

## Diversity for the Future

### *Recommendations for establishing long-term diversity-building measures in cultural institutions funded by the 360° – Fund for New City Cultures*

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#### Key programme data

39 funded cultural institutions:

16 museums

13 theatres

8 libraries

1 state orchestra

1 music academy

Programme duration:

two funding rounds,

four years

Funding instruments:

one financed position (“diversity agent”) and project funding totalling 100,000 euros

Institutional self-contribution:

50,000 euros

Programme instruments:

annual academies, continuing education programme, accompanying evaluation

# Diversity and cultural institutions

## *Starting point*

Publicly funded cultural institutions have the responsibility to facilitate and promote cultural participation for all. They are places which are responsible for weaving the cultural narrative of society. Their task is to create points of access, dismantle barriers and offer an attractive and multifaceted cultural programme that appeals to all segments of a heterogeneous city culture.

Germany's city cultures are surprisingly diverse, as substantiated by a micro-census<sup>1</sup> from 2019. The figures show that 21.2 million people lived in Germany who themselves or whose parents hadn't held German citizenship since birth. This corresponds to 26 percent of the entire population of Germany. And yet the diversity-oriented development of the cultural sector has not kept pace with these demographic changes. Essentially, artistic potentials have gone untapped which, in turn, places the viability of these institutions at risk.

As a guiding force and impulse driver for culture in Germany, the Federal Cultural Foundation established the programme "360° – Fund for New City Cultures" in 2018 in response to these societal challenges.

This model programme takes a long-term approach; it does not wield instruments of organisational development from without, but rather applies them directly to structures within the organisations. At each of the 39 funded institutions, the position of a "diversity agent" was created to proactively support the respective institution with change management.

With funding totalling almost 14 million euros for the participating organisations, 360° is one of the largest funding programmes in Europe devoted to opening the cultural sector in a diversity-oriented manner.

1  
Migration report 2019:  
[https://www.bamf.de/  
DE/Themen/Forschung/  
Veroeffentlichungen/  
Migrationsbericht2019/  
PersonenMigrations-  
hintergrund/  
personenmigrations-  
hintergrund-node.html](https://www.bamf.de/DE/Themen/Forschung/Veroeffentlichungen/Migrationsbericht2019/PersonenMigrations-hintergrund/personenmigrations-hintergrund-node.html)

## **Interim assessment:** *Where do we stand?*

Upon completing the first half of the 360° programme, we arrived at the following conclusion: the programme had succeeded in helping the participating cultural institutions to initiate diversity-oriented processes of change. The funding recipients reviewed and crafted job advertisements with respect to diversity, cultivated contacts with communities and other protagonists of city culture, evaluated audience structures and carried out participation-based event programmes. They developed and introduced guidelines, codes of ethics and anti-discrimination measures. They modified in-house rules to make them more diversity-conscious, appointed individuals from the post-migrant and migrant communities to committees, advisory boards and juries, and much more. Almost all the funded institutions reported that their staff had gained a much stronger awareness of the issue. At the management level, diversity is now being treated as an urgent task to ensure the survival of their cultural institutions.

It has become clear that these cannot be short-term, one-off measures; only a long-term process can bring about structural changes which enable cultural institutions to assume their modern-day role in city culture. For these institutions, diversity-oriented opening means scrutinising traditional working methods, hierarchies and positions, and redefining how budgetary, personnel and time resources are distributed. It is important to acquire new knowledge and to update it on a regular basis, reflect on (and, if necessary, make changes to) established routines – diversity-oriented transformation processes are complex and holistic cross-sectional tasks.

The experiences and insights we have gained over the past two years have enabled us to formulate the following recommendations for future diversity-oriented opening processes in the cultural sector:

## **Recommendations:** *How can we foster sustainable diversity development?*

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### **1 Target agreements and diversity skills in management-level job profiles**

Proactive, management-level participation is an essential ingredient for ensuring the success of a change process. As representatives of their institutions for both staff and the public, supervisors must ensure the credibility, reliability and responsibility for diversity processes. Adding diversity skills to management-level job profiles and having funding boards conclude target agreements with managerial staff are suitable methods for instituting obligatory and qualitative diversity measures in the area of programming, audience reach and staff appointments.

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### **2 Establishment and continued financing of diversity agent positions**

The progress achieved so far underscores the success of our chosen model. Hiring an individual (or “agent”) who is permanently responsible for diversity-related issues at the administrative or funding-board level has proven very effective. Continuing the agent model as an occupational profile and transferring it to other institutions provides an opportunity to internalise change processes within the institutions. This recommendation is contingent on having positions filled at the management level, defining them as cross-sectional in nature, and assigning them the corresponding authority and resources so that they can have a broad effect on the entire institution.

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## **Safeguarding budgetary, personnel and time resources**

As the programme has demonstrated, start-up financing in the sense of target-oriented process funding is a highly effective instrument for generating important impulses and promoting learning processes with respect to diversity. The processes require sustained and sufficient budgetary, personnel and time resources, without which the aspired long-term changes are doomed to fail.

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## **Development of training profiles and qualification programmes**

The programme has clearly shown that in-depth knowledge of diversity and management processes in cultural institutions is sometimes lacking, and with it, professional training opportunities. It is crucial that cultural institutions develop qualification programmes for both their managerial staff and employees, along with training profiles for prospective managers who could oversee and assume responsibility for diversity-oriented transformation processes in the future.

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## **Promotion of young talent**

As soon as the advertisements for the agent positions were published, it became clear that there would be few applicants from the migrant and post-migrant communities. The list of reasons is long and ranges from the situation of many young people who have a migration background to various social, discriminatory mechanisms of exclusion which are deeply rooted in the everyday practices of the cultural sector. To tap the enormous potential of this diverse spectrum of applicants in the future, we must begin today to develop smart, sustainable promotion and qualification measures. On one hand, barriers to education and certain degree programmes must be dismantled, and on the other, the cultural sector must work to make itself more attractive to young talent by offering e. g. diversity-oriented programmes and good working conditions. Trainee, mentoring and scholarship programmes can serve to remove obstacles to meeting prerequisites and help strengthen networks between educational and cultural institutions.

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## **Network-building in specific artistic fields**

When management, project directors and agents regularly engage in networks devoted to specific artistic fields, it significantly enhances the quality of learning processes and is thus essential for the long-term viability of diversity-oriented opening processes. This interaction should continue to be supported by interest groups and related organisations in the form of working groups or networks so as to ensure continuity even after the 360° programme ends. The agents with their newly gained expertise can be integrated into this process as special advisors and multipliers.

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## **Cooperation with partners and communities from migrant and post-migrant city cultures**

In order to sustainably and credibly anchor diversity at all three programme levels (personnel, public, programme), it is necessary to network and cooperate with partners and communities from migrant and post-migrant city cultures as equals. The knowledge, competence and artistic approaches of these partners hold great potential which should be better and more consistently integrated into the programmes and structures of the cultural institutions. Creating lasting structures and relationships rooted in cooperation play a key role in this regard. As equal partners involved in participating and making decisions, they too must be allocated sufficient resources or be compensated accordingly.

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## **Establishment of counselling offices**

To counter the lack of competence and knowledge regarding diversity-sensitive organisational development, we strongly recommend establishing counselling offices. Cultural agents with experience in diversity-related issues could provide expertise and assistance at such state-level counselling offices, as well as develop qualification programmes. They could serve as mediators between cultural policymakers and cultural institutions and thereby respond to the often-expressed desire for stronger support from the cultural policy sector.

## Summary:

### *What are the next steps?*

In order to permanently anchor diversity-oriented developments at cultural institutions, it is important to lay the groundwork now, long before the 360° programme ends. This will require us to:

- stabilise the structures and instruments implemented at the cultural institutions, with which initiated processes can be continued.
- safeguard acquired knowledge and share it with other stakeholders in the cultural sector beyond the circle of the participating institutions; interest groups, associations and related organisations can play an important role in this regard as multipliers.
- establish framework conditions through cultural policymaking at the municipal, state and federal levels to guarantee financial resources for diversity development and to enable all of society to participate in and benefit from culture.

These conditions can only be achieved in close coordination with various political and cultural stakeholders. These include cultural policymakers, interest groups, associations and related organisations, educational institutions, the participating institutions and agents in the 360° programme, and the partners and communities from migrant and post-migrant city cultures.

# Participating institutions

## Museums:

Stadtmuseum Berlin  
Museum für Islamische Kunst, Berlin  
Kleist-Museum, Frankfurt an der Oder  
Altonaer Museum, Hamburg  
Hessisches Landesmuseum, Kassel  
Deutsches Filminstitut & Filmmuseum,  
Frankfurt am Main  
Landesmuseum Natur und Mensch, Oldenburg  
Rautenstrauch-Joest-Museum – Kulturen der Welt,  
Köln  
LWL-Industriemuseum Henrichshütte, Hattingen  
Museum der bildenden Künste, Leipzig  
Focke Museum, Bremen  
Kunsthalle Bremen  
MARKK – Museum am Rothenbaum – Kulturen und  
Künste der Welt, Hamburg  
smac – Staatliches Museum für Archäologie Chemnitz  
Deutsches Hygiene-Museum, Dresden  
Historisches Museum Frankfurt

## Theatres:

Nationaltheater Mannheim  
Badisches Staatstheater Karlsruhe  
Thalia Theater, Hamburg  
Mecklenburgisches Staatstheater Schwerin  
Niedersächsisches Staatstheater Hannover  
Theater Bielefeld  
Düsseldorfer Schauspielhaus  
Theater Oberhausen  
Theater Bremen  
Theater Dortmund / Oper  
Staatstheater Nürnberg  
tjg – theater junge generation, Dresden  
Theater an der Parkaue, Berlin

## Libraries:

Ernst-Abbe-Bücherei Jena  
Stadtbibliothek Wismar  
Münchner Stadtbibliothek  
Stadtbibliothek Bremen  
Bücherhallen Hamburg  
Stadtbibliothek Heilbronn  
Stadtbibliothek Köln  
Stadtbibliothek Pankow, Berlin

## Music:

Deutsche Staatsphilharmonie Rheinland-Pfalz,  
Ludwigshafen  
Musikschule der Stadt Bochum

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The recommendations above were based on the results of an interim evaluation of the programme, conducted by Syspons GmbH on behalf of the German Federal Cultural Foundation, as well as on the extensive practical experience gained from the programme. The final recommendations were selected and formulated in cooperation with representatives of the diversity agents and the management teams of the funded institutions.