



# THE CODE



# DIVERSITY & INCLUSION CODE

## What is the Diversity & Inclusion Code?

The Diversity & Inclusion Code is a code of conduct for and by the Dutch cultural and creative sector committed to diversity and inclusion.

The code is an instrument of self-regulation that serves to ensure that the Dutch cultural and creative sector represents the broad diversity of Dutch society. A basic requirement is that the sector is equally accessible to everyone: from creators and producers to workers and audience members. The sector will only be owned by everyone when everyone can contribute in their own way, when everyone is valued, respected, and heard, and when everyone feels at home in the sector.

## Why the code?

**Social relevance: the cultural and creative sector is owned by everyone, exists for everyone and is made by everyone**

The society we live in is highly diverse: a reality the sector as a whole cannot ignore. To relate to this reality means to respond to the diversity present in society. You can achieve this by making your work, products, services and organization accessible to everyone. This is key to remaining relevant and attractive as a cultural and creative organization. Failure to utilize the potential of diversity necessarily means excluding part of society.

### **Artistic relevance: being inclusive enriches quality**

A diverse and inclusive sector brings unique experiences and unknown perspectives to the fore. You can harness the power of diversity by being inclusive, which will enrich the quality of your work, the cultural landscape, and society itself. This calls for a systematic review of your own artistic and professional choices and requires awareness of the role that your identity and implicit biases play in creating your artistic and professional products. This cannot be achieved without an open and enquiring attitude to the various perspectives in your environment and how you integrate these into your work. Your organization should be a safe space in which everyone feels at home and at ease to explore different outlooks and perspectives.

### **Commercial benefits of an inclusive organization**

It is also commercially important to remain attractive and relevant, with Diversiteit in bedrijf (Diversity at Work<sup>1</sup>) listing the following benefits for an inclusive organization:

- Attracting and retaining talent (especially top talent);
- Responding more effectively to the needs and expectations of a diverse customer base;
- Access to new markets;
- Enhanced ability to adapt to change;
- A more positive image;
- More innovative and creative teamwork;
- Better cooperation between colleagues;
- Better decision-making, drawing from a range of cultural perspectives;
- Greater employee satisfaction;
- More committed and loyal employees.

<sup>1</sup> Diversity at Work is an initiative of Stichting van de Arbeid (the Dutch Labour Foundation), the consultative body of the central employers' and employees' organizations VNO-NCW, MKB-Nederland, LTO-Nederland, FNV, CNV and VCP. The Diversity Charter drawn up by Diversity at Work now has over 180 Dutch and over 10,000 European signatories.





















BACK  
GROUND

## BACKGROUND

### From cultural diversity to diversity and inclusion

In November 2011, the cultural and creative sector developed the Cultural Diversity Code. This was a highly significant step which placed this issue firmly on the agenda in the cultural and creative sector. The core content of the Cultural Diversity Code and its status as an instrument of self-regulation in combination with the four key elements provides the foundation for the Diversity & Inclusion Code.

### Continuously alert

Since the development of the Cultural Diversity Code, much has been done to promote diversity in the sector. It is now time to take the code's implementation to the next level. This will enable structural change through products and services that focus on diversity and inclusion and an audience and customer base that is representative of society. Representation will also determine the composition of staff and cooperation with partners.

### An eye for all differences and similarities

The perspective on this issue has expanded from cultural diversity to diversity and inclusion. This new perspective – in addition to cultural diversity – incorporates an eye for other forms of difference. It recognizes that each person's unique identity is formed along various strands simultaneously. The Diversity & Inclusion Code replaces the Cultural Diversity Code.

### Approach

The collective associations in the cultural and creative sector joined forces to rewrite the Cultural Diversity Code as a code of conduct for the advancement of diversity and inclusion: the Diversity & Inclusion Code. It forms part of the Culture and Creative Inclusive Action Plan (ACCI), which is led by a steering committee from the participating sector associations. Consultancy firm Bureau & MAES was commissioned by the steering committee to write the report, following a tender process in which several parties were invited to compete.

### Consultation and advice

The new Diversity & Inclusion Code came about after broad consultation with stakeholders and experts, both inside and beyond the cultural and creative sector. An expert session was held to discuss the cornerstones of the code: society's need for an inclusive cultural and creative sector, the definition of diversity and inclusion, and the translation of principles into daily practice by cultural institutions and creative companies. In a series of dialogue sessions, the content of the code and its practical implementation were discussed with a wide range of representatives from the cultural and creative sector.

The composition of the expert group and dialogue participants ensured that those actively consulted came from a broad group of stakeholders with far-reaching knowledge of diversity and inclusion, and who reflected the code's definition of these concepts to the greatest possible extent.

## Government bodies, advisory councils and funds

Consultations were also held with the Ministry of Education, Culture and Science, the Council for Culture, the advisory councils of Amsterdam and Rotterdam, the national culture funds affiliated with the Funds Consultative Body, the Amsterdam Fund for the Arts and the city executives of Amsterdam, Rotterdam, The Hague and Utrecht.

## Preliminary research

The process underpinning the renewal of the code incorporated recommendations made by Channa Benders, a student at Rotterdam University of Applied Sciences, in her Bachelor's thesis "How can the Cultural Diversity Code be adapted to promote compliance and implementation in the cultural sector?"

## Links to other codes of conduct

The Diversity & Inclusion Code was drawn up with due observance of the two other codes of conduct that apply to the cultural and creative sector: the Governance Code for Culture and the [Fair Practice Code](#). In terms of their content, the three codes of conduct follow from and reinforce one another.

## SOURCES

### Steering group for the Culture & Creative Inclusion Action Plan

- Gerbrand Bas – Federation of Dutch Creative Industries (FCI)
- Bente Bergmans – Museums Association
- Jan Brands – Cultuurconnectie
- Iris Daalder – Dutch Association for the Performing Arts (NAPK)
- Syb Groeneveld – Creative Industries Fund NL
- Arthur Schellekens – Association of Public Libraries
- Sanne Scholten – National Centre of Expertise for Cultural Education and Amateur Arts (LKCA)
- Joan Tol – Project Manager for the Culture & Creative Inclusion Action Plan
- Siebe Weide – Chair of the Steering Committee for the Culture & Creative Inclusion Action Plan

### Project group for the Culture & Creative Inclusion Action Plan

- Joan Tol, Project Manager for the Culture & Creative Inclusion Action Plan
- Siebe Weide, Chair of the Steering Committee for the Culture & Creative Inclusion Action Plan

### Experts

- Paul Abell – member of the Council for the Administration of Criminal Justice and Protection of Juveniles (RSJ)
- Stephanie Afrifra – Curator and presenter
- Mavis Carrilho – Organizational consultant and coach
- Martine van Dijk – Holland Dance Festival
- Martin van Engel – Van Gogh Museum
- Raja Felgata – Head of Press and PR for Het Concertgebouw / De Kleurrijke Top 100
- Irene Hemelaar – Heavenly Creature
- Carlien Lammers – Studio i Stedelijk Museum Amsterdam Alice Ode – Diversity at Work
- Hanne Overbeek – expert in inclusive entrepreneurship at Locus Netwerk

### Participants in dialogue sessions

- Sanne den Adel, Association of Science Museums and Science Centres (VSC)
- Idris Ahmed, Rozet
- Gerbrand Bas, Federation of Dutch Creative Industries (FCI)
- Bente Bergmans, Museums Association
- Kees Blijleven, Theater de Krakeling Karima Bouchtaoui, Theater Inclusief
- Jan Brands, Cultuurconnectie
- Ernestine Comvalius, Bijlmer Park Theatre
- Iris Daalder, Dutch Association for the Performing Arts (NAPK)
- Cees Debets, Het Nationale Theater
- Nynke Feenstra, Wat Telt!
- Anne de Haij, Gemeentemuseum Den Haag
- Suzanne Henning, Dutch Photographers
- Sofia Hernandez Chong Cuy, Witte de With
- Yolande de Heus, Topsector Creatieve Industrie
- Arjo Klingens, Popcoalitie
- Aline Knip, Creative Industries Fund NL
- Maarten Lammers, Amsterdam Public Library
- Harrie van de Louw, Theater De Vaillant
- Gabbi Mesters, Dutch Association of Theatres and Concert Halls (VSCD)
- Caspar Nieuwenhuis, HKU University of the Arts Utrecht / Theatre department
- Sarah van Overeem, Witte de With
- Oscar van der Pluijm, Grounds
- Kevin de Randamie, Braenworks Aziza Sbiti, Delft Fringe Festival
- Berend Schans, Association of Dutch Pop Music Venues and Festivals
- Tido Visser, Netherlands Chamber Choir





### Other interviewees

- Annabelle Birnie, the Amsterdam Fund for the Arts
- Doreen Boonekamp, Netherlands Film Fund
- Pieter Bots, Council for Culture Diana Chin-A-Fat
- Barbara Ferdinand, Ministry of Education, Culture and Science
- Syb Groeneveld, Creative Industries Fund NL
- Sara Knijff, Ministry of Education, Culture and Science
- Carolien Labib, City of Utrecht
- Eelco van Lingen, Mondriaan Fund
- Jeroen Mul, City of The Hague
- Kadija Omer, Ministry of Education, Culture and Science
- Corynne Oude Avenhuis, City of Amsterdam
- Guikje Roethof, Amsterdam Arts Council
- Tiziano Perez, Dutch Foundation for Literature
- Henriëtte Post, Performing Arts Fund NL
- Laurien Saraber, Amsterdam Fund for the Arts
- Olga Smit, City of Rotterdam
- Hedwig Verhoeven, Dutch Cultural Participation Fund
- Jakob van der Waarden, Council for Culture
- Renske van der Zee, Council for Culture
- Rento Zoutman, Rotterdam Council for Art and Culture

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# COLOPHON

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**Learn more about the Diversity & Inclusion Code at [www.codedi.nl](http://www.codedi.nl)**