

Cultural
Diversity
Code





1. INTRODUCTION

PREFACE

This document presents the Cultural Diversity Code, a practical instrument which has been developed to assist the governing bodies and staff of cultural institutions which receive public funding. The Code offers both a general framework and concrete guidelines which will allow cultural diversity to be firmly embedded within the organisation.

Background

In early 2010, the Cultural Diversity Code Steering Group, made up of representatives of three sector organisations (NAPK, NMV and VSCD) and four cultural institutes (Erfgoed Nederland, Kunstfactor, TIN and MCN) took up the challenge issued by the (then) Minister of Education, Culture and Science, Mr Ronald Plasterk, who had asked the sector to develop a Diversity Code.

“Diversity reaches to the very core of cultural policy,” the minister wrote in a statement to the House of Representatives in November 2009. Moreover, he noted, diversity is a legal requirement, established by the Cultural Policy Act 1993, which states that the government must base its actions and decisions on considerations of quality and diversity. The minister’s standpoint was that culture must be inclusive, intended for all residents of the Netherlands whether acting in the capacity of producers or consumers.

The purpose of the Code

Diversity is not yet embedded within the (publicly financed) cultural sector. Although many organisations do indeed devote some attention to cultural diversity in their programming, they often do so through incidental activities which take place on location and are financed separately. This gives rise to the risk of polarisation: we could see the development of two distinct cultural sectors: one with diverse activities and a diverse public, and the other with mainstream activities and a relatively homogenous public. This is undesirable, particularly in the large cities. We forget that renewal in art and culture has so often been the result of an open mind and inquisitiveness about people with a different background. The cultural sector is selling itself short.

A study examining diversity within publicly financed cultural institutions concludes that the ‘white monoculture’ remains dominant. (LAGroup: *De olifant in de kamer*, Amsterdam, 2008). And yet 90% of institutes state that cultural diversity is important to them, and 80% believe that cultural diversity should be regarded as an intrinsic value. The pursuit of diversity is not, however, automatic. A Diversity Code produced by the sector itself can help to ensure that organisations not only talk about diversity but actually work to achieve it in practice.

Development process

The Cultural Diversity Code has been developed by the cultural sector itself. Rather than waiting for instructions to be imposed ‘from on high’, the sector took the initiative of producing a Code which it believes to be cogent, practical and realistic. The formal client was the Cultural Diversity Code Steering Group. Based on the sense of urgency felt by all

partners, the steering group began a broad process with the focus on constructive dialogue with organisations in the field. Specialist development teams for various disciplines, consultation meetings with influential parties, and lively dialogues in the four major cities all contributed to the development of a Code which enjoys very broad support. The steering group was able to rely on the advice and assistance of a review board made up of representatives of the Ministry of Education, Culture and Science (OCW), the Association of Netherlands Municipalities (VNG), the G4 alliance and the major cultural funds. The Cultural Diversity Code is voluntary but the general principle is 'comply or explain'. The steering group hopes that it will do much to embed cultural diversity firmly within the day-to-day practice of all organisations in our sector.

Henk Scholten (Chair)
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Cultural Diversity Code Steering Group

BASIC PRINCIPLES

The Cultural Diversity Code is based on the following general principles.

A new demographic reality

Demographic trends of the recent past and immediate future make cultural diversity an inescapable fact of life. According to CBS/Statistics Netherlands, the population of the Netherlands will include some five million members of ethnic groups other than 'indigenous Dutch' by the year 2050. This is equivalent to 29% of the population, representing 12% 'western' and 17% 'non-western' ethnic origins. This increasing diversity is due to factors such as population growth, globalisation and migration. Diversity becomes a societal phenomenon which will have a marked influence on the programming, outreach and personnel policy of cultural organisations and their partners.

What action is required?

How should a cultural organisation respond to these developments? This is the key question addressed by the Cultural Diversity Code. It offers organisations a framework within which they can formulate a vision of the significance of diversity for the organisation itself, which in turn will provide a basis for targeted policy in pursuit of appropriate diversity in personnel, programming, target groups and the choice of partners. The Code also allows them to monitor and account for the results of that policy. In essence, the Code has only one purpose: to ensure that cultural institutions no longer address diversity on an incidental, ad hoc basis but do so in a sustainable manner, based on a fully integrated approach.

Cultural diversity: neither dogma nor target group

Cultural organisations in the Netherlands are extremely varied in terms of discipline, objective and target audience. Dutch society includes people of many different socio-cultural backgrounds. Ethnicity is not the only factor which influences a person's desire or propensity to participate in cultural activity: age, education and income also play a part. Both the identity of a cultural institution and the dynamic context in which it operates will determine the degree to which diversity is relevant. There may be situations in which the letter of the

Code is not applicable. However, the principle remains 'comply or explain'. The spirit and intent of the Code must be respected. Its recommendations should be implemented unless there is good reason to deviate from them. If so, those reasons must be stated.

Although this Code is primarily concerned with *cultural* diversity, by which we refer to ethnic background, there are certain other aspects of diversity which must be taken into consideration. A 'diversity' policy cannot be restricted to interventions designed to promote participation by any specific target group. The policy must support the creation of an inclusive organisational strategy and culture in which difference is celebrated. The fixed routines of the past must be broken. Our concept of diversity is based on the belief that the interaction of various cultural backgrounds provides added value in all areas of an organisation's activities (artistic programming, management, marketing, etc.) and at all levels within the organisation. Research suggests that adherence to this standpoint is crucial to any organisation wishing to function effectively in today's rapidly globalising world.¹

Inclusive quality

Quality is a key consideration within the (subsidised) cultural sector. Indeed, it is the first criterion mentioned in the statutes which define how the government must develop and implement cultural policy. For many cultural institutions, demonstrating the highest level of quality is a priority. They have come to appreciate that quality determines whether cultural expression will find general acceptance and dissemination.

The process of assessing quality is largely based on certain dominant cultural values, whereupon there is a distinct cultural bias.² Some funding agencies are now attempting to redefine the concept of quality in order to increase inclusiveness. However, a generally accepted alternative definition has yet to be found, and it is by no means certain that an alternative is desirable. The Cultural Diversity Code contributes to this complex process by encouraging organisations to examine whether their quality policy is 'diversity-proof': does it help the organisation to become more inclusive, or does it actually stand in the way?

'Less is more'

The Cultural Diversity Code is a compact instrument, much like the Governance Code for the Cultural Sector. It is based on five general principles and recommendations for their implementation based on best practice examples from various countries (see 'Literature and References'). Explanatory notes are included as necessary.

TERMINOLOGY

In the interests of clarity, some terms used in this Cultural Diversity Code may require further definition.

Code

¹ Ely, R.J. & Thomas, D.A. (2001): 'Cultural Diversity at Work: The Effects of Diversity Perspectives on Work Group Processes and Outcomes'. *Administrative Science Quarterly*, vol. 46 no. 2, pp. 229-273.

² Assumptions or hypotheses based on cultural norms and values.

A Code is 'a collection of rules or guidelines relating to behaviour.' In the Netherlands, familiar examples include the Corporate Governance Code and the Code for Good Public Administration, which are based on generally accepted principles of responsible conduct. They form a practical instrument with which companies, directors, supervisory directors and shareholders can implement effective governance and provide the necessary accountability. The Cultural Diversity Code is similar in that it relates to aspects of behaviour and is based on a number of generic organisational principles. It has been developed by one specific sector to support self-regulation within that sector. The added value of the Code lies in its ability to influence the attitudes and behaviour of the governance bodies and staff of cultural organisations. Its effectiveness is not determined by the degree to which these people observe the letter of the code ('ticking the boxes') but on their willingness to embrace its spirit and intent.

Cultural diversity

Diversity is the antonym of uniformity. The word is often used to refer to differences between people, either in terms of visible characteristics such as gender, age and ethnicity, or less evident traits such as personal ambitions, sexual orientation, lifestyle. Our visible characteristics influence how other people see us: they are generally difficult to hide even if we wanted to. The invisible characteristics are a different matter. They do not influence how other people see us or interact with us, but they may well influence how we behave. They do so in a way which is itself not apparent to others. *Cultural* diversity refers to one specific personal characteristic: a person's ethnocultural origins. Various studies suggest that ethnocultural background (perhaps in combination with other characteristics such as age, lifestyle, education and socio-economic status) influence both the perception of culture and the propensity to participate in cultural activity.

Western and non-western ethnicity

Guest workers, ethnic minorities, newcomers, immigrants, biculturals, settlers, adoptive citizens, documented aliens: the sheer number of terms used to refer to people of a different ethnocultural background reflects the difficulty of finding one that is neutral and devoid of political or social connotations. The Cultural Diversity Code uses the standard classification applied by CBS/Statistics Netherlands, whereby a person is of 'indigenous' Dutch ethnicity if both he/she and his/her parents were born in the Netherlands. If either parent was born in another country, the person is classified as 'non-indigenous': a first or second generation migrant. A further distinction is made between 'Western' non-indigenous (from regions such as Europe, North America, Australia, Japan and Indonesia) and non-Western (all others). This classification relies on the continent of origin, with Japan and Indonesia as exceptions. Persons with an Indonesian or Japanese background are included in the 'Western' classification based on their socio-economic and socio-cultural position. The non-Western group is further divided according to country: Suriname, the Caribbean Netherlands (former Antilles), Turkey, Morocco and 'other non-Western nations'. The decision to use these terms is purely pragmatic. Although there may remain certain social and political connotations, these are the standard classifications used in policy and research. Moreover, the use of these definitions may enable some relationship to be established between the demographic make-up of an organisation's staff and the demographic developments in its outreach area. The approach also provides a basis for benchmarking and comparison, both within and beyond the sector itself. A disadvantage of

these definitions is that only first-generation and second-generation migrants are recognised as being of a specific ethnocultural background, whereupon the third generation (who may nevertheless have a significant interest in their roots) are at risk of being overlooked.

The four Ps

'The four Ps' form the pillars of a satisfactory cultural diversity policy:

- **Programme** – the activities, products and services of the organisation.
- **Public** – the consumers of the products and services.
- **Personnel** – referring to the number and competences of the people who work for the organisation, including paid staff with a temporary or indefinite contract of employment, volunteers, interns and work experience students, directors, supervisory directors, members of the advisory committee, etc.
- **Partners** – external parties (organisations and individuals) who supply or otherwise collaborate with the institution.

Principles and guidelines

The principles and guidelines combine to form the Cultural Diversity Code. The principles indicate how adequate diversity can be achieved within the organisation. They can be regarded as widely held views on acceptable diversity policy and apply to all cultural institutions. These principles can be distilled to form concrete guidelines which describe how diversity can be promoted within the organisation. They are based on national and international 'best practices'.

The Cultural Diversity Code is not mandatory but organisations are expected to 'comply or explain'. This means that all the principles set out in this document should be respected, and reasons must be given for any action which deviates from the guidelines.



2 THE CULTURAL DIVERSITY CODE

PRINCIPLES

The Cultural Diversity Code is concerned with four key aspects:

A. Vision

The organisation should formulate a vision of cultural diversity, in line with its overall objectives.

B. Policy

The organisation should translate the vision of cultural diversity into a clear policy and ensure that the financial resources required to implement that policy are in place.

C. Learning ability

The organisation should pursue ongoing improvement in cultural diversity, as demonstrated by concrete results, and should adapt its structure accordingly.

D. Supervision and accountability

The senior governance body of the organisation should oversee compliance with the Cultural Diversity Code.

GUIDELINES

Formulating a vision of diversity

A.1 The organisation will first examine the relevance of cultural diversity in its own specific situation. It does so based on its mission and objectives, while also taking external social developments into consideration. It will be useful to apply the four Ps: public, programme, personnel and partners.

A.2 This examination enables the organisation to identify its current diversity status and the situation it wishes to achieve.

A.3 The organisation establishes its vision of diversity in writing and communicates it to the various stakeholders.

Formulating policy to promote diversity

B.1 Based on its vision of diversity, the organisation formulates short-term and longer-term targets, together with concrete activities intended to achieve those targets with regard to public, programming, personnel and partners.

B.2 The objectives and activities form an integrated component of the organisation's overall (multi-year) policy plan.

B.3 The organisation produces an action plan whereby the financial resources needed to implement its diversity policy are made available (from the existing budget or acquired from external sources).

B.4 The recruitment, selection and throughflow of personnel, contributors, makers, (supervisory) directors and partners will be structured in such a way as to ensure equal opportunities for all, regardless of ethnicity or other cultural characteristics.

B.5 The organisation will adopt and apply a definition of quality which does not exclude makers, producers or public on the grounds of ethnicity or other cultural characteristics.

Enhancing the organisation's learning ability

C.1 The implementation of the Code will be evaluated annually by the directors, managers, artistic directors, senior staff and the staff co-determination body. The results of this evaluation will form the basis of the plans for the coming period.

C.2 Relevant sections of the Code and/or the organisation's policy will form a regular agenda point for the meetings of directors, senior management and staff co-determination bodies.

C.3 Where relevant, intercultural competencies should form part of the job descriptions and instructions for (senior) personnel, and as such should be included in the annual performance appraisal interviews. The organisation should strive to provide diversity training and other development opportunities (where time and budget allow).

C.4 The organisation will create a climate and culture in which it can draw on experiences in implementing the Code and/or policy (internal and 'peer'-learning).

Compliance and accountability

D.1 The senior governance body (board or supervisory board) will discuss the organisation's diversity status and compliance with the Code on an annual basis.

D.2 The organisation's Annual Report should state the degree to which it has implemented the principles and guidelines of the Cultural Diversity Code. Any deviations or omissions must be explained.



3. EXPLANATORY REMARKS

FORMULATING THE VISION OF DIVERSITY

When formulating a vision of diversity, the organisation should begin by determining why diversity is (or is not) an issue in its own specific circumstances. A clear answer to this question will offer a firm foundation for all subsequent activities. Motives can be based on:

Shortcomings in outreach: does the organisation appeal to its target audience? Does the current programme do enough to address the requirements and possibilities of that audience?

Shortcomings in the demographic make-up of the staff establishment. The organisation should examine whether:

- staffing is adequate (in terms of both numbers and skills) to serve the target audience in the manner intended
- there are, or are likely to be, any problems in recruiting, retaining and motivating staff of the required calibre
- internal development and decision-making takes full advantage of diverse teams.

The organisation's mission: examine the extent to which diversity will create new (artistic) opportunities. How can diversity help the organisation to achieve its mission and objectives?

Diversity is now an important issue for a growing number of cultural organisations. However, there are also some organisations for which diversity is less relevant. The significance of diversity, both today and in the future, is therefore something that each organisation must decide for itself, based on its own specific circumstances.

Tips:

- The vision, mission and strategy of a cultural institution often demonstrate an implicit requirement to work with and for different types of people (staff, public and those active in cultural education). Make the importance of doing so explicit.
- Many local authority websites include statistical information about the demographic make-up of the population, sometimes at district or neighbourhood level. Research reports about cultural participation among various ethnic groups are also available and may prove useful during the initial stage of the process.
- There is also a substantial volume of data and analyses further to various (diversity) surveys among organisations of all types, much of which is available in digital form. This can prove useful in determining the organisation's current diversity status ('benchmarking').
- Examine what other (comparable) organisations are doing to promote diversity. If they have yet to take action, there is an opportunity for your organisation to establish a distinctive profile. If they have made reasonable progress, you will be able to learn from their experience.

- In terms of programming and public, it is possible to identify many levels on which diversity is relevant a cultural organisation. It may be desirable to improve the 'user-friendliness' of the organisation, with staff who speak the same language (both literally and figuratively) as the target audience. It may be desirable to seek artistic renewal by developing and offering new products or services which appeal to various segments, or to step up cultural education activities. Diversity may also be relevant at the strategic level to ensure that output is in keeping with the interests of various groups, thus increasing outreach.
- The more concrete the information on which the organisation bases its vision of diversity, the easier it will be to set firm targets.

FORMULATING DIVERSITY POLICY

SET TARGETS

The precise objectives in terms of diversity will of course vary from one organisation to another. Nevertheless, there are some general points which apply to all.

A. Programming: determine the desired products and services for the various target groups, evoting attention to appeal and competitive ability. Determine how diversity will contribute to the profiling of the organisation. What is the main aim: to increase public awareness and outreach, or to pursue (artistic) renewal?

B. Public: clearly identify the various target groups. They should be defined not only in terms of ethnocultural background but also by other personal characteristics such as age, education, income and gender. Do not overlook the aspect of 'lifestyle': youth culture in particular relies on various 'scenes'. Determine the degree to which you wish to appeal to each of the various groups, and formulate specific activities and target results accordingly.

C. Personnel (including directors): determine the ideal number of people and identify the required competences. This will reveal the requirements in terms of staff recruitment and retention. The staffing requirements should be broken down by function level, whether permanent or temporary, full-time or part-time, etc. Examine the regional employment market: will it be possible to recruit staff of the required (educational) level while also achieving the desired level of ethnic diversity?

D. Partners: identify the partners who can help the organisation achieve the desired revitalisation of programming, public and personnel. Examine current activities and the partners involved in them. Explore alternatives.

Tips:

- Working to achieve diversity is not a quick, one-off project. It calls for a sustained approach, with short-term, middle-term and long-term targets. Establish priorities and take advantage of any 'quick wins' to get off to a flying start.
- Set realistic targets in keeping with the structure of the organisation and its circumstances. The targets should be as 'SMART' as possible, although not all will lend themselves to this approach.

- Do not omit to set targets with regard to the 'softer' aspects such as organisational culture and skills.
- Activities and objectives in pursuit of diversity are not 'standalone' items but must be managed in combination.
- To achieve the desired diversity in the organisation's own personnel, it is preferable to establish percentage targets for recruitment and throughflow rather than absolute numbers. For example, "over the coming three years, x% of vacancies are to be filled by non-indigenous candidates".
- Identify not only the strengths and opportunities but also the weaknesses and threats. Favouring one particular group (positive discrimination) could lead to opposition and dissent from other groups, for example.
- Formulate targets and objectives that can be assigned to individuals and departments with specific responsibilities. The organisation units which are best placed to pursue and achieve the targets are the board, the artistic management (in the broadest sense of the term), the heads of the HRM, marketing and education departments, and the staff co-determination body.
- In close consultation with the people responsible, establish not only the targets and objectives themselves, but also how they are to be achieved.
- Ensure that the entire organisation is aware of the targets and their importance in terms of the mission, vision and strategy of the organisation. Monitor progress, which should be a fixed agenda point.
- Acknowledge and reward the achievement of targets.

DEVISE ACTION

The action required to achieve the desired level of diversity will of course vary from one organisation to another. In most cases, however, a suitably cohesive approach will include the following aspects:

A. Development, finalisation and implementation of the diversity policy.

B. Design of the programme and programming process, with due regard for quality, the definition of quality, and the manner in which quality is to be assessed in order to achieve (artistic) renewal.

C. Recruitment and selection of staff, with due regard for specific competences to meet the requirements of various organisational levels. Attention must also be devoted to the retention and throughflow of staff.

D. Learning to work effectively within a diverse organisation; development of interpersonal skills through training, coaching and mentoring.

E. Marketing and communication. Ideally, responsibility for the activities will be shared between several managers.

Tips:

- Ensure that the programming is in line with the diversity objectives. This should be reviewed on a regular basis. The avoidance of one-off, incidental activities in favour of a certain degree of continuity will help to establish the organisation's image and reputation among the target group(s).
- Approach representatives of the target group to invite feedback about the current programming. They can advise whether any additional activities are necessary or desirable. For example, programming local or regional talent can help to lower thresholds, as can a programme which forms part of a larger 'total experience'.
- Plan activities in combination; do not devote all energy to recruiting ethnic minority staff without devoting due attention to their retention. Employees who do not feel 'at home' within the organisation will soon move on.
- Attempt to keep policy and activities as broad and general as possible so that everyone can benefit. There should not be separate induction courses for ethnic minority recruits, for example. Rather, current procedures should be improved as necessary to ensure maximum inclusivity, and those procedures should be observed.
- Assessments are available which test a candidate's skills, intelligence, personal traits and attitudes without drawing on cultural values: they are 'culture free'. Some organisations use a system of 'blind recruitment' in which the candidate's name and other identifying information are removed from the job application before it is assessed.
- Workshops and training courses can be an effective way of breaking down the barriers created by language differences, non-verbal behaviour, stereotyping, cultural prejudice and fear of the unfamiliar. 'On-the-job' training, such as peer supervision, coaching or mentoring, is often the most effective approach.
- There are specialist consultancies which can assist in producing the diversity policy, in organising training, and in marketing and communications. Some consultancies have demonstrable experience in the cultural sector.

ENSURE THAT FINANCIAL RESOURCES ARE AVAILABLE

Many organisations underestimate the cost of implementing a diversity policy. The use of different recruitment and selection procedures (media, specialist search agencies, assessments, etc.), the provision of training for both new recruits and existing staff, and the process of (artistic) renewal will demand both time and money. Research shows that good diversity management brings several advantages for the organisation. Nevertheless, bear in mind that management and staff will have to devote time to the process, which in most cases will call for additional financial resources.

ENHANCING THE ORGANISATION'S LEARNING ABILITY

Create the necessary preconditions for a successful process.

Enhancing the organisation's learning ability is a question of creating the conditions required for the long-term success of the diversity policy. For many organisations, working on diversity is entirely new. It therefore demands effective change management. The key aspects include creating support, leadership and intercultural skills. The following general principles apply.

1. CREATING AND EMBEDDING SUPPORT FOR DIVERSITY

A. Create support: Diversity may entail some uncertainty for the existing staff. They may not be familiar with the standards and values of other cultures. Perhaps they are not used to interacting with people of different ethnic backgrounds. They may fear that their own position is in jeopardy due to positive discrimination in promotion policy. Nevertheless, the existing staff form an important basis for change. Efforts should focus on the undecided 'floating voters': those who have no strong feelings for or against the adoption of a diversity policy. Once persuaded, they are likely to show considerable commitment. Be aware that there will always be some who remain hostile to the idea of cultural diversity.

B. Support is easier to achieve when there is a clear vision of diversity, linked to the mission of the organisation.

C. Ensure that diversity is firmly embedded within the primary process.

D. Like any other organisational objective, diversity is not an 'optional extra'. Make progress an intrinsic part of the regular monitoring and reporting systems.

2. LEADERSHIP

A. It is absolutely essential that senior managers show their full commitment to diversity in work and deed. In almost all situations, diversity demands a top-down approach, although initiatives for change may emerge at the grass roots level. Identify the dilemmas, issues and potential solutions at the practical level, from which the organisation as a whole can learn.

B. Assemble a multidisciplinary team to act as the champions of change, setting an example for all to follow. Diversity demands an integrated approach.

C. Management at all levels should focus on specific results.

3. INTERCULTURAL COMPETENCIES

An effective diversity policy requires managers and staff to interact with colleagues who represent different cultural perspectives. This calls for broad social skills, including the ability to deal with uncertainties. The 'Intercultural Readiness Check' is an instrument based on sound scientific evidence which can provide a useful starting point. It focuses on four key competencies:

A. Intercultural sensitivity: the degree to which a person shows an active interest in others, their cultural backgrounds, ambitions, needs and perspectives.

B. Creating connections: the degree to which a person is able to influence his or her social setting to promote the integration of people of different backgrounds and personalities.

C. Intercultural communication: the degree to which a person actively reflects on his or her own communicative behaviour and adapts it to the needs and expectations of others.

D. Managing uncertainty: the degree to which a person acknowledges and rises to the challenges which a culturally diverse setting brings, regarding them as an opportunity for personal development.

Tips:

- Clearly communicate the importance of diversity, both internally and externally. Ensure that staff are aware of the short-term and long-term benefits to the organisation itself. Research shows that both productivity and staff satisfaction are higher when the organisational climate is one of openness and appreciation for differences.
- Active participation (rather than mere acceptance) by everyone within the organisation is the norm. It is reasonable, and may be necessary, to impose hard requirements.
- Diversity management is a specific subset of management skills. It can be acquired.
- To embed diversity with regard to all four Ps will be a process of trial and error. Not everything can be predicted in advance. Mistakes will be made; learn from them.
- Take advantage of the opportunities for renewal that diversity will bring. In many cases, diversity will give the organisation a new impulse and may well increase the pleasure of working within it to a totally unexpected degree.

4. MONITORING AND EVALUATION

Effective monitoring of progress towards the attainment of the diversity objectives will result in a cost-benefit analysis and will enable the development process to be modified if necessary. The most effective approach is to integrate diversity monitoring in various existing reporting systems:

- a) Include the attainment of the diversity objectives in the Planning & Control cycle.
- b) Include diversity as a topic for discussion in performance appraisal and personal development interviews, and ensure that it also appears in the relevant reports.
- c) Include diversity as a component of the reports submitted by Marketing and Sales.
- d) Include diversity as a component of public surveys and other outreach activities.

Important indicators of diversity include:

- a) the number of employees with an ethnic minority background
- b) distribution across the various function levels
- c) length of service
- d) staff turnover
- e) absenteeism/sick leave (by frequency and duration)
- f) overall staff satisfaction
- g) overall public satisfaction
- h) revenue and margins for each of the target groups
- i) the social appreciation rating.

In many cases, absolute figures are not relevant. What is important is the development over time.

Tips:

- Monitoring and evaluation are easiest in the case of hard targets, but attention must also be devoted to the 'softer' aspects such as programming. This may require a certain degree of intuition (or guesswork).
- The most convincing results are those seen on the bottom line (higher revenues and better margins) and on the top line (increased sales through better service, more appealing programming and contact with new target groups, etc.).
- Monitoring and evaluation become even more valuable if results are set alongside those of other cultural organisations ('benchmarking').
- There are several knowledge networks which provide a platform on which to compare results and experiences.
- The results of monitoring and evaluation should be used to improve the cyclical process of setting objectives, designing activities in pursuit of those objectives, and implementing the relevant action.
- Acknowledge and reward individuals or groups who achieve notable successes. This is the best incentive for further progress.

COMPLIANCE AND ACCOUNTABILITY

Developments within the sector and beyond make good governance even more important for cultural organisations. Society demands effective management and supervision. Organisations must offer transparency. They must be accountable. The Governance Code for the Cultural Sector offers guidelines in this regard. The principles on which it is based create a solid framework for supervision of compliance with this Cultural Diversity Code.
