domestic policies;
– **Sector challenges** for culture; education; youth; sports;
– **Evaluation criteria** for policies, practices and projects;
– Ideas for a common **European definition of ICD**.
Main Sources of the Report

- **Information and Assessments** provided by 10 key experts and 34 national correspondents;
- **Studies** on immigration, equal opportunities and human rights;
- **Data of International organisations** such as the OECD and the UN High Commission for Refugees;
- **Reports** of the European Union Fundamental Rights Agency and the European Commission against Racism and Intolerance of the Council of Europe (ECRI);
- **National government plans** for the 2008 European Year of Intercultural Dialogue (EYID);
- **Government responses** to the Council of Europe “White Paper” questionnaire on intercultural dialogue approaches;
- **Compendium of Cultural Policies and Trends in Europe**: Information on intercultural dialogue and case studies collected for this Council of Europe/ERICarts information system.
Towards a European Definition of Intercultural Dialogue

Proposal:

*Intercultural dialogue is a process that comprises an open and respectful exchange or interaction between individuals, groups and organisations with different cultural backgrounds or world views.*

Its aims are:

- to develop a deeper understanding of diverse perspectives and practices;
- to increase participation and the ability or freedom to make choices;
- to foster equality; and
- to enhance creative processes.

While the EUNIC *"Alter Ego" project* (2008/9) and some national EYID-programmes fit well into such a concept, we should realise that not all migrants and not every type of mobility can be associated with Intercultural Dialogue!
Intercultural Dialogue ideally takes place in a real or virtual "Shared Space"...

How could this (UNESCO-) term be interpreted?

<table>
<thead>
<tr>
<th>WHAT?</th>
<th>Individual Space: Diverse Expressions; Individual Identity</th>
<th>Shared Space: Dialogue, Interaction; Mainstreaming</th>
<th>Common or Collective Space: Equality, Rights and Values; Collective identities</th>
</tr>
</thead>
<tbody>
<tr>
<td>The market place (incl. the &quot;creative economy&quot;); The family</td>
<td>Expressions; Challenges; Intercultural learning; Multilingualism</td>
<td>Fundamental rights &amp; freedoms; Institutional &amp; professional values or codes; Group ethics</td>
<td></td>
</tr>
<tr>
<td>WHERE?</td>
<td>The &quot;arts &amp; media scene&quot;; Socio-culture; Public places; Some Web communities etc.</td>
<td></td>
<td>Schools; Public arts &amp; media institutions; Heritage (&quot;from faith to food&quot;); Professional sports</td>
</tr>
<tr>
<td>WHO acts?</td>
<td>Civil society; Individuals (w. different cultural background)</td>
<td>Most young people; Many artists; Some teachers &amp; sports people</td>
<td>European/International bodies; Governments; Courts; Ethno-linguistic communities etc.</td>
</tr>
<tr>
<td>WHICH (policy) focus?</td>
<td>Pluralism; Choice; Creativity</td>
<td>Shared concerns; Mixed identities; Mutual enrichment</td>
<td>Equal opportunities; Integration; Security; Validation of identity</td>
</tr>
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III. National & Sector Approaches to Intercultural Dialogue (ICD)
Main Impulses for ICD

Intercultural dialogue strategies emerged as a result of recent debates about political, economic or social challenges:

- **Global and trans-national political and economic developments** (EU enlargement; 9/11; geopolitics etc. – focus of debate in Central and Eastern Europe);
- **General domestic concerns and debates** (e.g. security & integration issues – often debated in the West);
- **Majority-minority relations and group-specific challenges** (e.g. Roma; recent increase of refugees etc. – a focal point of debate in all parts of Europe).
Who is Responsible for ICD Policies?

ICD is not yet fully anchored in institutional contexts:

- In all EU member states, responsibility for public ICD policies, in general, and in the four main sectors of this study, is not concentrated in one single ministry or government body.

- In 19 EU member states and in most of the other countries, part of the responsibility for ICD has been delegated to semi-public or "quango" agencies and independent bodies, such as advisory councils for national minorities, human rights committees, national bureaus against racism, youth or education boards, etc., most of which cooperate with Government ministries.
Common Characteristics of National Approaches to ICD in Europe

Intercultural dialogue...

…is often seen as part of, on the one hand, national immigration and/or security policies and, on the other hand, of social and/or education policies addressing migrants or minorities (frequently involving a - not always voluntary - participation of artists);

…is rarely a main feature of domestic cultural policy and more often aiming at artistic trans-border exchanges or at 'cultural diplomacy';

…is an undercurrent in anti-racism programmes of sports organisations and youth initiatives.
The 2007 Migrant Integration Policy Index: A model for evaluating ICD policies?
From Assimilation to Diversity Politics: The Crucial Role of "Integration"

In most EU countries, ICD is given a role in domestic plans and activities that try to promote an integration of minorities and immigrants. Main approaches aim at:

- creating a more unified society by promoting a common national identity, language and values, providing equal opportunities for all citizens and creating political and economic stability (social cohesion approaches);
- recognising differentiated cultures and identities and provide them with specific rights; some of which are accompanied by affirmative action measures (diversity approaches).

Towards "Cohesive Diversity"? New attempts, some of which place ICD at the core, are being made to bring together these different concepts.
Mixed Identities – An artist's view

John Phillip Mäkinen: "Children of the Revolution" (at the 2007 Biennale of Young Artists, Tallinn/Estonia)
The Role of Different Sectors for ICD: chances (+) or barriers (-)

**Education**
+ provides a basis for understanding / respecting diversity;
- is often closely linked to assimilative integration concepts;

**Youth and sports** activities
+ facilitate practical experience with intercultural dialogue;
- can turn into the opposite due to chauvinism & racism;

**Culture (arts & heritage)**
+ can connect different value systems, provides aesthetic challenges and is key producer of content for the media;
- "high culture" canons often have a "national bias"; rarely they reflect the diversity of past / present cultural interactions.
Heritage & Museums: A difficult terrain for ICD

Example 1: Le musée du quai Branly, Paris/France
Example 2: The Museum of World Culture, Gothenburg/Sweden

"The museum is a place for dialogue, where multiple voices can be heard and also controversial topics can be raised - an arena for people to feel at home across borders."
IV. Possible Consequences
Towards a strategy for ICD:

- **Mapping roads:** develop plans for political and societal action to improve conditions and create a basis for ICD;

- **Breaking down walls:** remove barriers to equality and fight against discrimination; increase the presence of individuals, their works and ideas into mainstream political, economic, educational and cultural spheres;

- **Building bridges:** develop intercultural skills and competencies through e.g. educational, artistic and media programmes; and

- **Sharing spaces:** create spaces where ideas, experiences and beliefs can be respectfully exchanged and can lead to new creative processes or forms of expression.
Main Recommendations of the Study

1. Recognise that Intercultural Dialogue (ICD) depends upon the full implementation of human, civic, economic, social and cultural rights (which does not rule out debates about "values" or lifestyles);
2. Place ICD at the heart of citizenship and integration strategies;
3. See ICD as a transversal issue and as part of a complex system of governance based on equality and participation, including NGOs;
4. Develop ICD as a process of interactive communication, creating incentives for e.g. media or culture industries to participate in it;
5. Diversify programmes and staff in public arts, education, media, heritage, youth institutions;
6. Create better opportunities to achieve intercultural competencies and skills as part of a life-long learning strategy;
7. Strengthen ICD in EU Neighbourhood policies;
8. Expand EU cooperation with other European / international bodies;
9. Agree on a definition of 'intercultural dialogue' that could contain confusion over the term and lead to clear political concepts;
10. Improve research and evaluation methods to conduct intercultural comparisons and regular assessments of policies / projects.

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V. The ERICarts Institute will continue studying ICD-related issues, during the next years. One of the potential topics: The "Creative Sector": a driver for mobility, diversity and Intercultural Dialogue?
The "3 T`s" of Richard Florida…

How „tolerant“ are CIA officers? (they would also belong to Florida's extensive definition of a „Creative Class“…)

R. Florida / I. Tinagli: Europe in the Creative Age, 2004
The "Creative Sector"

Arts, Media and Heritage and their “Creative Core”

Economic trends/social conditions

Design & Architecture
(including Computer Games; other applied arts etc.)

Private Culture & Media Industries
(e.g. Books; Art Market; Film; Entertainment; Private Radio/TV)

Related Industries / Crafts
(e.g. Printing; Music Instruments; “Cultural Tourism”)

Public or Subsidized Arts, Media & Heritage Activities
(e.g. Museums; Theatres; Public Broadcasting)

Public Administration & Funding
(incl. Arts Agencies)

Core Arts Workforce
(with both Earned & Commissioned
Employment)

Art Sector Support & Services
(e.g. Foundations, Associations)

Informal Arts Activities
(e.g. Amateurs, Communities)

Demand from/interaction with the public

Interaction with other sectors & "global players"

Mainly commercial activities

Mainly non-profit and informal activities

Mainly public funding


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Micro-structures (self-employed & small companies) advance in the Creative Sector: Chance or dead end for newcomers with different cultural background?

Sources: German Statistical Office; Research Group Creative Industries Zurich; Michael Soendermann 2006
The Artist's Answer: Disillusion

Presentation
DISILLUSION
O3ONE - Beograd :: 24/05/2007

David MAROTO / Rotterdam, The Netherlands
DISILLUSION - Between Artwork and Game
http://w3art.es/fourcircles

O3ONE, Andrićev venac 12, Beograd :: www.o3.co.yu
Thursday, 24/05/2007, 5PM
Curator: Marko Stamenković

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Differentiated Political Strategies Needed

What had been missing in the renewed 'Community Lisbon Programme – An Agenda for Growth and Jobs' (2005), is now being addressed in the 2007 Communication 'A European agenda for culture in a globalizing world' of the EU Commission: the strength of the European Creative Sector and the potential contributions of millions of creative individuals, cultural initiatives and businesses in Europe.

1. The "creative industries" are – via direct or indirect revenues and employment effects – of prime importance for the economic development of cities and regions, particularly in regions with "old industries" and with high migration flow.

2. The arts are crucial for securing innovation and diversity in Europe:
   - Media content and technological innovations depend on the work of (highly mobile) artists and on their creative experiments;
   - Artists are not afraid of “intercultural dialogue”, provide attractive role models and can motivate large sections of the public.

Consequently, new political strategies promote the arts and the culture industries less because of hoped "side-effects" and more on the basis of their own, differing merits, needs or goals, leaving room for both artistic freedom and entrepreneurial strategies.
Afraid of Mobility, Diversity or Change?

The question raised in the Conference theme can best be answered by quoting EU Commissioner Ján Figel’ (2007):

"Why should we fear change and growing diversity? Come to think of it, Europe has never been a uniform cultural and religious place in its long history. We have always had to cope with each other; we have learned from each other; often we have fought each other because of conflicting interests and worldviews. We should never forget this. Our diversity is part of our genetic makeup… Dialogue is not a sign of weakness: it's a sign of maturity and strength."