



UNCHARTED

## UNCHARTED

Understanding, Capturing and Fostering the Societal Value of Culture



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**Content**

This deliverable will report about the results of the exploration, systematic review and analysis of the research literature and existing data on the influence of gender and diversity in the configuration of the values of culture.

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## EXECUTIVE SUMMARY

This report has a double purpose. Firstly, it seeks to identify the factors that led the rising diversity and increasing gender equality in European societies in recent times. Secondly, it aims to analyze how these factors impact on the shaping of values of culture in three specific areas: institutionalized culture, cultural administrations and cultural policies, and citizen culture. The report analyzes the factors that contribute to the growth of diversity and gender equity, taking into account short- and long-term socio historical factors and the related social movements. In the second part, it is pointed out, on the one hand, how these factors transform the values of culture, making difference emerge as a positive value in society. On the other hand, it is showed how the positive value of difference becomes part of the arena of institutionalized culture, cultural administrations and cultural policies, and citizen culture. In this regard, firstly, we make reference to the growth of tolerance and respect towards ethnic, cultural, linguistic, religious and sexual orientation differences as emerging social values. Secondly, we identify the trend towards an increased diversity of artistic and cultural contents and repertoires from different origins and their legitimization in consecrated spaces (such as museums, festivals, biennials, etc.). Finally, the report points out how the positive value of diversity is reflected in the different configurations of cultural administration and in the orientations of cultural policies in a significant sample of European countries, representative of the different existing diversity profiles: UK, France, Germany, Spain and Bulgaria.

## INTRODUCTION

This deliverable addresses the analysis of the influence of gender and diversity in questioning the paradigm of cultural legitimacy and in the drift towards a more plural consideration of the value of culture in the European context. To begin with, the concept of diversity is specified in its different components and perspectives, in order to frame within it the two dimensions that the article focuses on: that of ethnic diversity and that of gender. From there, the profound transformations that have occurred in Europe since the second half of the 20th century are considered, in both dimensions. Next, the deliverable shows how the increase in diversity translates into a general affirmation of diversity itself as a positive value in Europe, an affirmation that impacts multiple areas, from the field of immigration integration policies to the economic field and also, particularly, the cultural field.

Finally, the deliverable shows the influence of diversity in the change of the values of culture by contrasting the developments of cultural policy associated with ethnically defined diversity in a significant sample of European countries, representative of the different existing diversity profiles: UK, France, Germany, Spain and Bulgaria. The investigation carried out in this regard has involved a systematic review of the information on these countries contained in the Council of Europe's *Compendium of Cultural Policies and Cultural Trends* database, along with other complementary sources. The analysis of all the relevant information identified takes into account multiple aspects: the general guidelines regarding this kind of diversity; the predominant categorisation of diversity that is recognised in each case; the more or less leading role of public policy in this field; how it fits within the framework of cultural policy or other frameworks; and its focus on collective cultural expressions or on promoting the inclusion of diverse profiles within the institutional framework of the cultural world.

### 1. RISING DIVERSITY AND GENDER EQUALITY IN EUROPE

This section serves, on the one hand, to identify the factors that contribute to the growth of diversity and gender equality in Europe. On the other hand, it points out the understanding of the concept of diversity and their different meanings in Europe.

#### 1.1. Rising diversity

One of the factors linked to the emergence of cultural diversity in Europe is associated with socio-demographic changes. In most European countries, these changes are due to the increasing mobility of migrants and its impact on the number and ethnic, linguistic and religious composition of each country (Vertovec & Wessendorf, 2006). The end of the Cold War and the processes of globalisation are considered important factors in promoting the mobility of people and increasing migration flows in Europe (Bonifazi, Okólski, Schoorl, Simon, 2008). While Europe had negative migration rates until the late 1960s, this changed significantly over the next three decades, passing from a net migration rate of 3 million people in the 1970s to 32.5 million in 2010.

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Migratory flows are not only increasing in quantitative terms, but also suffer qualitative changes in their composition in the European context. During the 1970s, migrant groups were characterised by a labour force that moved for economic reasons from southern and eastern Europe -or from former colonies- to northern European countries for long or definitive periods (Bonifazi, 2006). In contrast, in recent decades the new forms of mobility are no longer exclusively reduced to labour forces moving for economic purposes. Migrants are arriving from different origins mainly from within and outside Europe, mobilised for different reasons (refuge, studies, study and tourism, work experience, jobs in international corporations and institutions, etc.) and with varying lengths of stay (not necessarily for life). Recent international mobility characterised by more fluid and diverse practices, where migrants alternate residences between two countries, has been called transnationalism (Penninx, Berger, & Kraal, 2006).

Movements linked to the so-called ethnic minorities, feminist and LGBTIQ groups are considered another important factor linked to the emergence of cultural diversity in Europe. In this sense, it can be observed that, since the 1970s in many European countries, there has been a growth of actions and policies in pursuit of recognition and equity driven by women, ethnic and LGTBIQ movements, among others. The main objective of these movements and their actions has been the fight against discrimination, the pursuit of equal treatment, the construction of a positive self-image, symbolic recognition and civil rights, among other demands. In this sense, many groups and movements were encompassed under the discourse, policies and institutional practices of "diversity" (Vertovec, 2012, 2015).

### **1.2. Greater gender equality**

The social division of labour in recent decades has had an impact on the restructuring of production on a global scale. On the one hand, there has been a "feminisation of employment" in three fundamental sectors: manufacturing, agriculture and services. On the other hand, there is gendered employment, a phenomenon that raises the question of the global care chain which is mostly sustained by the work of people involved in informalisation and labour migration (Ferguson, 2013). The increasing incorporation of women into the workforce has been mediated by the social division of labour and their persistent unequal position. This has been -together with the analysis of the patriarchal system- one of the debates around the persistent social inequality of women (Ferguson, 2013).

Eradicating the persistent gender segregation in the workplace and, above all, the social inequality resulting from the process of social division of labour has been the challenge for policy makers over the past decades. The largest volume of laws, public policies and programmes designed on the basis of gender equality in Europe are oriented in a direction that aims at economic equality. Within this framework, since the middle of the last century, three lines of political and social action have succeeded each other, and coexist today, in pursuit of the principle of gender equality in Europe: equal treatment; positive or affirmative action (PA), whose initial criticism remains unresolved -the antagonism between positive discrimination and the universal principle of equal access and opportunities- and the so-called gender mainstreaming process (Lomazzi & Crespi, 2019). These three lines have given orientation to the corpus of public policies responsible for sustaining connections between the organisational/institutional, governmental and

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legislative spheres, on the one hand, and civil society on the other.

### **1.3. Indicators of diversity**

The concept of diversity includes different types of indicators linked to race, gender, ethnicity, culture, social class, religious beliefs, sexual orientation, mental, physical and psychological abilities, nationality, experiences, age, educational level, cultural and personal perspectives, points of view, opinions, etc. Some scholars classify diversity according to "fixed" (such as age, ethnicity, gender, race, physical abilities, sexual orientation) and "fluid" (or changeable: such as education, religious belief, work experience, etc.) aspects (Vertovec, 2012). Other scholars point out that diversity can be classified according to different societal levels. In this sense, diversity is associated with cultural pluralism or multicultural societies at social level; composition of groups, practices and routines at an organisational level; and intercultural competences (such as multilingualism) at an individual level (Faist, 2009).

In the European context cultural diversity is mostly defined from an ethnocultural point of view, distinguishing various ethnocultural groups as a result of migratory patterns within and between different states and indigenous and autochthonous ethnic groups that have survived and continue to survive in modern states, distinguishing between different types of ethnocultural groups such as sub-nationalisms, indigenous populations, diasporas and autochthonous groups (Bennett, 2001). Some scholars point out that diversity cannot be reduced to questions of ethnicity alone, but rather to the conjunction and juxtaposition of other variables that operate alongside ethnicity such as status, gender and age, the patterns of spatial distribution of different cultural groups. This diversification of diversity has been coined with the concept of "superdiversity" (Vertovec, 2007).

Some streams of feminism understand diversity from a broad perspective, which includes both ethnocultural groups and socio-cultural groups (such as women and people belonging to LGBTBIQ groups). These groups are characterised by having either a subordinate position in the economic structure, or in the order of status in society, or both. These groups are understood as bi-dimensionally subordinate groups, suffering from both economic inequalities and forms of misrecognition (Fraser, 2008).

## **2. IMPACT OF DIVERSITY ON THE VALUES OF SOCIETY AND THE CULTURAL FIELD**

This section points out how an increase in diversity and the achievement of greater gender equality transform the values of culture, thereby making difference emerge as a positive value that has an impact on multiple areas, from the field of immigration integration policies to the economic field, and particularly on the cultural field.

### **2.1. Diversity, tolerance and integration**

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The growth in tolerance and respect towards ethnic, cultural, linguistic, religious and sexual orientation differences as emerging social values in Europe has been remarkable in recent decades. One indicator of the high level of tolerance achieved is the fact that 72% of EU citizens believe that people with a different background (ethnic, religious or national) enrich the cultural life of their country. Those with a more cosmopolitan attitude are usually those who affirm that interaction with other cultures has a positive impact on cultural life (EUROBAROMETER, 2007).

The high level of tolerance and respect for differences achieved translates into new public policies for the integration of minority ethno-cultural groups (Nagel, 2002). In this respect, European societies move from assimilationist policies, of the mono-cultural type, as a mechanism of integration and social cohesion, to pluri-culturalist policies aiming to guarantee the recognition of the singularity of different cultures (multiculturalism) (Kymlicka, 2015; Modood, 2016; Glodberg, 1997) and their integration on the basis of an egalitarian dialogue (interculturalism) (Zapata Barrero, 2013; Meer & Modood, 2012; Cantel, 2012; Council of Europe, 2008). In addition, the value of difference has also become part of the economy (Zachary, 2003), due to research and policy around the impact of ethnic, genre and sexual orientation diversity of the workforce in companies (Kirkman & Shapiro, 2005; Cox & Blake, 2011) on increased development and innovation (Florida & Gates, 2003; Baycan-Levent, 2010; Rath, 2007; Eriksen, 2006).

The recognition of sexual difference has been translated into policies regarding gender equality. Gender equality becomes an indicative value of social development in Europe and a working objective of its international projection (Ghailani, 2013; Lomazzi & Crespi, 2019). In recent years diversity has been recognised as a significant human resource in the so-called creative economies (Conor et al., 2015; Parkinson et al., 2018; UNESCO, 2014). In this regard, one of the priority lines of European Union policy is to ensure equal participation of men, women and more recently the LGTBIQ population in all sectors of work, including culture (Burri, 2018; Corinne & Waites, 2013; EIGE, 2016). However, in the cultural sector, as in all other productive sectors, labour segregation on the basis of gender or sexual orientation persists as a result of the negative effects of a social division of labour based on gender stereotypes (EIGE, 2013; Ferguson, 2013; Hesmondhalgh & Baker, 2015).

## **2.2. Change in the values of the cultural field: diversity, plurality and inclusion**

In the cultural field, the positive value of diversity is seen in the connection between ethno-cultural and gender diversity and processes of artistic and cultural creativity (Welz 2003; Anheier and Isar 2010; Harnnerz, 1992, 1996; Eriksen, 2003; Regev, 2013). Within this new framework, on the one hand, an important increase of different artistic strategies and repertoires linked to ethnic diversity is identified. These strategies go from those that focus on the "purity" of ethnical expressions (ethnic revival), to those that try to establish dialogues and encounters between cultures (intercultural strategies), to those that seek to develop new forms of artistic expression resulting from intercultural encounters and dialogues (hybridisation) (Skot-Hansen, 2014; Martiniello, 2014; Martiniello & Lafleur, 2008).

On the other hand, there has been an increase in platforms, projects, exhibitions and creative groups that

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promote the recognition of sexual and gender diversity through their repertoires, as well as a growth in associations, festivals, competitions and awards that promote the recognition and legitimisation of women and LGBTBIQ artistic and cultural production (EIGE, 2016; European Union, 2019; Polacek, 2010). At the same time, the persistent gender inequality in the artistic and labour market in the culture sector has encouraged the emergence of women collectives that self-manage their forms of production. Recognition and empowerment are two of the traditional demands of feminism that are intertwined in the cultural sector (Chadwick, 2002).

The connection between ethno-cultural and gender diversity and cultural creativity has destabilising effects on the order of cultural legitimacy, insofar that it also affects, along with other factors, the change in the paradigm of cultural policy, from the philosophy of democratisation of culture to that of cultural democracy and from the use of a notion of culture restricted to the arts sector, to another of a socio-anthropological nature (Bennett, 2001). This implies a tension and eventually also a change in the criteria for artistic-cultural assessment, moving from a language that appeals to an ideal type of universal citizenship, autonomy of art and national identity to one that focuses on diversity, plurality and inclusion (Mirza, 2009; Skot-Hansen, 2014; Meinhof & Triandafyllidou, 2006).

These changes impact not only on the type, quantity and diversity of artistic-cultural expressions produced, but also the criteria established by cultural institutions for their evaluation, promotion and exhibition. This set of criteria is often expressed in an unresolved tension between intrinsic artistic "quality" and extrinsic social, ethnic assessment criteria that seek to redress historical inequalities. Besides, there is a tension between universalistic and specific criteria (ethnic or gender) to assess artistic and cultural production (Skot-Hansen, 2014).

### **3. IMPACT OF DIVERSITY ON CULTURAL ADMINISTRATION VALUES AND ON CULTURAL POLICIES IN EUROPE**

In this section, the deliverable provides evidence of the influence of ethnic diversity on the change of values of culture by contrasting the cultural policy developments associated with it in a significant sample of European countries, representative of the different existing diversity profiles: UK, France, Germany, Spain and Bulgaria. The research carried out in this respect has involved the systematic review of the information on these countries contained in the *Compendium* database, together with other accessible complementary sources of an administrative or academic nature.

#### **3.1. Cultural Policy and Cultural Diversity by country**

The analysis of all relevant information identified, on cultural policy contexts, guidelines, intervention frameworks and action programmes around ethnic diversity, has specifically taken into account the following aspects: (1) the predominant categorisation of diversity that is recognised in each case (e.g. ethnocultural or religious); (2) the more or less leading role of public policy in this field; (3) its place in the

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framework of cultural policy itself or in broader frameworks of social inclusion policies; (4) and its focus on promoting the diversity of collective cultural expressions or promoting the inclusion of diverse profiles within the institutional fabric of culture. Below are details on both the existing diversity and cultural policy of diversity in the UK, France, Germany, Spain and Bulgaria.

### ***Cultural Policy and Diversity in the United Kingdom:***

**Mapping Diversity:** The UK is a country of historical migration in terms of statistics and self-recognition (Fassmann & Reeger. 2012). During the period when the European continent had negative migration rates, it was one of the few countries receiving immigrants. Until 1940, migration was mainly from Ireland to main industrial cities of the country. After the Second World War and until the 1970s, the flow of migrants from Ireland continued to grow, joined by people from the former colonies (Caribbean and South Asia), and southern and eastern Europe. Together the UK with Germany, France and Switzerland, accounted for 80% of total European immigration in 1975 (Bonifazi, 2006). Since the 1990s, net migration has continued to grow and diversify in terms of countries of origin. The reasons for this growth have to do, on the one hand, with the attraction of workers due to the economic growth of the country and, on the other hand, with people seeking asylum. This new migration incorporates a multiplicity of origin countries that go beyond the migration of people from former colonies, Ireland and southern Europe (Vertovec, 2007). This ethnic diversity is compounded by the presence of strong sub-nationalist movements with their own political and cultural agendas and demands such as in the case of Scotland, Wales and Northern Ireland.

**Cultural Policy and Diversity:** The Arts Council of England in line with the Department of Digital, Culture, Media and Sport includes within cultural diversity the following groups: disability, ethnicity, gender and sexual orientation. In a first stage there were a significant number of programmes and actions in support of cultural diversity that were later negatively evaluated as a "cultural ghettoisation", leaving aside the significant contributions of African, Caribbean and Asian artists to the British modernist canon between the 1950s and 1970s (Appignanesi, 2010). There is now a line of action that seeks to ensure that programming, audiences, workforce, access to funding and the arts-cultural sector (arts and cultural industries) directory better reflect the UK's ethnic-cultural diversity. These types of actions seek to promote a culturally integrated society. Following Vertovec (2012), these kinds of actions can be included both within the agendas of recognition (in terms of participation and contribution to the artistic-cultural canon of the United Kingdom) and redistribution (in terms of participation and promotion in cultural institutions) of the country's ethnic-cultural diversity. Despite the specific power of sub-nationalisms, cultural policies in this area have been focused on the fulfilment of certain prerogatives, for example, in matters related to language. In this framework, since 2001 there have been certain obligations on the part of the UK Government with regard to the languages spoken in Scotland, Wales, Northern Ireland and the Isle of Man.

### ***Cultural Policy and Diversity in France:***

**Mapping diversity:** France is a country of historical migration in terms of statistics and self-recognition (Fassmann & Reeger. 2012). Similarly to the United Kingdom, during the period when the European

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continent had negative migration rates (1820-1945) it was one of the few countries receiving immigrants. It is estimated that by 1931 there were 2.7 million immigrants in France (Bonifazi, 2006). During the period of growth and expansion of immigration in Europe (1940-1973) -driven by labour issues linked to economic growth and pro-migration policies- France became a net receiver of intra-European migration (mainly from southern Europe) and from former colonies, especially Algeria (as part of the decolonisation process). By 2010, France had a foreign population representing 5.4 per cent of its population.

**Cultural Policies and Diversity:** France is a country with a long tradition of migration, however the inclusion of ethnic diversity within a collective national narrative was late. Within cultural policies on diversity, the main focus is on religious diversity, especially the relationship of the State with the Muslim religion (the country's second religion). Within this framework, two orientations in cultural policies can be distinguished. Firstly, there is the recognition of ethnic diversity, its heritage, cultural expressions and its contribution to national culture. Secondly, there are cultural actions that seek social inclusion and cohesion, especially in neighbourhoods with a high rate of migrants in urban contexts. The two orientations have a common substratum linked to the issue of the Muslim religion in France. For this reason, the creation of the French Council of the Muslim Religion in 2003 and the Foundation of Islamic Works in France in 2005 stand out within the first orientation. The Council represents Muslim interests in relation to the French authorities and the Foundation aims to disseminate Islamic culture and literature through events, conferences and research.

The second type of action is based on programmes and actions that use culture as a means for social inclusion, especially since the ISIS attack in 2015. An example of this type of action is the training programme for operators in urban, youth and sports policies on the theme “Values of the Republic and Secularity”. Outside these guidelines, there are some initiatives that seek to better understand the contributions of immigration to the French national culture, such as the National Centre of the History of Immigration created in 2007. In the European cultural context, numerous initiatives (events, colloquiums, research, publications, etc.) seek, on the one hand, to strengthen the sense of a common European identity by highlighting common values. On the other hand, there are also initiatives to strengthen cultural cooperation relations with the countries with which France shares a border (Belgium, Luxembourg, Germany, Switzerland, Italy, Spain, Andorra and Monaco), especially those with which it has common historical, cultural and linguistic links at regional level (Flanders, Alsace and Lorraine, Bavaria, Swiss Italian Alps, the Pyrenees, etc.).

#### ***Cultural Policy and Diversity in Germany:***

**Mapping diversity:** Although Germany is a country of historical migration in statistical terms, unlike France and the United Kingdom it does not perceive itself as such (Fassamann & Reeger. 2012). Germany received workers from the Ukraine and Poland, who moved to work in mines and the steel industry during the first half of the 20th century. After the end of World War II, Germany received significant migration flows from Poland (7 million), Czechoslovakia and the Soviet Union (1.5 million). After the fall of the Berlin Wall it experienced a growth in migration flows linked to family reunifications and naturalisation rules. From then until today, Germany has become a destination country for European and non-European migration

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(especially from Turkey), positioning itself as one of the countries with more foreigners in relation to the native population (8.4%) in Europe.

**Cultural Policies and Diversity:** While there are some initiatives at the national level (such as the creation in 2013 of a centre for diversity in arts, culture and cultural education or some initiatives such as DIE VIELEN -the many- which seeks to fight racism, discrimination and national authoritarianism), it is the cultural institutions at the local level that have taken the lead in developing cultural programmes and activities in a diversity agenda. These institutions and their activities seek to generate a connection between the intercultural dialogue of people with a migrant background living in Germany and a global cultural dialogue agenda through experiences linked to intercultural theatre, music and film festivals or the "Carnival of Cultures", a parade of different cultural ethnic groups in the streets of different cities of Germany. These types of activities point to a change of paradigm, moving from an intercultural perspective to a transcultural one, which seeks the meeting and mixing of different cultural influences (Wolfram & Föhl, 2018). In addition, German cultural policy has promoted intercultural dialogue at the European and international level through institutions, events, symposia, etc.

#### ***Cultural Policy and Diversity in Spain:***

**Mapping diversity:** Until the 1990s Spain was a country with a negative migration rate, being a country of emigrants (mainly to Western European countries) rather than a destination for immigration. This situation has been reversed since the 1990s. This period is marked by the development of a more cohesive migration system in the European Union, in addition to the acceleration in the process of EU unification (in political and economic terms: common currency, free movement treaties, etc.). In this framework, the migration process towards the countries of Southern Europe is growing strongly, especially from 2004 onwards. Spain becomes one of the countries with the highest number of immigrants in that period, with 3.5 million, becoming a country of new migration (Fassamann & Reeger, 2012). By the beginning of 2010, the percentage of foreign population over native population is 6.4%, distinguishing in number of people coming from Morocco, Romania and Latin American countries. The sub-nationalisms are an important issue in terms of diversity in Spain also, distinguishing the Basque Country, Catalonia and Galicia.

**Cultural Policies and Diversity:** Cultural policies in relation to diversity have a relative presence at national and local level. There are mainly initiatives at the local level and numerous actions promoted by civil society. These initiatives and actions are manifested by an agenda focused on intercultural dialogue, especially in those localities with a large number of immigrants. In the public sector, the *Museos + Sociales* (More Social Museums) programme, promoted by the Ministry of Culture and Sports, is noteworthy. It seeks to promote relations between cultures and between social groups, highlighting the intercultural dimension of heritage. At the local level, the European Institute of the Mediterranean founded in 1989 -a consortium comprising the Catalan Government, the Spanish Ministry of Foreign Affairs, European Union and Cooperation and the Barcelona City Council- stand out. The Institute is presented as a centre for reflection and debate on Mediterranean societies. Among the initiatives of civil society, there are numerous foundations and networks that seek dialogue, mutual understanding and cooperation through cultural activities between Spain, European and non-European countries of the Mediterranean, such as the Spanish Network of the

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Anna Lindh Euro-Mediterranean Foundation and the Three Cultures Foundation. Cultural policies in relation to sub-national diversity are oriented towards issues related to language use. Since the return of democracy - in the Constitution of 1978 - the use of Catalan, Basque and Galician is recognised (as the official language) alongside Spanish in seven autonomous communities: Asturias, Catalonia, the Basque Country, Galicia, the Balearics, Valencia and Navarre. This language recognition is reflected in a bilingual educational system and actions to incorporate these languages into the media and cultural industries. Within this framework, in 2011 a committee of experts from different fields has been created in Spain with the task of advising the government on the implementation of measures to promote original versions in film and television.

#### ***Cultural Policy and Diversity in Bulgaria:***

**Mapping diversity:** Bulgaria is a country of migrants rather than immigrants. However, it has a significant autochthonous population. Bulgarian-Turks are the most important ethnic minority, representing 9.4% of the population, concentrated in specific regions of the country. Roma/Gypsies are another important minority, representing 3.7% of the population. Finally, there are other ethnic minorities representing 1.2% of the population. The division between Bulgarians and Bulgarian-Turks is a religious division between Orthodox Christians and Muslims. The position of Roma/Gypsies is the most precarious, suffering discrimination in work and education (Bennett, 2001). According to the EUROBAROMETER (2007), Bulgaria is one of the least tolerant countries in relation to intercultural dialogue and cross-cultural relations.

**Cultural Policies and Diversity:** Cultural policies in relation to diversity have a special focus on the recognition and cultural integration of ethnic minorities, especially Roma/Gypsies. The main institution to carry out this task is the National Council for Co-operation on Ethnic and Demographic Issues (NCCEDI), under the aegis of the Council of Ministers. The purpose of the NCCEDI is to coordinate policies relating to intercultural dialogue between the different ethnic groups in the country, including NGOs of different minority groups and policies submitted by other Ministers. The NCCEDI monitors, analyses and coordinates measures that aim to guarantee human rights, preserve and strengthen tolerance and understanding, create conditions for ethnic minorities in Bulgaria to develop their own cultures, and preserve as many elements of their identity as possible: religion, language, traditions and cultural heritage. These objectives are implemented through Regional Councils on demographic and ethnic issues. There are also other public institutions that specifically aim at the educational integration of ethnic minorities, especially the Roma/Gypsies, through multicultural educational actions that seek the preservation and promotion of Roma/Gypsy traditions; the development of amateur art among Roma for professional development, and participation in public cultural debates.

### **3.2. Cultural Policy and Diversity: Common Patterns**

Beyond the specificity of each country, some common patterns can be identified that define the changes in values in the cultural administrations and cultural policies of the countries analysed. Firstly, there is a change in the criteria for artistic-cultural assessment in the orientation of cultural policies. This change means moving from universal liberal-humanist assessment criteria -linked to autonomy and aesthetic excellence-

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to relative assessment criteria -in accordance with the particular frameworks of each country and their ethnic composition. This implies also a change in the discourse of cultural policies, which passes of being based on ideas of universal citizenship, national identity and autonomy of art to rely on views of diversity and inclusion. Another change that goes in parallel concerns the substitution of policies inspired on the idea of cultural democratisation by policies based on the ideals of cultural democracy.

Thirdly, two clear orientations with respect to diversity are identified in cultural programmes and public actions in the countries analysed. On the one hand, there are those actions that understand culture as a means for social, educational and cultural inclusion and integration of different ethnic and religious groups (extrinsic), predominant in countries with recent or low migration (Spain and Bulgaria) or conflictive situations (France). On the other hand, there are actions that seek recognition and equity in the participation of ethnic groups within the artistic-cultural sector (intrinsic), predominant in countries of historical migration such as the United Kingdom and Germany. Within this second orientation there are those actions that seek the recognition and participation of ethnic groups in terms of cultural expressions and repertoires from their uniqueness or by promoting their integration in intercultural or transcultural terms (Germany) and those that seek to generate mechanisms that make cultural diversity more representative in cultural organisations and institutions, access to funding, and management positions (UK).

Finally, in terms of institutional configuration, a trend can be observed that shows more presence of the State in cultural policies related to diversity in those countries of historical migration (Germany, France and the United Kingdom), than in those of recent migration, where there is a greater presence of civil society organisations and networks (Spain). Within this framework, the presence of the State becomes stronger at the local level, where local administrations appear as promoters of cultural diversity policies (Germany), as implementing instances of national cultural policies (Bulgaria) or articulating national and regional instances (Spain). Moreover, in countries of historical migration, the issue of diversity is dealt with within the cultural departments of the state (Germany and United Kingdom), while in cases of recent migration (Spain), low migration (Bulgaria) or conflictive migration (France) it is managed by other areas (integration, education, international cooperation, etc.).

## CONCLUSION

This report has a double purpose. To begin with, it seeks to identify the factors that led to rising diversity and increasing gender equality in European societies in recent times. Additionally, it aims to show how these factors impact on the shaping of values of culture in three specific areas: institutionalised culture, cultural administrations and cultural policies in Europe.

Firstly, the report analyses the factors that contribute to the growth of diversity and gender equity, taking into account short and long-term socio historical factors and the related social movements. In this respect, it identifies the processes of social differentiation (especially the growing division of labour and functional specialisation of modern societies in Europe), the incorporation of women as part of the workforce and the growing international labour mobility -increased by the processes of globalisation and transnationalisation- and their impact on the volume and composition of migratory flows in Europe since the end of the cold war.

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Secondly, it shows, on the one hand, how the rising of diversity and the achievement of greater gender equality transform the values of culture, making difference emerge as a positive value in society. On the other hand, it points out how the positive value of diversity is reflected in the different configurations of cultural administration and in the orientations of cultural policies in Europe through the selection and analysis of specific cultural actions and programmes in UK, France, Germany, Spain and Bulgaria.

The report shows the actions carried out by different ethno-cultural and feminist groups in pursuit of greater visibility (recognition) and equity in participation (redistribution) within cultural institutions. Also, it highlights the substitution of policies inspired on the idea of cultural democratisation (which involves a univocal hierarchy of artistic and cultural values and the promotion of selective types of cultural expressions) by policies based on the ideals of cultural democracy (linked to the promotion and participation of a diversity of artistic and cultural expressions without an apparent hierarchical order). Lastly, two clear orientations with respect to diversity are identified in cultural programmes and public actions in Europe. On one side, cultural programmes that understand and promote cultural diversity (ethnic, gender, sexual orientation, etc.) as a central element in processes of artistic and cultural creativity. Moreover, those programmes that use art and culture as tools for intercultural dialogue in pursuit of social cohesion.

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