



Guidelines for a Cultural Diversity policy

an advocacy document

Community Relations Council



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Community Relations Council



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THIS ADVOCACY DOCUMENT:

- ❑ Sets the context for a cultural diversity policy;
- ❑ Details benefits flowing from a Cultural Diversity policy;
- ❑ Suggests a policy statement;
- ❑ Establishes a set of principles;
- ❑ Outlines a strategy for policy implementation;
- ❑ Indicates a management plan for a Cultural Diversity policy;
- ❑ Proposes guidelines and funding criteria;
- ❑ Lists resource requirements;
- ❑ References support materials;
- ❑ Provides assessment indicators.

INTRODUCTION

In all countries and states there are peoples and communities with differing political aspirations, ideologies, beliefs, languages, economic imperatives, and historical experience.

These give rise over time to different values and life styles, which are often seen as mutually exclusive and which can thus lead to conflict as the interests of one group dominate the way the state is run and are challenged by the others.

Both the exercise of power and the way it is challenged habitually lead to injustices for citizens, most, or many, of whom wish, above all, to live with the surety of basic human rights in a society whose aim is to conduct communal life without violence and according to principles of equality.

The challenge for all states, authorities, institutions and organisations in the 21st century, when the principles of equality and human rights are universally recognised but not universally established, is the incorporation of principles of equality which allow the diversity of citizens to be recognised and their cultures celebrated in ways which are non-threatening.

Since cultural diversity exists wherever a society is made up of groups which are distinguished by racial or cultural differences, addressing such variation involves validating, including and celebrating such diversity.

1. INTERNATIONAL CONTEXT

Research and policy relating to cultural diversity within Europe has focussed on the contemporary large-scale migration, which has both arisen from, and contributed to, the diversity of communities settled under particular jurisdictions. The UNESCO policy document, *Our Creative Diversity (1995)*, and the Council of Europe report, *In from the Margins (1997)* emphasise the importance both of supporting cultural identities and protecting cultural freedoms. They recognise such freedoms as (frequently) aspirational, but stress the positive benefits of tolerant and pluralist societies, which 'by protecting alternative ways of living, encourage experimentation, diversity, imagination and creativity.'

2. LOCAL CONTEXT

Legal Requirements

Equality

The Northern Ireland Act 1998, Section 75, places the statutory duty on public authorities in carrying out their functions relating to Northern Ireland, to have due regard to the need to **promote equality of opportunity**:

- Between persons of different religious belief, political opinion, racial group, age, marital status or sexual orientation;
- Between men and women generally;
- Between persons with a disability and persons without;
- Between persons with dependants and persons without.

In addition to these obligations, a public authority is also required, in carrying out its functions, to have regard to the desirability of **promoting good relations** between persons of different religious belief, political opinion or racial group.

Public Authorities are each required:

- To produce an Equality Scheme, stating how they propose to fulfil these duties, after due consultation;
- To conduct and publish equality impact assessments.

The intention of the legislation, as stated in the guide to the implementation of these statutory duties, prepared by the Equality Commission of Northern Ireland, is to 'mainstream' equality, by incorporating its principles into all policies at all stages.

The primary focus in the preparation of Equality Policies to date, following the wording of the legislation, has been on the requirement to have 'due regard to the need to promote equality of opportunity'.

Following this, the obligation to have 'regard to the desirability of promoting good relations', must also receive attention.

Good Relations

The Guide quotes the statement of the Secretary of State during the Parliamentary debates on Northern Ireland (House of Commons Official Report 27 July 1998, col. 109) as follows:

'Good relations cannot be based on inequality between different religious or ethnic groups. Social cohesion requires equality to be reinforced by good community relations.' (2:11)

The Equality Commission's guide makes the following points in relation to the 'good relations' aspect of the legislation:

- ❑ An Equality scheme brought into being but without effort to effectively implement it is meaningless, and effort, undirected by a *'specific and meaningful plan of action'* is unlikely to be effective. (1:8)
- ❑ It is important that... due regard is given to the need to *'promote equality of opportunity for all categories of persons...'* (2:7)
- ❑ Authorities must appreciate Parliament's stated assessment that there is a... *'desirability of promoting good relations between persons of different religious belief, political opinion or racial group. (Section 75 (2))'* (2:10)
- ❑ In the Guide's section on the Procedure for conduct of equality impact assessment, (Annex 1:3), the Equality Commission proposes: *'Alternative policies which might better achieve the promotion of equality of opportunity.'*
- ❑ The guide recommends that: *'Ways of delivering policy outcomes'* which have a less adverse effect on the relevant group, or *'which better promote equality of opportunity for the relevant groups, must in particular be considered. Consideration must be given as to whether separate implementation strategies are necessary for policy to be effective for the relevant group.'*

Linguistic Diversity

There are five frameworks for linguistic diversity which are/will be of relevance to Cultural Diversity policy: the Belfast Agreement; the North/South Language Body (An Foras Teanga/Tha Boord o Leid); the Council of Europe Charter for Regional or Minority Languages, the Linguistic Diversity Unit of the Department of Culture, Arts and Leisure, and the Bill of Human Rights.

1. The Belfast Agreement (April 1998) addresses the issue of linguistic diversity in Northern Ireland directly:

'All participants recognise the importance of respect, understanding and tolerance in relation to linguistic diversity, including in Northern Ireland, the Irish language, Ulster-Scots and the languages of the various ethnic communities, all of which are part of the cultural wealth of the island of Ireland.'

2. The North/South Language Body is one of the six cross-border implementation bodies, and has a statutory advisory role in relation to both Irish and Ulster-Scots. Among its functions in relation to the Irish language is:

'...facilitating and encouraging its use in speech and writing in public and private life... in Northern Ireland, where there is appropriate demand',

and in relation to Ulster Scots the:

'...promotion of greater awareness and use of Ullans and of Ulster Scots cultural issues, both within Northern Ireland and throughout the island.'

3. The European Charter for Regional and Minority Languages, signed and to be ratified by the British Government, recommends that bodies be set up,

'...for the purpose of advising authorities on all matters pertaining to regional or minority languages.' (Article 7:4)

The Irish Language comes under Part 3 and Ulster Scots under Part 2 of the Charter which deals with such issues as language recognition and use, and the responsibilities of public bodies.

Although the Charter does not deal with *'either dialects of the official language(s) of the State or the languages of migrants'* (Article 1a) its generally generous ethos is echoed in the Belfast Agreement, which does address the wider linguistic diversity in Northern Ireland.

4. The Linguistic Diversity Unit, established as part of the Department for Culture, Arts and Culture, has responsibility for Irish, Ulster Scots, and the languages of ethnic minorities living in Northern Ireland.

5. The Bill of Human Rights will deal with the protection of Language Rights. This may include the right to use a minority language and to be answered in it in dealings with public bodies and the requirement for simultaneous translation facilities on certain occasions.

While there are currently no legislative requirements in relation to sign language or braille, the fulfilment of equality objectives, human rights issues and the intention to be genuinely inclusive should lead all organisations/institutions routinely to give consideration to the use of these languages of communication.

In the light of these statutory requirements and legislative intentions, organisations and institutions should consider strategies which:

- Promote good relations between persons of different religious beliefs, political opinion or racial and linguistic groups;
- Promote equality of opportunity;
- Prepare additional policies which might better achieve the promotion of equality of opportunity;
- Outline specific and meaningful plans of action;
- Prepare separate implementation strategies.

Community Perspectives

Violence and Segregation

1. In Northern Ireland the divisions which exist between the two largest communities - generally defined as unionist/Protestant and nationalist/Catholic - have resulted in the violence of the past 30 years, and are also integral to politics, community development, cultural expression, education, employment and all aspects of everyday life.
2. One of the effects has been the wide-scale residential segregation of different communities. This segregation is also a feature of the lives of most of the resident incomers in Northern Ireland. Segregation is also evident in many other aspects of society, such as schooling, sport, cultural organisations, etc. In rural areas the loss of small shops and local post offices has significantly reduced the places where all members of a local community can meet casually.

3. The focus on the problems associated with the two large community blocks has tended to lead to the neglect of integrative programmes for incoming groups. The Human Rights Commission, and the Council for Ethnic Minorities, (among other bodies) have given impetus to the mainstreaming of initiatives which address the diversity represented by both newly-arrived and long-resident incomers.
4. One of the impacts of conflict has been the avoidance of debate about sensitive issues, and the development of neutral policies which avoid dealing with complex matters. While this a useful strategy in the midst of violence, many sections of the community are now seeking to find more effective long-term ways of dealing with cultural diversity.

Rights and Inclusion

1. The government initiatives focussing on social inclusion, access and participation, i.e. the inclusion of all citizens, especially those who have previously been excluded as a result of a lack of social, educational and economic opportunity, and/or variable abilities, have both arisen from community demands and have met with a positive local response.
2. Groups and individuals are becoming more aware of their rights regarding both access to services, employment, housing, etc, and also their cultural rights in relation to culturally expressive activity and language.
3. Local community groups, community activists and special interest groups have made submissions to the Northern Ireland Human Rights Commission, which will formulate a Bill of Human Rights, as provided for in the Belfast Agreement. This will address rights issues which are pertinent in a divided society, including cultural, educational, language, children and victim's rights.

Cultural Diversity

1. Many organisations in Northern Ireland have seen the personal and community benefits of locally-focussed and more inclusive cultural diversity work, and have engaged in such programmes with a wide variety of groups - youth, faith, women, local residents, etc.
2. The cultural diversity agenda is familiar to many cultural groups. Several organisations are active in the preservation and expression of culture, and many have taken advantage of the special funding programmes (e.g. EU Special Support Programme for Peace and Reconciliation, Rural Community Network's Community Based Action programmes, Community Bridges Programme, Community Relations Council's Cultural Diversity programme and the Future Ways initiative), which have been directed at increasing cross-community education and understanding.

3. The Northern Ireland Millennium Company supported cultural diversity projects throughout Northern Ireland in 2000, through the Diversity 21 initiative. This included the touring exhibitions and workshops 'History Here and Now' and 'In Other Words'; the Diversity 21 Fair; the 'Key-notes' Music competition, the story-telling project: 'Who's Next Door?' and many local cultural diversity events, which collectively involved over 20,000 participants. The Millennium project ended with the Northern Odyssey Celebration, enjoyed by over 10,000 performers and spectators. The net effect was to provide an opportunity and give support to many individuals and communities who wished to become involved in cultural diversity events and projects, and to give a high profile to the idea of cultural diversity. The Diversity 21 programming will continue with the support of the Department of Culture, Arts and Leisure.
4. Education for Mutual Understanding and Cultural Heritage have been part of the Northern Ireland Curriculum since 1989, and cultural diversity and multiculturalism are embedded in citizenship education.
5. The idea of cultural diversity, both as an integral part of local society and as a potentially positive characteristic, is now widely articulated, and there is a general acceptance of the idea that communities should work together in the best interests of all. However, it has yet to be developed at the local policy level which might both support those who have aspirations for understanding and tolerance, and develop a positive attitude of openness amongst those for whom inter-community contact is still a considerable challenge.

Conclusion

1. Legislation requires the 'promotion of good relations', which will be best supported by policies and strategies for implementation.
2. Community, organisational and institutional support for cultural diversity activity illustrates the likely support for Cultural Diversity policies, and many groups are ready to implement and facilitate the delivery of the legislative requirement to promote good relations.
3. Cultural Diversity policies are a necessity both because of the range of ideologies, interests, abilities and opportunities which are part of the long-resident community in Northern Ireland, and to promote inclusive activities which allow residents their opportunities as fully integrated citizens.

At both national legislative and local aspiration levels, therefore, the requirement on authorities, institutions and organisations is to:

- Establish equality
- Accommodate difference
- Support citizenship
- Celebrate diversity

These objectives can be delivered through a **Cultural Diversity Policy**.

Many organisations have limited resources to implement change. However, what is required is an awareness of cultural diversity issues and an intention for action, and this does not necessarily require significant additional expense. Cultural diversity issues are no longer a marginal or exotic debate, but are relevant to all efforts aimed at the creation of inclusive 21st century societies.

This Guide suggest values and processes which should be integrated into existing management activities, and which should subsequently be considered as 'normal', not as 'extra' work, but as a reasonable way of addressing and serving the society in which the organisation is placed. In addition, it suggests and offers guidelines for initiatives and events which will show organisational commitment to support the cultural diversity which is represented in the communities in Northern Ireland.

3. BENEFITS OF A CULTURAL DIVERSITY POLICY

A Cultural Diversity Policy can provide the following benefits:

1. Implementation of legislation

- ❑ A way of addressing equality legislation and the ensuing implications of such legislation as it impacts on issues of race, gender, equality and ability.

2. Leadership opportunities

- ❑ An example of innovative leadership commanding respect for the Authority/Organisation.
- ❑ A contribution to a more plural and stable society.
- ❑ A context for an organisation to engage in and take advantage of international exchange initiatives.

3. Context for addressing issues of division/diversity

- ❑ A wider framework for the major division in Northern Irish society.
- ❑ A way of considering the emblematic and actual evidence of division, by setting it in the wider context of cultural diversity, with likely long-term benefits.
- ❑ A locally relevant framework for addressing those issues which can lead to confrontation: (marches, symbols, flags & emblems, parades, commemorations, language diversity).

4. Agreed frameworks

- ❑ An inclusive cultural diversity programme provides a widely respected framework for: community relations work, anti-sectarian initiatives, reconciliation programmes, victim support, third party intervention, local heritage and identity projects.

5. Opportunities for ensuring access, inclusion and participation

- ❑ An opportunity for the Authority/Organisation to engage with those with whom it seldom has contact: e.g. ethnic minorities, youth, politically disaffected, socially/educationally underprivileged.
- ❑ An opportunity for an authority/organisation to establish new relationships with those who are culturally alienated by perceived biases.
- ❑ A response to the many individuals and groups who have signalled a readiness for cultural inclusion and respect for cultural diversity, and who wish to go beyond the 'one for us, one for them' programming, but need leadership and a strategy for doing so.

6. Practical Guidelines

- ❑ Practical guidelines and options for organisations required to respond to the issues arising from a diverse society.
- ❑ A system and criteria of excellence and best value for the equitable assessment of grant applications, which will address tendencies for political patronage as a determinant for decisions.
- ❑ Increased trust between political representatives/directors and executive staff, as a result of agreed principles.

7. Service Delivery

- ❑ A mechanism for service providers to develop a climate which allows staff to discuss how the conflict and division impact on the work of the organisation and the service which it provides.
- ❑ The input of all members of staff, who may previously have felt it better to keep silent, and whose contribution has thus been lost to the organisation, will be encouraged by the mainstreaming of a cultural diversity policy.
- ❑ The creation of an atmosphere which enables organisations to maximise the diversity represented by its staff, and so benefit service delivery to diverse customers/clients, through increased identification.
- ❑ A context for addressing the delivery of services to different linguistic groups.

8. Economic advantages

- ❑ Inward investment will be drawn to an organisation which has mainstreamed cultural diversity policies.
- ❑ Top-quality labour from all sectors of society will be attracted to an organisation which has a cultural diversity policy.
- ❑ Improved retention and decreased turnover of staff, as confidence with cultural diversity issues improves morale and increases identification of all staff with the organisation.

9. Environmental benefits

- ❑ Agreed cultural diversity policies should encourage staff, communities and their leaders to develop a physical environment which is non-partisan, non-threatening and welcoming to all-comers.

4. AIMS OF A CULTURAL DIVERSITY POLICY

The aims of a cultural diversity policy are:

- To help a local authority/organisation in the delivery of equitable services and innovative programmes for all the culturally diverse residents of an area;
- To support the development of an inclusive community which recognises and encourages the expression of culturally diverse groups;
- To improve, through the development of harmonious relationships: the quality of life for all citizens; the experience of visitors; the local image; organisational relationships;
- To establish working practices which foster inclusivity, and aim for positive outcomes;
- To create a constructive framework, through partnerships with other organisations, for inter-community activity which supports alternatives to confrontational approaches;
- To initiate programmes which provide positive assistance (grants, training opportunities, etc.) for the promotion of those cultural activities, which foster increased understanding, respect and celebration of cultural diversity.

5. Policy Statement (Sample)

This Authority/Organisation is committed to facilitating and celebrating the cultural diversity represented by those who live in this community.

This will be done by:

- Ensuring equity in the delivery of services.
- Encouraging inclusive attitudes and activities.
- Facilitating those cultural expressions which represent the diverse identities of local groups, in a manner which is inclusive and celebratory, and non-triumphalist.

6. PRINCIPLES FOR A CULTURAL DIVERSITY POLICY

The following are the core principles which should underlie a Cultural Diversity policy:

Equity	Tolerance	Inclusion	Professionalism	Celebration
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This means that policy must:

- Be based on the provision of equity between different interest groups E

- Focus on the non-triumphant celebration of diversity T
- Focus on the promotion of inclusivity I/T

- Ensure accessibility, physical & intellectual, of processes and events I
- Define specific opportunities for members of minority groups I

- Determine the requirements for effective leadership by the authority P
- Establish partnerships with other organisations
(*e.g. umbrella organisations, grant providers*) P

- Determine how programmes might be delivered through statutory bodies,
(*e.g., MAGNI, NIMC, ACNI*) and *professionally qualified individuals.* P

- Encourage self-confidence within groups/communities C
- Be enjoyable for all sections of the community C

7. ACTION FOR ENSURING PRINCIPLES

Principles	Supported by	Delivery area	Key requirements
Equity	Legislation	Services	Access to facilities
Tolerance	Legislation Best Practice Guidelines	Cultural traditions projects	Training Learning Opportunities
Inclusion	Legislation Government policy European Directives Funding criteria	Authority events Consultations Training Public events Grant schemes	Leadership CD staff CD guidelines
Professionalism	Experience in many organisations	Arts, Heritage, Sports & Cultural Diversity projects	Expertise in Sports, languages, symbols, history, The Arts. Partnerships Grant aid CD staff
Celebration	Funding Opportunities: <i>e.g. Millennium European initiatives</i>	Cultural Diversity Events: <i>Performances, Exhibitions, etc.</i>	Leadership, Vision, Resources, Publicity

8. CULTURAL DIVERSITY STRATEGY

The Northern Ireland Act 1998, Section 75, Schedule 9, requires that authorities develop specific Equality policies, which will effectively mainstream equality as a strategic objective. Public Authorities are also required to improve good relations.

The Bill of Rights will legislate for specific rights for the citizens in Northern Ireland.

The Programme for Government states the intention to seek to create greater mutual understanding and respect for diversity.

The Department of Culture, Arts and Leisure aims '...to promote and celebrate cultural diversity and individual creativity' in its Corporate Strategy 2001-2004 (Goal 2).

It is in this context that a Cultural Diversity Policy, Strategy and Operational plan would be managed and monitored, as one of the methods of addressing and implementing the equality requirement and government policies.

9. CULTURAL DIVERSITY POLICY IMPLEMENTATION

With such underpinning, the strategy for the promotion of a Cultural Diversity policy would involve:

Management Process

Best practice in cultural diversity goes beyond writing a policy, and an effective approach will have similar features to any management process, but will also aim for attitudinal changes resulting from learning, training and the experience of wider opportunities.

In management terms it will involve:

- Assessing the organization's current position in relation to cultural diversity;
- Establishing the rationale for a cultural diversity policy and its implementation;
- Generating leadership, ownership and commitment;
- Developing the cultural diversity policy, action plan and performance indicators;
- Communicating the policy and plan throughout the organization;
- Initiating actions;
- Reviewing - through discussion and monitoring.

1. Assessing current position.

Every organization should undertake an audit of diversity represented on the board, senior management team, workforce, clients and audiences.

2. Rationale

An organization/institution which embraces the cultural diversity of the community which it serves - the values, skills, attitudes, perspectives, knowledge and experience - recognises both the ethical ideological and the business benefits of cultural diversity. (see also 'Benefits of a Cultural Diversity Policy', Page 11).

3. Generating Ownership

The objective of establishing a cultural diversity policy needs to be shared by all members of the organisation, and all staff should have the opportunity of contributing to the development of the policy. Initial steps might involve presenting the benefits and the rationale to board members, senior management, elected representatives, staff, volunteers, etc.

4. Developing policy

A Cultural Diversity policy should involve:

- A vision/policy statement
- A plan of implementation
- Procedures for monitoring

It is wise to set long-term (strategic) and short-term (operational) objectives, to underpin a cultural diversity action/implementation plan.

A long-term strategic objective might be:

- to involve a wide range of people in the organization's core activities.

Short-term operational objectives might be:

- to do an audit of local community/people who engage with the organization and/or participate in events;
- to appoint a staff member to engage with groups previously un- or under-represented and identify leaders/representatives in the group.

Any short-term objective will work towards the long-term strategic objective, and will also give rise to further short-term objectives in the Action plan -

- eg. how will the leaders/representatives' input be used by the organisation?
what programmes should/can be developed from their suggestions?

Evaluative indicators should be developed from both the strategic and the operational objectives.

5. Communication

Internal communication and external marketing of cultural diversity values, and the policy and action plan, are crucial to ensure an integrated activity in the organization and publicise the commitment of the organization throughout the community.

6. Reviewing

It is important to remember that attending to cultural diversity issues has no final resolution, since communities, and their concerns, are constantly changing. However, it is still crucial that someone in each organisation has responsibility for checking performance indicators for short-term objectives (monitoring) and progress towards long-term objectives (evaluation). Opportunities for staff to discuss both shortcomings and achievement towards cultural diversity objectives should be made available.

Good recording of projects - through video, CDs, etc. - can prove a significant way of aiding discussions, and encouraging confidence for those involved by profiling cultural diversity projects. It is also an important way of recording best practice, which can help subsequent projects and aid future funding opportunities.

Internal Mainstreaming

The mainstreaming of cultural diversity involves:

- (a). The incorporation of cultural diversity principles in planning and operational management systems and routines;
- (b). Ensuring inclusive procedures, appointments, symbolism and promotion;
- (c). The application of principles of 'respect for cultural diversity' in all the procedures, engagements, interactions, etc. of members and staff, and the public;
- (d). Training opportunities for staff involving:
 - Information about the various cultural communities in the district;
 - Information about the major issues which concern specific communities;
 - Written guidelines for decision-making, where the principles of equality and tolerance for cultural diversity are relevant.

External Relations

The strategy for the promotion of a Cultural Diversity policy would involve the Authority/ Organisation giving evidence of public support for Cultural Diversity principles (including linguistic diversity) by ensuring that:

- (a) The Authority/Organisation's event invitation lists are always inclusive of representatives of all the different resident cultural groups.
- (b) The entertainment at Authority/Organisation functions represents the different traditions of the area.
- (c) Representatives of all resident interests are included in opportunities to meet trade delegations, receive economic training, etc.
- (d) Promotional materials of all kinds produced by the Authority/Organisation are representative of all cultural groups.
- (e) Rules which apply to the use of facilities are inclusive.
- (f) A variety of cultural traditions (which adhere to defined and publicised cultural diversity criteria) are supported in an open and equitable manner.
- (g) The Authority/Organisation uses professional and experienced staff internally to ensure the effective administration of the cultural diversity programme.
- (h) The Authority/Organisation engages particular professional skills (historians, linguists, artists, film/media and drama producers, museum staff, etc.) where relevant.
- (i) The Authority/Organisation publicly articulates its support for cultural diversity principles (including linguistic diversity) through distinctive public relations and publicity, and highly visible leadership.
- (j) Monitoring of cultural diversity projects is undertaken, and an audit of demand maintained, for the purposes of identifying gaps (geographic, community, ethnic, age, etc.), in order to develop services and activities which support inclusion.
- (k) There is a provision for capacity building within communities/groups to facilitate participation in cultural diversity activity.

Implementation Checklist

Possible steps towards implementation include:

- A statement of commitment by the organization to develop a policy as part of the development of good relations;
- Endorsement of the policy by the leadership of the organization;
- An internal audit of the organization to determine the state of relationships within it;
- An external audit to ascertain perceptions of the organization, specifically in the community which it serves, ensuring a consideration of the views of those with differing religious and political beliefs, and racial backgrounds;
- A commitment to act on the outcome of the audit, and to introduce policies and procedures to support positive indicators and address areas of deficiency;
- The identification of people/posts within the organization who/which have the responsibility for 'good relations' and cultural diversity policy;
- The identification of resources for the task;
- The development and implementation of staff training in cultural diversity;
- The development of a review and evaluation system, with time frames.

10. Cultural Diversity Development Work

Voluntary organisations, umbrella and professional bodies and District Councils frequently have the capacity for development work with community groups, and/or grant-aiding budgets, as well as the potential for intra-organizational initiatives. These opportunities can be important means of fostering and encouraging cultural diversity

Initiatives

1. General Grant Aid

All organisational clients should be required to affirm the commitment to inclusive cultural diversity principles. These clients may be involved in economic or community development, tourism promotion, arts and heritage projects, etc.

2. Cultural Diversity Project Grant Scheme

A Cultural Diversity project grant scheme could be established, for the support of specific cultural diversity projects which subscribe to the Cultural Diversity code of Practice, and adhere to the Cultural Diversity Keys.

This need not necessarily exclude single-community projects where these:

- subscribe to the cultural diversity keys;
- have signed up to the Cultural Diversity Code of Practice, and may, therefore, be defined as cultural diversity projects.

3. Volunteers

Organisations/institutions may become more aware of/included in the potential of cultural diversity work through contact with volunteers who can bring different perspectives and experience to the organization.

This requires proper assessment of how volunteers might increase cultural diversity in the organization:

e.g. might they reflect new or potential clients/groups? would they offer the opportunity for engaging with 'new' clients/groups?

Cultural Diversity Code of Practice

In order to uphold the rights and consider the perceptions of both participants and spectators (other citizens), the sponsoring Authority/Organisation should ensure that a Cultural Diversity Event plan confirms that the consideration of potentially contentious issues and cultural diversity principles have been central to the organisation of the event.

Adherence to a Code of Practice, based on the principles of Cultural Diversity, should ensure that consideration to ethnic, political, religious, linguistic and group/ability differences is given in the planning and management of any cultural diversity event.

Cultural Diversity - Code of Practice (Sample)

1. Definition

Funders/supporters must ensure that the project/event is an appropriate one to support as part of a Cultural Diversity programme, and that the project/event is based on the intention to:

Encourage Understanding and Celebrate Diversity

Events might include:

Festivals – of local relevance, Historic commemorations, Exhibitions, Cultural performances, e.g., drama, dance, music, etc.

Each Cultural Diversity event or project receiving support should have been subject to scrutiny under the relevant Cultural Diversity Key indicators.

2. Notification

An organisation with statutory responsibilities should ensure that it has:

- Early notice of the time, place, scale and reason for the event.
- The name and constitution of the organisation and details of the organisers.

If the organisation is supporting an event it should require a formal documented agreement to a Code of Practice. This document should indicate the Funders, the reasons and terms of support, and commit CD Event organisers to follow agreed procedures.

3. Location

The agreed document should define the location, and the boundaries within which the event will take place.

4. Management

The Code of Practice should contain a Consideration clause, requiring organisers to avoid any activity which:

- Is informed by local or national triumphalism;
- Uses contentious symbols, signage etc., particularly at the boundaries of the location/venue, where these are on 'interfaces' or other sensitive boundaries;
- May offend 'other' perceptions, particularly those of local residents and neighbouring communities;
- Is not monitored by stewards or facilitators from the event-organising group.

5. Exclusions

Events which:

- Endanger public order;
- Incite to violence or hatred;
- Provoke antagonistic responses;
- Offend those with different views (intentionally or gratuitously)

These **cannot** be considered as Cultural Diversity events – since they defy the key principles.

6. Cultural Diversity Keys (criteria)

(See overleaf, Section II)

11. CULTURAL DIVERSITY KEYS

The **Keys** for a Code of Practice for Cultural Diversity projects.

The following are the keys to a Cultural Diversity project:

- (1). Location
- (2). Inclusion
- (3). Participation
- (4). Variety
- (5). Opportunity – to learn about 'other' (i.e. education)
- (6). Visible diversity
- (7). Sustainable legacy

(1) Location

All Cultural Diversity events must have addressed:

- Safe access
- Widely acceptable location
- The use of neutral venues
- A planned welcome in any perceived 'partisan' building
- All legal requirements for assembly
- Management of the event according to cultural diversity principles
- Ensuring that no event provokes antagonistic responses or incites to hatred or violence

*The term 'kite mark' is perhaps too close to commercial practice, and the term 'criteria' sounds rather bureaucratic and prescriptive. The Cultural Diversity Millennium Event Company has adopted the term '**key**' for the Diversity 21 Initiative, and this document recommends the use of the term more widely, as it has the advantage of being easily translated literally, and is a fairly universal concept metaphorically.

(2) Inclusion

Large Cultural Diversity events must include both major communities and all other significant groups, as participants.

The definition of 'Participants' in any Cultural Diversity event must include both the performers/participants and the audience/observers, and the real and anticipated views and possible response of both/all must be incorporated compatibly.

Small Cultural Diversity events if they are largely based in one community (defined by faith, ethnicity, ability, interest) must have inclusive views incorporated, (i.e. 'other' perspectives, tunes, language, dialect, etc.), into exhibitions, concerts, performances, etc.

Events which express the traditions of any specific group should:

- Have the potential of increasing the understanding of people from different backgrounds;
- Be enjoyable for participants and observers;
- Avoid offending those with different views.

(3) Participation

Events should ensure opportunities for both active participant and passive audience experiences.

- Events should incorporate projects and mechanisms for including those often excluded unintentionally (children, old people, minority groups).
- Projects should offer the opportunity for both 'insiders' and 'outsiders' to become involved.
- There should be a proactive attempt to interest 'other' people through appropriate marketing and publicity.
- Events/projects should be free wherever possible. If charges are essential they should be kept to a minimum with concessions available.

(4) Variety

Projects and events should:

- ❑ Involve a variety of approaches, so that a range of people may become interested. For example, a traditional music project might include a performance, a workshop, demonstrations of how the instrument is made, a historical approach - in a leaflet or talk.

This variety of approaches is essential because individuals engage with new knowledge or experiences in different ways depending on their own life experience, their cultural background, their age, or even their mood on the occasion. For this reason, every project/event should offer the participants opportunities for 'thinking', 'doing' and 'feeling' and so engaging both the knowledge and attitudes of participants.*

- ❑ Seek to make links with other communities/groups which may be involved in similar projects or themes.
- ❑ Make links with other local, national or international projects which have a similar focus.

*In educational terms, these approaches have been called:

Cognitive

Experiential

Affective

since they address both the knowledge and attitude of the participants

(see Audigier, F. (1997) Practising Cultural Diversity in Education: Project on Democracy, Human Rights, Minorities. Strasbourg : Council for Cultural Co-operation). A Council of Europe symposium used this triangular model as a basis for cultural diversity work (see Starkey, H. (1986) 'Human Rights, the Values for World Studies and Multicultural Education' Westminster Studies in Education, Vol. 9, pp. 57-66)

(5) Opportunity

- ❑ Cultural Diversity projects should provide the opportunity for participants and audiences to experience/learn more about 'other' cultures or groups.
- ❑ This is best done by ensuring that professionals in the relevant field are involved. This has the benefit of encouraging further activity in different contexts and allowing participants to engage in on-going programmes in a variety of organisations including statutory ones.
- ❑ Themes which give all participants the opportunity to contribute make a good basis for cultural diversity projects – e.g. music, dancing, handcrafts, story telling, family and working life, etc.

(6) Visible Diversity

- ❑ Those events/projects which are being designated as Cultural Diversity Events must be prepared to demonstrate their commitment to inclusivity.
- ❑ All publicity must ensure that the commitment to cultural diversity and linguistic diversity by the organisers and participants is made evident, preferably with the use of an inclusive logo or catchphrase.

(7) Sustainable Legacy

- ❑ In order that opportunities for cultural diversity programmes should be sustained, every project/event should be based in, involve or connect with, institutions/organisations already committed to and/or capable of sustained cultural diversity work, e.g. arts organisations, heritage/museum institutions, umbrella bodies.
- ❑ Sustained opportunities are delivered when each project/event gives evidence of plans for further or sequential cultural diversity initiatives or projects.

12. Guidelines for Cultural Diversity Events

Any major event classified as a Cultural Diversity Event should:

- Represent all communities/clients currently living in the area for which the organisation has responsibility*
- Include all age groups
- Cover the whole geographic area – rural and urban
- Involve all abilities

This will be achieved by ensuring that overall an event, such as a Festival, incorporates:

1. A wide variety of topics and approaches, which should include:

- Identity (ethnic, religious, political, etc.)
- Local history
- Heritage
- Arts
- Music
- Languages
- Faiths
- Sports

*The implications of this are that Cultural Diversity projects/events must:

- Represent the community as it is at the time of the event, with no exclusions based on past demography, or perceptions based on majority/minority judgements.
- Represent the cultural diversity as it is now in the place where the project/event is taking place, taking into account any changes in the local population, with special reference to ethnicity, and religious and political affiliation.
- Foster projects which express and increase self/community esteem and confidence, rather than those which appear to be motivated by a desire to annoy others.

2. A range of organisations.
3. A range of delivery mechanisms – concerts, exhibitions, workshops, etc.
4. A range of projects which address:
 - heritage (the past),
 - contemporary interests (the present),
 - creative projects (the future)

Such a range has the potential for covering the interests of all age groups.

5. The selection of events must ensure that all communities have equal opportunities to have high-profile events.
6. The organisers must aim for parity of exposure:
 - this involves ensuring that ‘the best tunes’ do not all emanate from one group, and that less professional groups are not put in a position where they may be compared unfavourably with others.
7. There must be constant monitoring of the totality of large designated Cultural Diversity events to ensure wide diversity.

13. RESOURCE REQUIREMENTS

The promotion of a Cultural Diversity policy requires:

- ❑ Resources for the application of cultural diversity principles to systems, procedures and communications which are supportive of the policy.
- ❑ Monies for in-service training for staff.
- ❑ (Possibly) monies for a local audit of the range of local citizens or client groups – if this does not already exist.
- ❑ (Possibly) monies for a review of the Authority/Organisation's buildings, public spaces, artefacts, etc. and funding to rectify any omissions which might perpetuate exclusion.
- ❑ Monies for a *Cultural Diversity Manual* for staff.
- ❑ Monies for the publication of the *Cultural Diversity Code of Practice* and the *Keys to Cultural Diversity Projects and Events*.
- ❑ (Possibly) monies to buy-in translation services as required.
- ❑ Funding for an annual Cultural Diversity grant-aid programme.
- ❑ Funding for a Cultural Diversity post:
 - To implement the Cultural Diversity policy internally;
 - To develop the Authority/Organisation's cultural diversity programme;
 - To facilitate inter-community work;
 - To encourage the cultural diversity work among under-represented communities and groups;
 - To communicate the principles underpinning the Authority/Organisation's Cultural Diversity policy, both internally and externally.
- ❑ Funding for monitoring and evaluation - including self-evaluation by participating groups.
- ❑ Monies for a communications plan to support the implementation of the Cultural Diversity Policy.

14. RESOURCES

Selection of useful web sites

Arts Council for Northern Ireland

<http://www.artscouncil-ni.org>

Belfast City Council, Arts and Heritage Office

(A Directory of Arts resources in Belfast and Northern Ireland.)

<http://www.belfastcity.gov.uk/arts/>

Community Relations Council

<http://www.community-relations.org.uk>

Community Relations Training & Learning Consortium

<http://www.crtlc.org>

Department of Culture, Arts and Leisure for Northern Ireland

<http://www.dcalni.gov.uk>

Equality Commission for Northern Ireland

<http://www.equalityni.org>

Nerve Centre, Derry

<http://www.nerve-centre.org.uk>

Northern Ireland Human Rights Commission

<http://www.nihrc.org>

Ulster Scots Agency

<http://www.ulsterscotsagency.com>

Yahoo's links to Irish language organisations on the Web

http://uk.dir.yahoo.com/Social_Science/Linguistics_and_Human_Languages/Languages/Specific_Languages/Irish_Gaelic/

Publications

Community Relations Council

Clashing Symbols: The Use of Flags, Anthems & Other Symbols in N. Ireland, Bryson, L. & McCartney, C., 1994.

Community Relations Work with Pre-school Children, Connolly, P., 1999.

Companion to an Ulster Wean's A-Z, Murphy, K. & Illustrations by Mclvor, P., 1997.

Cultural Diversity Directory compiled by Murphy, J. & Murray, F., 1998.

Cultural Symbols in Northern Ireland [card disk]

Cultural Traditions Dictionary, Law, G. (with illustrations by O'Neill, T.), 1998.

Early Years Anti-Sectarian Television, Connolly, P., 1998.

Organisational Audits, 1999.

Giving Voices, Cultural Traditions video, 1994.

Ulster Wean's A - Z, An, Illustrations by Mclvor, P., 1996.

Who Do You Think They Are? Celebrating Cultural Diversity, 2000.

Young Person's Guide to Cultural Diversity, 1999.

Youth Worker's Handbook to Cultural Diversity, 1999.

Institute of Irish Studies

Cultural Traditions Directory, ed. Crozier, M. & Sanders, N., 1998.

Cultural Traditions in Northern Ireland, ed. Crozier, M.

(1) *Varieties of Irishness*, 1989

(2) *Varieties of Britishness*, 1990

(3) *All Europeans Now?*, 1991

(4) *Cultural Diversity in Contemporary Europe*, 1998 (co-editor Froggart, R)

Cultural Traditions in Northern Ireland - Varieties of Scottishness, ed. Erskine, J. and Lucy, G., 1997.

- Culture in Ireland, Division Or Diversity?*, ed. Longley, E., 1991.
- Culture in Ireland, Regions: Identity & Power*, ed. O'Drisceoil, P.
- Culture, Identity & Broadcasting in Ireland, Local Issues, Global Perspectives*, ed. McLoone, M., 1991.
- Dancing to History's Tune (History Myth and Politics in Ireland)*, Walker, B., 1997.
- Dictionary of Ulster Biography*, Newmann, K., 1997.
- Dictionary of Ulster Place Names*, McKay, P., 1999.
- Discrimination Old & New*, ed. Cullen, B., 1992.
- Displaying Faith*, Jarman, N., 1999.
- Doing Irish Local History*, Gillespie, R. & Hill, M., 1998.
- Gaelic Identities/Aithne na nGael*, (ed.) McCoy, G. & Scott, M., 2000
- Irish Contribution, The (Cultures of Europe)*, Mackey, J.P. 1998.
- Pathways to Ulster's Past*, Collins, P., 1998.
- Reconciliation in Religion & Society*, ed. Hurley, M., 1996.
- Symbols in Northern Ireland*, Buckley, A.D., 1998.
- Traditional Music: Whose Music?*, ed. McNamee, P. 1992.

Other organisations

'1916: Lest We Forget' CD-ROM, The Nerve Centre, 2000, www.symbols.co.uk

Bill of Rights, The: Culture and Identity, Northern Ireland Human Rights Commission, 2000.

Bill of Rights, The: Language, Northern Ireland Human Rights Commission, 2000.

Irish Raj, The, Kapur, N., Greystone Press, 1997.

Worthwhile Venture, A: Investing in Equity, Diversity & Interdependence, Eyben K., Morrow D. & Wilson D., Future Ways Project, 1998.

Anti Racism Training in Northern Ireland, Multi-Cultural Resource Centre, 1996.

Hidden Ulster - Protestants and the Irish Language, Lagan Press, 1995.

Irish Language in Northern Ireland, Mac Poilin, A., Ultach Trust, 1997.

Multilingual Resources Catalogue, Multi-Cultural Resource Centre, 1997.

Northern Ireland: Managing Difference, Darby, J., Minority Rights Group, 1995.

Presbyterians & the Irish Language, Blaney R., Ulster Historical Foundation.

Register of Cross Border Links in Ireland, Murray D., University of Limerick IPIRC, 1998.

Tapestry of Belief, Richardson, N., Blackstaff, 1998.

Ulster-Scots, A Grammar of the Traditional Written and Spoken Language, Robinson, P., Ullans Press, 1997.

Ways Out of Conflict, Wilson D. & Morrow D., Understanding Conflict Trust, 1998.

Languages of Ulster Handbook, The, Linen Hall Library, 2001.

Politics in Public, Jarman, Bryan, Caleyron & de Rosa, Democratic Dialogue, 1998.

State Apart, A CD-ROM, The Nerve Centre, 1999, www.state-apart.co.uk

In-sites to Northern Ireland, Community Online, 2000, www.in-sites.org

Relationships Count - Tips and Traps for Funders - Video and Pocket Book, Future Ways Project, 2001.

Appendices

Appendix 1:

Assessment questions

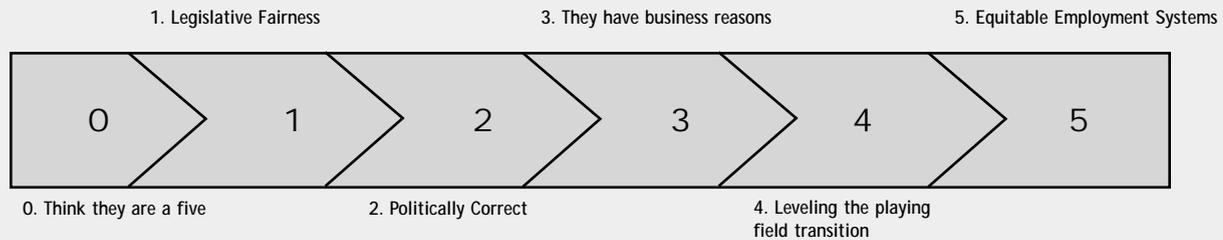
- Q1** Can you explain the key terms to others?
- Q2** Can you make the case for incorporating cultural diversity in your organization?
- Q3** Are you aware of the main requirements and provision in the relevant legislation? (see Resource list)
- Q4** Are you aware of the policy frameworks which seek to promote access, inclusion and cultural diversity in government?
- Q5** Has your organization managed Equality policies effectively?
(ie. has it resulted in real benefits to staff/the organization/clients?)
- Q6** In your organization has the main driver for promoting equality and cultural diversity been:
- 1) to ensure compliance?
 - 2) to achieve fairness?
 - 3) to improve service delivery?
 - 4) to reflect local society?
- Q7** Do staff have the confidence to tackle the deeply held views of 'others'?
- Q8** Are diversity actions integrated into the general procedures of the organization?
- Q9** Does the organization always have up-to-date data about the community it serves?

Appendix 2:

The Equity Continuum™

The Equity Continuum™, as described by Trevor Wilson, represents a tool for rating organisations on a scale from one to five concerning their orientation toward equity in the workplace. These labels suggest that organisations located at each point on the continuum have distinct motivations guiding their approach to equity in the workplace.

Diversity at Work: The Business Case for Equity by Trevor Wilson, 1996, Pub: John Wiley New York.
(This material is under copyright and is used with permission of the author.)



0. "Think they are a five"

Organisations rated as zero are at the lowest level of The Equity Continuum™. These organisations are not motivated to pursue equity in the workplace, and have not yet begun to recognise the value of creating an organisational environment that supports a diverse workforce. Although these organisations may believe or send the message that they fully endorse equitable employment systems, in reality they do nothing to promote diversity.

1. "Because they have to"

These organisations are motivated to pursue equity in order to avoid negative consequences that may result from non-compliance with legislated guidelines. Organisations located at a one on The Equity Continuum™ recognise that ignoring equity legislation may be very costly in terms of litigation, settlements, fines, or loss of federal contracts. While these organisations comply with legislation, they do so in only a minimalist sense. Resources are largely focused on securing adequate representation of women and minorities. Organisations rated as a one direct their attention to the letter of the law, but do not embrace its spirit.

2. "Do gooders"

Organisations classified at level two on The Equity Continuum™ support initiatives that go beyond securing adequate representation. These companies are motivated by a sense of altruism and a desire to lend a hand to those who have been historically disadvantaged. Twos are likely to have one or more diversity initiatives in place, but typically these represent isolated efforts. There is no plan in place to integrate diversity into all aspects of human resource management and the larger organisational culture.

3. "They have business reasons"

Organisations who appreciate that managing diversity can yield positive dividends are located at level three on The Equity Continuum™. The motivation to pursue equity among organisations at level three reflects a value-added business perspective. Whereas ones are concerned with how failure to attend to diversity will influence costs, organisations at level three realize that diversity can be a source of competitive advantage that can positively affect the revenue side of the ledger. While these individuals recognise the competitive advantage attached to diversity. These organisations are in the process of identifying barriers to diversity and developing human resource strategies that encourage and support a diverse workforce.

4. "Transition"

A rating of four is given to organisations that are motivated to make equity a reality and are acting in ways to make this happen. As with threes, this process is driven by a commitment, shared by members at all levels of the organisation, to achieve a diverse workforce representing the most qualified people. However, unlike threes these organisations have begun to break down barriers that stand in the way of equity.

5. "Equitable Employment Systems"

Organisations that have fully committed themselves to equity, and have been successful at removing all barriers to fair employment practices are rated at level five on The Equity Continuum™. Moreover, these organisations are involved in an ongoing process of monitoring and continuous improvement, aimed at maintaining equitable employment systems through the identification and elimination of emerging barriers. Organisations operating at this level on the continuum are motivated by the merit principle, which dictates that the most qualified candidates will always be the individuals who are hired and promoted. These companies recognise and have experienced the benefits of personnel practices governed by the merit principle. Trevor Wilson has noted that there is no organisation that currently works in this way.

Appendix 3: Diversity Performance Grid

The Diversity Performance Grid with Factors for Evaluation (Taken from *Global Diversity at Work* by Trevor Wilson, 2001, John Wiley: New York. This material is under copyright and is used with permission of the author.)

Factors for Evaluation	Unacceptable	Critical Areas for Improvement	Continuous Improvement Needed	Areas of Strength	Diversity Champion
Setting a personal example Communicating expectations and direction	<ul style="list-style-type: none"> Participates in covert and overt racism/sexism Does not confront others Does not communicate diversity expectations 	<ul style="list-style-type: none"> Occasionally participates covert racist, sexist behaviour Rarely confronts others Goes through the motions Seldom presents self as a role model 	<ul style="list-style-type: none"> Usually confronts blatant racist/sexist behaviour Unsure and unclear about diversity effort Contemplating his role regarding diversity Communicates 'party-line' 	<ul style="list-style-type: none"> Usually displays behaviour that supports diversity Confronts most racist/sexist behaviour Communicates personal convictions/commitments 	<ul style="list-style-type: none"> Consistently displays behaviour that supports diversity Confronts racist/sexist behaviour Clearly communicates and demonstrates diversity expectations to all
Being open and honest with people	<ul style="list-style-type: none"> Blatantly discriminates and discounts employees Openly supports racist/sexist feelings Gives biased feedback 	<ul style="list-style-type: none"> Blames, dismisses employees for their needs Gives non constructive feedback 	<ul style="list-style-type: none"> Uncomfortable/unwilling to express feelings regarding diversity Gives poorly constructed feedback 	<ul style="list-style-type: none"> Earns the trust and confidence of co-workers Provides constructive feedback to others Willing to openly discuss and disclose feelings 	<ul style="list-style-type: none"> Treats people fairly and equitably Willing to disclose self and learn from others Used as a diversity resource Proactively gives and accepts balanced feedback
Developing group and individual effectiveness	<ul style="list-style-type: none"> Highly ineffective interactions with members of the opposite gender/race Actively excludes or ignores others because of personal bias Provides no coaching 	<ul style="list-style-type: none"> Avoids interaction with members of the opposite gender/race Resists providing support systems for employees Ineffective coaching 	<ul style="list-style-type: none"> Passively includes women and minorities in team activities Neutral in developing systems to support/provide growth for under-utilised individuals Some coaching begun 	<ul style="list-style-type: none"> Actively includes individuals with diverse backgrounds in team activities Interacts well with other team members Openly supportive of diversity initiatives Provides coaching based on individual's needs 	<ul style="list-style-type: none"> Values and capitalises on teams diverse skills and backgrounds Recognises teams diversity problems and takes action to resolve Actively provides effective coaching to all employees

Appendix 3: *continued*

Factors for Evaluation	Unacceptable	Critical Areas for Improvement	Continuous Improvement Needed	Areas of Strength	Diversity Champion
Knowledge of diversity and feedback	<ul style="list-style-type: none"> • Denies the existence of diversity issues • Refuses to accept any constructive feedback • Defensive 	<ul style="list-style-type: none"> • Ignores/doesn't recognise diversity issues • Not interested in feedback 	<ul style="list-style-type: none"> • Passive in response to diversity issues • Listens to feedback, but takes not corrective action 	<ul style="list-style-type: none"> • Usually proactive regarding diversity issues • Accepts feedback and does something about it 	<ul style="list-style-type: none"> • Actively solicits and responds to diversity issues • Continually seeks self improvement/ acts on feedback from employees, peers and managers
Commitment to achieving our diverse workforce vision	<ul style="list-style-type: none"> • Does not support diversity • Openly criticises the need to develop skills in managing diversity 	<ul style="list-style-type: none"> • Avoids involvement in diversity • Does not provide diversity skill development for self or group 	<ul style="list-style-type: none"> • Occasionally displays superficial support simply because it's the thing to do • Passively addresses diversity skills development 	<ul style="list-style-type: none"> • Openly supports and participates in diversity activities • Addresses diversity skill deficiencies for self and group • Positively discusses diversity issues and takes appropriate action 	<ul style="list-style-type: none"> • Strong advocate of diversity as a way to achieve an effective diverse workforce • Seeks opportunities to volunteer for diversity skill development activities and encourages others Regularly assumes leadership and involvement for self and others