



IETM REPORT

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EQUALITY, DIVERSITY AND INCLUSION: THE JOURNEY SO FAR

Report from IETM's Associate Members meeting held during IETM Autumn Plenary Meeting in
Brussels, Belgium, 23 November 2017

NOT FOR DISSEMINATION

Report: Elena Di Federico



Welcome and introduction

Nan van Houte (IETM) and **Ben Evans** (British Council - BC) welcomed the participants and introduced the two main goals of the meeting: to have an open, honest discussion about the different ways IETM's Associate Members deal with diversity, inclusion, equality and accessibility, including the challenges they face; and to share inputs with IETM in order for the network to become more accessible and inclusive.

Ben Evans presented the British Council's strategy for diversity and inclusion (*see ppt presentation in IETM's Forum*), based on the social model of disability (people have different impairments but they are disabled by society - by structural, cultural, economic or attitudinal barriers). To address the barriers preventing disabled people as well as ethnic minorities achieving full equal access to the arts as audiences and as artists, the British Council has adopted a new strategy: the Creative Case for Diversity, established in 2011, that sets out how diversity and equality can enrich the arts for artists, audiences and our wider society.

An Arts & Disability arts funders/cultural policy makers study visit is planned in London on February 21-23, 2018 to exchange about, and learn from, each other's experiences.

Organisations working on inclusion, accessibility and diversity start a journey - an endless journey in fact. This meeting can be a milestone for all the organisations present to discuss the way they work towards better equality, diversity and inclusion, sharing openly also the challenges they face.

Equality, Diversity and Inclusion at IETM: the journey so far

Elena Di Federico (IETM) presented IETM's vision for equity, diversity and inclusion and IETM's 'journey' so far. IETM aims to make its network more diverse and inclusive, and its activities (meetings, publications, Campus etc.) more accessible. Ultimately, by making the network more diverse, accessible and inclusive, IETM might have a positive impact on the performing arts sector and - in the long term - on society at large.

IETM is already working on diversity and accessibility in its team, governance, membership and activities. We're looking at diversity in terms of ethnic diversity, gender balance, disability, age, languages, aesthetics... and the list remains open.

As an international network, IETM faces specific challenges: the fact that it works with members active in very different contexts; the fact that it represents only the part of the sector that works internationally; and the fact that it mirrors the inequalities affecting the arts sector in general. Opportunities include the connection with all layers of the sector (artists, technicians, managers, educators, researchers...), an informal nature that facilitates exchanges, and the freedom to set our own agenda, vocabulary and goals.

IETM is working on its IDEA strategy (inclusion, diversity, equality and accessibility) and aims to present it during the General Assembly at the IETM plenary in Porto (April 2018).

The meeting at a glance:

32 people

14 organisations from the arts and culture field, of which 9 national bodies/ arts councils, 1 City Council, 1 theatre, 1 foreign institute (British Council), 1 regional network (EEPAP) and 1 international network (IETM)

5 European/international networks from the social - human rights field, of which 2 related to the performing arts (FIA and UNI MEI)



Summary of the discussion

Key points from the discussion after the presentations are summed up below.

- **Change-makers**

All the people in the room can be change makers, keeping in mind, though, that change requires a lot of work. The unconscious brain works 200 times faster than the conscious brain, so unconscious bias is powerful; every day we should stop for one minute and think if we can change what we're doing.

Change goes from the individual to the policy level: in the UK, 50 years ago legislation appeared on anti-discrimination; about ten years later, policy-makers started to work following those principles... but it was the artistic community that had to put pressure on the arts councils to change their policies.

On another hand, a top-down approach (e.g. an arts council imposing accessibility requirements as a requisite for funding) can make things much cheaper and ensures access to a larger group, as well as long-term results - while scattered initiatives/projects can result in short-term effects only.

The arts sector seems to be 'reactional' and slow to change (comparing to profit-driven organisations that are diversity-driven: think google...). Instead, it should be curious, use imagination and bring change.

- **The challenge of data collection**

How can we know if some people are actually excluded from the organisations, or from our activities (artists, audiences and staff) - and who they are?

Some organisations can gather evidence: for example, the Arts Council of England collects data - voluntarily - on age, race, sexual orientation, disability... and every year or two they do an annual staff survey to collect data (self-identification); British Council collects data too; Creative Scotland requires very stringent monitoring processes from funded organisations as

part of its EDI strategy; ILGA-Europe monitors participants to meeting via survey, where they allow for self-identification and let an open field asking 'Is there anything else about your own identity or experience that you want to tell us?'

However, data gathering can be problematic in other contexts: in France, for instance, ONDA is not allowed to collect data, so they have a perception of who's around the table and who's not but no statistics;

This means that there is practically no way to collect data in Europe about how many staff people are disabled in the different artistic venues/companies, for example.

- **Diversity in diversity**

'Diversity' poses different challenges in different contexts, and is a complex term.

In working with refugees for example it is important to acknowledge the diversity of the 'refugees' group, which is not a homogeneous group.

'Diversity' is also about ensuring access to culture in rural areas. ICT can help a great deal in this sense.

In Wales there is a specific challenge: because of the process of nation building going on in the last years, there has been a push to language diversity - to revive the national language; thus it is almost logic that you only have white leaders in arts organisations (those who can speak the national language). And this is a sensitive issue that cannot be discussed because any critique can be perceived as 'against the language!' The real question becomes: how to save the language but also to represent the whole of society?

- **Ensuring access to funding**

Funding selection should also be accessible - is that always the case with current online procedures?

Some funders allow to submit video applications, for applicants who may find it challenging to submit a text. British Council

provides small grants for translation from Sign Language into spoken English, for applicants who need it.

The Australia Council for the Arts too allows very different formats for submission, and allows submissions not in EN since it's not the first language of everyone in Australia (e.g. Aboriginal artists).

Conclusions and recommendations

Expert **Karima Zahi** wrapped up the discussion noting that Associate Members are clearly at different levels, and during this meeting they have given each other the key ingredients to make it right. Showing solidarity - with IETM and with each other - is key to make progress on inclusion, diversity and accessibility. Partnerships and alliances between artistic and social organisations/movements are welcome.

While different strategies have been presented, the process to create those strategies was not always clear. We should reflect also on who is involved in the development of the strategies themselves (i.e. are concerned groups consulted before actions are developed?).

The rationale for equality and diversity strategies should encompass, apart from the creative case (certainly relevant for the arts sector), also the legal case (that applies to all countries), the business case... and above all: diversity and inclusion is about targeting and using the available talent, otherwise we're missing out.

The challenge of data gathering is important because data can provide a solid base for positive action (not positive discrimination, which is illegal). Positive action measures include for example quotas for under-represented groups, or ensuring a certain percentage of participants (from a group, from an area...) for a limited time period. Monitoring/data gathering allow to know with a degree of certainty who's there and who's missing, and to measure achievements.

Beside quantitative data, qualitative research (that some of the participants are doing) is very interesting.

Key words to continue the journey

- Intersectionality: it implies taking into account different aspects of individual identity;
- Mainstreaming diversity and inclusion, so that they become an intrinsic part of the creative process;
- Awareness-raising within the organisations, or introspective work: we have to look at what's happening inside our organisations;
- Empowerment, participation and visibility - giving a voice to those who are usually unheard. Proportional representation is important at all levels, including at decision-making level;
- 'Naming the issues to unleash the power of the organisation': naming something you can deal with, and take real action;
- Leadership needs to be behind any initiative, whether a single project or a strategy. Who's responsible for implementing a strategy?
- Building partnerships and alliances (e.g. trade unions and European equality networks have a key role to play);
- Evaluation: how do we measure success? The case for evidence-based diversity and inclusion actions;
- Collecting and sharing resources to build on diversity and to create an inclusive organisational culture.

Recommendations

- IETM as a driver of change

IETM has already improved comparing to the past: participants to the meetings are clearly more diverse in terms of ethnic origins, gender, and physical abilities. However, to continue in this journey, instead of just 'mirroring' the sector, IETM should use its power to lead the sector towards greater accessibility and inclusiveness.

- Recommendations to Associate Members

1. A point was made that it's the Associate Members' responsibility to support delegations of artists and cultural professionals to attend IETM meetings, and to make sure such delegations are diverse. It is crucial and urgent that each organisation has this kind of conversations back home, and acts.

2. Some Associate Members publish open calls to support the participation of specific groups to IETM meetings (bursaries). Other Associate Members are allowed to directly invite artists to support; thus, they identify people who are going to thrive in this environment but just feel they're 'not invited'. More organisations are invited to do so.

3. For countries where this model cannot work, another interesting model is for institutions to team up with an expert NGO/association, and let it select the artists (from specific groups) to support (see the example of DG Artes - Portugal). This can be a way to somehow bypass procedures in a governmental body, since an NGO can more easily implement certain actions.

4. It is suggested that the people in the room commit, even in personal conversations, to bring people to IETM meetings, which probably will feel much more comfortable for everyone (comparing to more formal procedures).

5. It is recommended that delegations are also required to feed back to their colleagues upon return from an IETM

meeting, to share experiences and contacts, and get more and new people to the next meeting.

6. IETM welcomes suggestions for people IETM can invite as speakers/moderators in next meetings. Invitation goes based on their field of expertise, related to the topic of session and meetings (not just about diversity/inclusion). So everybody in the room is invited to contact the IETM Secretariat directly - and the sooner the better...

Equality, Diversity and Inclusion: approaches and strategies of Associate Members and guests

British Council - Ben Evans, Neil Webb

Focus: ethnic diversity and disability

Strategy: The BC is supporting the website [Disability Arts International](#), drawing together many of the international programmes and policies on Inclusion / Access & Disability Arts. It includes profiles of Artists and Companies from around the world. BC also engages in partnerships with the Arts Councils of England to support its Creative Case for Diversity, which is the basis for several programmes (see below for ACE).

There are actually several big initiatives run by the British Council at the moment, including flagship disability commissioning programme, Unlimited; diversity strategic funding; a big drive to capture diversity data and hold publicly funded organisations to account with it; and, adding budget categories for access for both artists and audiences into its funding application process.

BC's Artist Development Programme supports disabled artists to participate in the Edinburgh festival.

Among the concrete results of BC's work on disability and inclusion, the BC staff members are now learning English Sign Language.

For IETM: for the last 5 meetings or so BC has been issuing calls for BAME and disabled artists willing to participate in the IETM meetings; bursaries cover travel, accommodation and subsistence costs (this is an example of announcement of the selected grantees). For the IETM meeting in Brussels 18 people have been selected.

(See the ppt presentation in IETM Forum)

Australia Council for the Arts - Jeremy Smith and Sophie Travers

Focus: intersectionality

Rationale: Australia Council's commitment to diversity is driven by the artistic dimension first and foremost. Of course it also recognises that there are issues of equality, access and inclusion, and recognizes the unequal and uneven forces of cultural representation at play (ref. Homi Bhaba) in Australian society and culture today.

Strategy: The Council's approach is based on intersectionality; it pays particular attention to First Nations Australians, children and young people, cultural diversity, regional and remote Australia, people with disability, and older people.

Action areas include: a dedicated programme for First Nations Australian artists Aboriginal; a new Disability Action Plan 2017-19, with public commitments on the accessibility of the Council's programs, and support for artists and arts leaders (incl. commitments to groups across all priority areas); and peer diversity, i.e. peer panels to assess grants are formed considering - besides relevant knowledge and expertise - also diversity across a range of characteristics (diversity in the selection panels and diversity of the grantees are monitored). Attention to diversity is also in the national Arts Participation Survey.

ACA's programme supporting individuals and groups who identify as disabled works as a springboard to core arts programmes supported by the ACA: artists selected via the programme are then able/confident enough to apply for the core programmes (which do not focus on disability).

For IETM: ACA makes concrete efforts to support diverse delegations of Australian artists/professionals attending the IETM meetings.

(See the ppt presentation on IETM Forum)

DG Artes, Portugal - Paula Varanda

Focus: disability

Strategy: DG Artes has a limited scope of action: their core mission is funding and dissemination of artistic and cultural activities. Therefore, they started a collaboration with a Portuguese NGO, [Acesso Cultura](#) ('Access Culture'), which has more freedom of action than an institution.

For IETM: It is Acesso Cultura who selected the participants supported by DG Artes to attend this IETM meeting.

Pro Helvetia, Switzerland - Felizitas Amman

Focus: ethnic diversity and gender balance

Rationale: the Swiss arts sector looks less 'diverse' than the society it is based in.

Strategy: Pro Helvetia aims to gather an informal group of arts councils from different countries twice a year, in order to exchange about current policies on diversity. Everyone in this room is invited to express interest to join such meetings - the procedure is very open.

Pro Helvetia is also eager to collect inputs/studies from other countries about gender balance in the arts sector.

Agency for Culture and Palaces, Denmark - Ane Alslov and Niklas Smith

Focus: ethnic diversity, disability and gender balance

Rationale: what we see on stage doesn't reflect society in terms of gender balance, ethnic origin, age etc. However, in Denmark (unlike Sweden) there is no political backing for these questions, so the Agency and all interested institutions have to come up with their own legitimate reasons and arguments.

Strategy: the Agency does not have a formal strategy for inclusion and diversity, but works with the Danish Arts Foundation (in charge of music and performing arts). The UK's [Creative Case for Diversity](#) inspired their work.

The Agency is also looking at diversity and inclusion when it comes to staff recruitment: job postings with a special line etc.

They mention the online initiative 'The Pluralists' (center for media pluralism and media freedom), that helps media and broadcasting agencies to find experts from minority groups to invite for TV interviews, talk shows etc. (thus presenting diverse voices and presenting another image of minority groups to the wider audience). The initiative was inspired by the Swedish Agency for Equal Rights.

In addition, the Committee for music of the Danish Arts Foundation has been working on a charter on gender balance and representation of social background, age and geographic origin in the music industry.

Overall, Denmark has a nudge approach¹.

¹ 'positive reinforcement and indirect suggestions to try to achieve non-forced compliance to influence the motives, incentives and decision making of groups and individuals. The claim is that nudges are at least as effective, if not more effective, than direct instruction, legislation, or enforcement' (source: [wikipedia](#))

Swedish Arts Council - Margareta Brilioth

Focus: accessibility and diversity

Background: The Swedish government has given the Swedish Arts Council the task of promoting the right of children and young people to culture, encouraging cultural diversity, and fostering equality. These issues must be addressed in all operational areas and are always based on the national cultural policy objectives.

The Swedish Arts Council also has a special responsibility (sectorial responsibility) to support, coordinate and promote development so that the cultural sector becomes more accessible to people with functional variations. Cultural institutions all over Sweden that receive financial support from the state must produce plans and report back how they work to improve the opportunities for people with disabilities to access various buildings and to take part actively in cultural life on the same terms as able-bodied persons. The arts have become much more accessible since the Arts Council has put accessibility as a criterion for funding; the laws that were there were not enough. This successful way of working can perhaps be implemented in other areas as well.

The Swedish Arts Council has conducted actions and produced reports ('[Konsten att beröra](#)' - 'The art of touching' - and '[Queer Kultur](#)') concerning skills development on how art and culture can visualize norms and challenge negative stereotypes and also the rights of LGBTI within the culture sector. This work has had a good influence; for instance, the reports has been widely spread and are often used in upper secondary schools.

While Sweden has been more successful in certain areas, there's still a long way to go regarding ethnic diversity. The National Agency for Cultural Analysis issued the report '[Which diversity?](#)' (includes an English summary - see page 10 - **available on IETM Forum**). The study focuses on the ways in which Swedish cultural institutions are working to promote ethnic and cultural diversity, and the support they are seeking

in this effort. Among the main findings is the fact that the efforts to promote integration are often conducted separately from the regular work and thus often don't have a long-term impact. Sometimes the independent sector within performing arts has been more successful with their proactive long-term work.

Examples of integrated groups and institutions in Sweden:

The fully integrated theatre group [Moomsteatern](#) in Malmö (a professional ensemble with full-time actors with cognitive disabilities) is now project leader of the Creative Europe-funded project [Crossing the Line](#). The organisation [ShareMusic & Performing Arts](#) recently received a 3-year developing grant from the Swedish Arts Council to develop a national platform, together with other organisations.

Other relevant, publicly-funded organisations working professionally in this field are: [Danskompaniet Spinn](#) - norm breaking and inclusive professional dance company; [Skånes Dansteater](#), working to widen the perspectives regarding who has the right to the stage (focus: disability); [Tsytt Teater](#), 'Silent Theatre', aiming to create performing arts in Swedish sign language, with and by deaf and sign language artists and culture workers.

ICEC - Catalan Institute for Cultural Companies - Audiences Area - Pia Subias and Núria Bultà

Focus: ethnic diversity ('inclusive culture') and disability ('functional diversity') - in audiences

Rationale: the Audiences Area is the sector of the ICEC dealing with audiences across audio-visual, performing arts, music, visual arts and videogames. Their aims are: to promote access to culture, to encourage people to embed culture in their daily life, to develop strategies and tools to know, develop and retain audiences, and to develop inclusion of different groups of audiences.

The legal background is the Accessibility Action Plan 2017-2020 for public theatres.

The Ministry of Culture is a member of the European project Accessible Culture and Training (ACT). The potential of Accessibility through ICT and Assistive Technologies and supports Apropa cultura, a flagship initiative of ethnic diversity.

Strategy: ICEC focuses on 'culture as an element of social cohesion' and conceives all its activities in collaboration with the cultural sector. They support media initiatives to create new audiences; support specific audience development projects over three years (2015-17) both for general audiences and for inclusive culture; carries out studies (see 'Inclusive culture, Access, participation and awareness', 2016); supports audience development training for cultural organisations; share knowledge in conferences and meetings (three noteworthy projects were Dance, social intervention tool in Barcelona and 'Bodies in motion' in Murcia, both in 2017, and a workshop in La Coruña in 2016, focusing on 'functional diversity').

In addition, this year for the first time ICEC gathered different stakeholders (social and education to establish alliances with cultural ones) in a seminar on arts education, where it was agreed that community arts is an area of innovation and value for culture.

Regarding practitioners, particular support is given to artists working with specific groups in society.

Regarding artistic education, there are now several masters in social inclusion, arts for social cohesion etc. in universities.

All the activities are explained in ICEC's blogs on Connecting communities and Social inclusion.

Dutch Performing Arts Fund - Pieter Zeeman

Focus: ethnic diversity

Rationale: The discussion in the NL is most of the time about cultural diversity and not about the broader definition of diversity and inclusion.

Strategy: A couple of years ago the 'Code Culturele Diversiteit' (Code for Cultural Diversity) was introduced in the Netherlands. The Code (available on IETM's Forum) provides a stepping-stone to develop comprehensive diversity policy in the area of Personnel, Public, Programme and Partners. The institutions themselves are responsible for whether or not to apply the Code. In practice, this happens relatively infrequently.

Arts Council of Malta - Romina Delia and Chris Spiteri

Focus: Research, Internationalisation, Business Development, Education and Training, Funding and Brokerage, Diversity and Communities. The Diversity and Communities strategy of ACM identifies the following communities as its priority: children, youth, the elderly, hard-to-reach groups, local organisations active in the traditional culture celebrated in villages as well as people with different abilities and those from different ethnic backgrounds.

Rationale: ACM devises and manages several funding programmes, some of them specifically empowering communities to

engage in the arts, and supporting artists to develop professional work with different communities. Applicants for ACM's funding programmes need to be Maltese citizens or be in possession of a Maltese residence permit or of a Maltese citizenship certificate or of a Maltese passport.

Strategy: ACM's vision of its strategy is to place the arts and creativity at the heart of Malta's future, by investing in the CCS to achieve higher levels of excellence and develop Malta's ecology. One of the strategic tools to implement this is through ACM's funding programmes, some of which are specifically devised to help organisations and institutions that target the social needs and well-being of the community at large, especially the more vulnerable sectors and hard to reach groups – with a special emphasis on children, youth, the elderly, hard-to-reach groups, people with different abilities, people from different ethnic backgrounds – through creativity and the arts.

This community engagement is also extended to ACM's EU-funded projects: for example, in a new project funded by EuropeAid to support Euro-Palestinian cultural activities in Palestine (in which IETM is a partner), transportation will be organised for school children and residents of refugee camps, in order to facilitate their mobilisation and their engagement in the cultural activities, giving them a sense of belonging in the community and help ease their hardships in an environment characterised by tensions and conflicts.

Furthermore, ACM offers Maltese citizens with a disability an additional €1,000 to be allocated for travel support and assistance if they are awarded a mobility grant.

EEPAP - Eastern European Performing Arts Platform - Grzegorz Reske

Focus: ethnic diversity and disability

Rationale: In the region, in general, the discussion is less developed and there are great differences among countries; EEPAP follows the BC activities closely, and their support is precious in the region.

In Poland in particular (where EEPAP is based), diversity and inclusion are absolutely not on the agenda of the new government, which actually moved from integration to segregation (e.g. of disabled children at school).

In Hungary the issue of local minorities is used as a political tool to redefine national borders.

Strategy: in Poland, the arts field engages in accessibility as a form of revolt against the government: subtitling, audio description, but also 'softer' accessibility activities happen thanks to the effort of the independent cultural sector, or with EU money, but not thanks to the governmental level.

While the government pictures Poland as a mono-cultural, mono-ethnic and mono-religious country, the cultural sector is trying to raise awareness about the 'invisible' Ukrainian minority (actually 5% of the national population today) recently relocating in the Eastern part of the country.

Creative Scotland - Anna Krzystek

Focus: age, disability, gender, gender reassignment, pregnancy and maternity, race, religion or belief, sexual orientation, marriage and civil partnership (with regard to eliminating unlawful discrimination in employment)

Rationale: Creative Scotland's Equality, Diversity and Inclusion strategy - EDI (available on IETM's Forum) is about creating the conditions for excellent art and creative production. Equality is about removing the barriers and diversity is about supporting and reflecting the different cultures in Scotland, enabling all artistic and creative voices to be heard. Inclusion is about creating the conditions for everyone to work in, engage with, participate in, or experience arts and creativity throughout the country.

The general legal framework is the Equality Act 2010, to which Creative Scotland has to comply. However, their EDI extends beyond the legally defined list of protected characteristics (see above) and includes socio-economic deprivation (i.e. poverty; health and wellbeing; poor educational attainment; geography). EDI work also links in with CS's commitment to supporting and promoting Gael Language, Scots Language and British Sign Language (BSL).

Strategy: EDI - Equality, Diversity and Inclusion strategy; connecting themes running throughout Creative Scotland's 10-year plan, with digital, environmental, and creative learning.

In 2015 CS initiated an EDI Review to look at how they support, integrate, and promote equalities in their work - and how they could effect a step change in the mainstreaming of EDI throughout the arts, screen and creative industries in Scotland.

Phase One of the review was internal and looked at Creative Scotland's functions, policies, and delivery and understanding of EDI.

Phase Two was sector focussed. It supported Regularly Funded Organisations (RFOs) to produce EDI Action Plans,

and included an in-depth stakeholder consultation through surveys and discussion events. (It is noteworthy that assessment is a core component of the strategy - RFOs are obliged to report on results)

Creative Scotland works to raise awareness of EDI principles also among independent artists, not just big organisations; artists are encouraged to embed EDI in their creative process since the beginning of their project (at all levels: building, spaces, programming, team, audiences...).

All information is available on [CS website](#).

ONDA, France - Milica Ilic and Bernand Borghino

Rationale: ONDA's mission is to promote innovative work and change the way producers and presenters engage in different types of work, also abroad - to change the standards of 'what is a good work', artistic value. ONDA also aims to change the audiences; there is an attention to the local population.

Strategy: because of the French context, where identifying people on the basis of their colour, ethnic background or physical conditions is a no-go, ONDA adopts a social /neighborhood approach, trying to involve artists and audiences from all neighborhoods.

European Disability Forum - Pilar Orero

Focus: disability (this is the preferred term used by EDF; 'it's about keeping one's identity as a disabled person')

Rationale: access to cultural contents is a fundamental human right. Cultural contents must be accessible to everyone since the beginning (creation), not made accessible afterwards (less effective).

Practice: The University of Catalonia is leading 3 EU projects - one for subtitling, one for audio description, one for live subtitling (sign languages) - providing free training to make content accessible (certification): [ACT Accessibility to the Scenic Arts](#) and [Skills and competences for the new professional profile 'expert/manager on accessibility for the scenic arts'](#). Soon there will also be a free MOOC on the same topics, available in 6 languages.

These courses address mostly professionals working on the technical aspects and contents within arts organisations, as well as people responsible of health and safety issues. But they also fit initial/vocational training providers, so the training can be integrated in curricula. This allows professionals and institutions to come up with their own solutions at national level, before the EU obliges them to do so (as soon will happen).

The University of Catalunya is working on an '[EU accessibility label](#)' proposed for venues.

Other resources: the project ADLABpro on audiodescription; Understanding Media Accessibility Quality; and the upcoming conference in June in Barcelona dealing with all these issues.

ECRE - European Council on Refugees and Exiles - Tamim Nashed

The European Council on Refugees and Exiles (ECRE) is a pan-European alliance of 96 NGOs in 40 countries protecting and advancing the rights of refugees, asylum seekers and displaced persons. Its mission is to promote the establishment of fair and humane European asylum policies and practices in accordance with international human rights law. ECRE's priorities are

- To promote the vision of an inclusive Europe where people seeking protection are welcome and their rights protected, including by proposing legal and policy alternatives.
- To mobilise ECRE as an alliance to advocate collectively for change.
- To empower refugees, channel their views into the policy and practice that affects them, and promote their inclusion in ECRE's work and across the refugee rights sector.

Focus: refugees' inclusion (instead of 'integration')

Rationale: ECRE is trying to change the concept of refugees as 'poor people who need help' (the charity approach) and to focus instead on people's capabilities. .

Strategy: One of ECRE's first aims is to replace the word 'integration' with inclusion: 'integration' in the long term is stigmatizing and can lead to unconscious segregation. While the word itself may be fine, ECRE is striving for an inclusive (broader) approach.

Inclusion is often a power game, even if it starts with good intentions: who is designing 'integration' activities? Who is deciding? For example (without meaning that such programmes are bad): Sometimes

mentoring programmes where the mentor (a native) finds a job for the (refugee) mentees in a new job field are often presented as success stories - but what if this mean forgetting the person's past experience, expertise, just because

they don't speak the language of the new country? Sometimes what is a 'success story' for the media is probably a trauma for the person and no one would realise this fact.

The key question is: how to build trust? ECRE is trying to involve new stakeholders, not just NGOs but also private and public sector, to build trust, partnership, cooperation... in order in the long term to have a better impact by adopting inclusive policies.

Refugees are being referred to as a one homogeneous group neglecting the fact that they are people with different background, therefore, it is recommended to work on the diversity among refugees, considering individual stories/experiences and needs.

ILGA-Europe - Evelyne Paradis

ILGA-Europe - the European Region of the International Lesbian, Gay, Bisexual, Trans and Intersex Association (ILGA) are an international non-governmental umbrella organisation bringing together 490 organisations from 45 European countries. ILGA works on advocacy and movement building for LGBTIQ+ people.

Focus: intersectionality: gender and sexual orientation, ethnic diversity, colour, disability, socio-economic background, and more

Rationale: ILGA considers diversity & accessibility the starting point of all its activities, not an add-on.

Intersectionality is about privilege and power, and relates to colour, socio-economic and educational background, rural/city level... when you start to name the issues, you can unleash the power of the organisation!

Strategy: ILGA works on intersectionality. It's a journey that started over a decade ago, and requires constant check of governance structure, hiring /recruitment practices, activities and events,

accessibility of meetings/events, content of the programme... (note: accessibility is considered also in terms of the different ways we learn, feel comfortable or not in certain spaces etc.).

In terms of representation and participation, ILGA shifted to an intersectional approach: a person's sexual orientation or gender identity (ILGA's core mission) is just one of the multiple factors influencing one's life. So ILGA developed core questions for their own work and shared them openly with members and partners: who's in the room, who's not, and why? Who do we hear from and not, and why? Who feels represented and seen and who doesn't, and why? This way you start hearing voices that were not heard before; and you prioritise other issues: mental health, health in general, housing, asylum/integration...

This brought ILGA also to this IETM meeting: ILGA changed the way they think about EU advocacy. There are many different ways to bring about change in society, and ILGA started to work with groups who don't necessarily identify as LGBTI people but work on those issues in other ways.

As regards the organisation itself, an important step is to challenge its current structure and to proactively empower the under-represented groups in the organisation, through outreach and support to those parts of the LGBTIQ+ community that are not part of the whole movement yet.

For IETM: ILGA is supporting a delegation of artists from different countries (who have been involved in ILGA's activities) joining this meeting. ILGA also provided contacts to IETM during the organisation of the plenary in Bucharest, which allowed to invite artists active on gender and sexual identity issues as well as artists from ethnic minorities to join the meeting.

FIA - International Federation of Actors - Dearbhal Murphy

The International Federation of Actors (FIA) is a global federation of performers' trade unions, guilds and professional associations. Founded in 1952, it represents several hundreds of thousands of performers with some 90 member organisations in more than 60 countries around the world.

Focus: gender equality and ethnic diversity

Rationale: FIA approaches these topics from a labour perspective, in terms of equal pay, equal work opportunities... It has a pragmatic approach.

Strategy: FIA has since long been very active on a gender perspective. They started from research, taking a snapshot of the sector (performing arts, film, media) - which resulted in quite depressing results. So FIA decided to take a proactive approach: forming networks, starting projects, working on policy... with the aim to make a difference. Pearle*, representing performing arts employers in Europe, is also active in the process.

FIA developed research as well as practical tools: work pay checklist, equality manifesto, EU-level work with employers...

The sexual harassment cases that have recently shocked the sector caused a lot of soul-searching among trade unions: why are so many work places so rampant with sexual harassment, and what can we do about it? FIA recently adopted a declaration, and had first very good practical exchanges with members on casting process, creative process, work-place protocols... Trade unions, who should protect workers in the sector, can bring a fundamental change in the sector. Many members of FIA have good practices but maybe they are not well-known yet.

FIA also works on discrimination of LGBTI performers; there is a need for a change of attitudes in the sector. Among the activities is the 'I can act but I won't pretend' campaign (UK).

There are new projects in the pipeline addressing ethnic minorities and refugee performers.

Oct 2017: Council of Europe issued a [recommendation on gender equality in the audiovisual sector](#) - very useful policy document.

Creative Skills Europe - UNI MEI - Daphne Tepper

UNI Global Union - Media Entertainment & Arts (UNI MEI) represents more than 140 national unions & guilds affiliating more than 400,000 creators, technicians and other workers in the media, entertainment and arts worldwide.

Focus: gender equality and diversity

Rationale: trade unions have been very active for many years already on the topic of gender equality within unions and on the work-place; but it has been decided to now intensify the efforts to take into account more aspects of diversity as well as touch upon multiple identities. New projects are in line with this.

Strategy: The EU Social Dialogue Committee in the audiovisual sector (bringing together unions and employers) has adopted a Framework of Action on gender equality in 2011; this is the 2nd highest level type of agreement that can be taken by social partners at EU level. The framework puts forward recommendations for gender equality in the audiovisual work place, including on issues such as decision-making, gender roles, work-life balance, gender portrayal, etc. From 2018 and for 2 years, the social partners will monitor progress in the implementation of the Framework of Action in all EU countries. While doing so, they will extend the research to also investigate initiatives taken across the EU to promote a broader vision of diversity (age, disability, ethnic backgrounds, sexual orientation, religious beliefs; etc.). This research will be the opportunity to make sure diversity is sitting high on the agenda of key stakeholders in the audiovisual

sector (public funding agencies, public and private broadcasters, film & TV producers, workers' organisations, journalists unions and associations, etc.).

Final list of participants

- IETM team and Boards:

Nan van Houte
nan.vanhoute@ietm.org

Elena Di Federico
elena.difederico@ietm.org

Anne-Cécile Sibue-Birkeland (IETM Board of Directors)
annececile@blackbox.no

Pippa Bailey (IETM Advisory Board)
pippa@pippabailey.com

- Arts Council Malta:

Romina Delia
romina.a.delia@artscouncilmalta.org

Chris Spiteri
christopher.d.spiteri@artscouncilmalta.org

- Australia Council for the Arts:

Sophie Travers
s.travers@australiacouncil.gov.au

Jeremy Smith
j.smith@australiacouncil.gov.au

- Belfast City Council:

Christine O'Toole
otoolec@belfastcity.gov.uk

- British Council:

Neil Webb
neil.webb@britishcouncil.org

Shreela Gosh
shreela.ghosh@britishcouncil.org

Ben Evans
ben.evans@britishcouncil.org

Rebecca Gould (British Council - Wales),
rebecca.gould@britishcouncil.org

Narek Tovmasyan (BC Armenia)
narek.tovmasyan@britishcouncil.am

- Creative Scotland:

Anna Krzystek

Laura Cameron-Lewis
laura.cameron-lewis@creativescotland.com

- Dutch Performing Arts Fund:

Pieter Zeeman
p.zeeman@dutchperformingarts.nl

- Danish Agency for Arts and Palaces:

Ane Alslov
als@slks.dk

Niklas Smith
niks@slks.dk

- EEPAP - Eastern European Performing Arts Platform:

Grzegorz Reske
grzegorz.reske@gmail.com

- ICEC - Catalonia:

Núria Bultà
brussels.icec@gencat.be

Pia Subias
piasubias@gencat.cat

- ONDA - Office National de Diffusion Artistique

Bernard Borghino
bernard.borghino@onda.fr

Milica Ilic
milica.ilic@onda.fr

- Pro Helvetia:

Felizitas Ammann
fammann@prohelvetia.ch

- Swedish Arts Council:

Margareta Brilioth
margareta.brilioth@artscouncil.se

- TheatreNI (Ireland):

Niamh Flanagan
director@theatreni.org

Guests:

- ILGA-Europe:

Evelyne Paradis
evelyne@ilga-europe.org

- ECRE - European Council for Refugees and Exiles

Tamim Nashed
tnashed@ecre.org

- European Disability Forum:

Pilar Orero
pilar.orero@uab.cat

- Creative Skills Europe - UNI MEI:

Daphné Tepper
dtepper@creativeskillseurope.eu

- FIA - International Federation of Actors

Dearbhal Murphy
dmurphy@fia-actors.com

Wrap-up:

Karima Zahi, independent expert
karimazahiw@gmail.com