



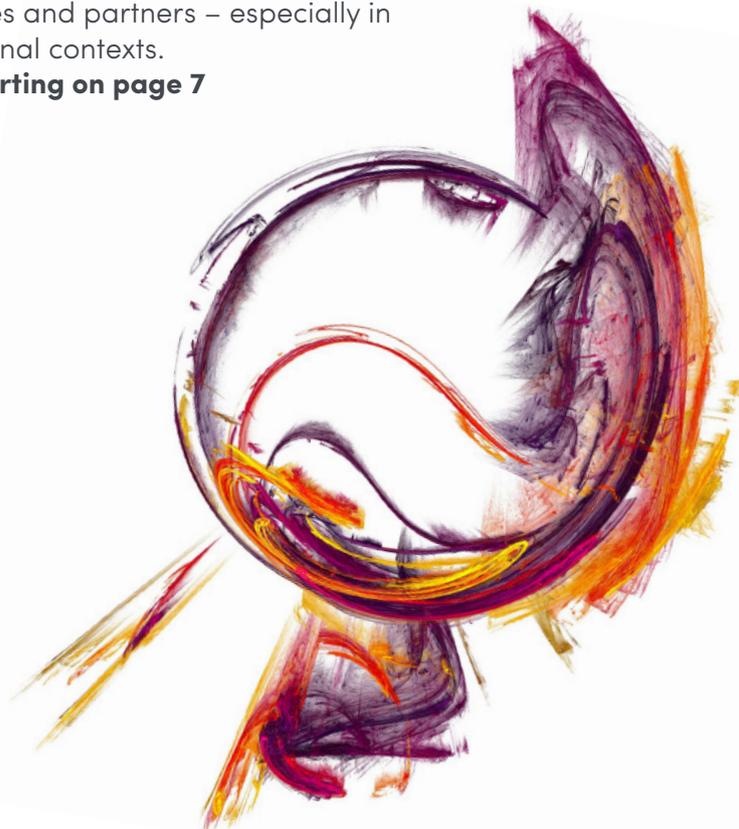
State of the Arts

Leaving comfort zones

# Cultural Inequalities

Arts managers often share similar values and goals. But this does not automatically mean that they interact at eye level with colleagues and partners – especially in international contexts.

**Focus starting on page 7**



# Leaving comfort zones

In recent years, the differences and similarities between the working realities and roles of arts managers in the various regions of the world have become increasingly clear to us. The most pressing insight is certainly that even today, though there are more possibilities to communicate and being listened to than ever before, some voices are still absent. The international discourse is still dominated by narratives of the global northwest. But in exchange with experts from various fields, we have also noticed that the awareness of this problem is growing. One of our most inspiring partners in this context was the international and interdisciplinary network Brokering Intercultural Exchange and especially its initiators Victoria Durrer from Queen's University Belfast, UK and Raphaela Henze from Heilbronn University of Applied Sciences, Germany. The network seeks to understand the role of arts managers as intercultural brokers in appreciating and recognising the different perspectives and experiences in the context of globalisation, internationalisation and migration. In the last two years, it has conducted workshops, connected cultural experts from different backgrounds and fostered open dialogue and critical consideration also on difficult subjects. We are very proud to present the insights their work has revealed on topics such as post-colonialism, paternalism, language barriers and structural disadvantages in today's arts management practice and education in this issue. It sheds light on the barriers for intercultural understanding and cooperation that even exist among arts managers who share similar missions and goals. With it, we want to show that narratives and worldviews from outside the Western hemisphere can not only help arts managers in disadvantaged regions to meet the challenges caused by current conflicts, social crises and migration. The issue therefore is meant to give you some guidance on how you as arts managers can influence policies and overcome unconscious assumptions and habits. We hope that it will inspire you to create exactly those narratives that will provide answers to pressing contemporary concerns.

## State of the Arts

**Dirk Schütz**  
(Publisher)

**Kristin Oswald**  
(Chief Editor)

## Reflecting on Brokering Exchange

When we started the international and interdisciplinary network [Brokering Intercultural Exchange](#) with a generous grant from the UK's Arts & Humanities Research Council, we were deeply convinced that deeper, critical consideration and dialogue is needed between researchers, practitioners, educators, and students alike of the issues of diversity, migration, and globalisation within arts and cultural management. Two years later, we have engaged in fruitful, open, and provocative discussions with colleagues from more than 25 different countries. As we reflect on what we have learned to date, we realise that making an invitation to debate issues of exclusion and (in)equality does not in and of itself redraw or rebalance lines of power. As a result, the works presented in this special issue strive to address the perpetuation of existing imbalances. We are grateful to Arts Management Network for the opportunity to present this body of work and are very much looking forward to further interaction with all those who share an interest in questions of inter-/transcultural exchange.

We have several plans for the future development of our network and are happy to announce that in November 2018 we will launch the first '[Winter School on Brokering Intercultural Exchange within societies](#)' in Berlin in collaboration with MitOst e.V. and the Robert Bosch Cultural Managers network. This three days intensive workshop offers international Master students of arts management the opportunity to gain new insights and share experiences with colleagues from different parts of the world.

We wish you an inspiring read of this special issue and look forward to hearing from you.

**Raphaela Henze**

**Victoria Durrer**

**Kaleidoscope**

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# Arts smart und relevant

## **The Art of Relevance**

*Nina Simon,  
Museum 2.0 publishers 2016*

Quite a few cultural institutions proclaim that they are relevant to society simply because of their content and mission. Museum director Nina Simon has a different perspective: relevance does not exist in principle and cannot be created by new formats – a cultural institution is relevant if a visitor perceives it as relevant, if benefit, meaning or at best a genuine relationship arises. Simon's user-oriented mindset gives impulses on questions of audience building, the design of education formats, communication and visitor loyalty.

## **Smart New World. Digital technology and human freedom (Smarte Neue Welt. Digitale Technik und die Freiheit des Menschen)**

*Evgeny Morozov,  
Karl Blessing Publishers 2013*

Digitization is on everyone's lips in the arts sector and a reflected attitude to it is more important than ever. Evgeny Morozov is Silicon Valley's critical thinker. With „Smart New World“ he provides an intellectual critique of the digital revolution and a clever debate without polemics or general anti-stance. Two of his not so technical ideas are especially important for the arts sector: 1) Technical innovations should solve problems, unlike art. 2) Failure is freedom and failure in art should be made possible by appropriate cultural policy.

## **Strategic Management in the Arts**

*Lidia Varbanova,  
Routledge 2013*

With many examples of arts organizations from all over Europe, practical tips, case studies, checklists and how-to guides, Lidia Varbanova provides just the right amount of well-founded textbook and entertaining guide that you sometimes need in practice. It is clearly structured, and suitable for looking up and rummaging.

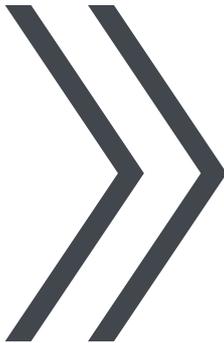


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If you like to share your reading tips as well, just write us an email to office [@artsmanagement.net!](mailto:@artsmanagement.net!)



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*With a new series we want to offer insights into the working world of arts managers around the global - be it a special office or working environment, a particularly close community connection or a captivating cultural event.*

*Just send us a photo and a short text of your daily cultural work to [office@artsmanagement.net](mailto:office@artsmanagement.net). We will present it in one of the next issues. <<*

# Observations on Language, Identity, and the Post-Colonial

By Constance DeVereaux

On a rainy December day, I warmed myself with a caffè latte while sitting next to my good friend, and colleague, Fang Hua, in a coffee shop not far from Shanghai Conservatory of Music in China. Fang Hua is a professor in the Conservatory's Department of Arts Management. I lead a department of arts leadership and cultural management in the United States. We were both attending a conference. In a moment of free time, we headed for a favorite coffee shop. Our conversation veered toward reflection on the city around us and life in a hybrid society.

"The term hybridity has become one of the most recurrent concepts in postcolonial cultural criticism" (Schwenz 2014)

A hybrid society is characterized by diversity, with a wide range of social and cultural influences contributing to mixed-identities. In the negative sense, however, it is about lost identity (being neither this nor that), of rejection, social segmentation, and "discriminatory interdependence" (Mattleart 2010, 232) which can be associated with prejudicial behavior, or favoring the in-group over the out-group. On the positive side, it is about embracing one's multiple identities to form a coherent sense of self. Superficially, it means caffè latte in Shanghai followed by an exquisite French meal, later in the evening, with yet another group of colleagues.

My area of expertise is not colonialism or post-colonialism. But my research overlaps with them in the areas of cultural identity, cultural citizen-

ship, and critiques of discursive practices in cultural policy communities. Discourse studies emphasize the underlying assumptions, often relating to power, to be found in discourses. The slippage that occurs when policy actors talk about culture is an example. The word is, itself, slippery and can mean many different things, as contexts vary. There is no need to define it here to make an important point — that sometimes people use “culture” rather unthinkingly. For example, I have heard it used in a way that vaguely means “everything that falls into the category of the arts,” in the same conversation that it also refers to official, High Art, mostly associated with Western nations as in the phrase “the grant will be used to fund cultural excellence.” So common are these usages that, inserted into conversation, they operate normatively to gloss over the fact that culture can also stand for the manifestations of a person (or nation’s) traditions, beliefs, customs, history, and intellectual achievements (for example in the phrase “the culture of India”). Some uses of the word are cringeworthy, as in, “if we could bring more culture to this community, its residents would be better off,” an observation that clunks resoundingly (or should) into the category of extreme blunders. Is blundering an inevitable outcome of cross-cultural communication, Fang Hua and I wondered? Is it a factor in hybrid and postcolonial societies that, while objectionable, are encountered by nature?

## The relationship of language and identity

The development of identity, and of communication, in cross-cultural settings is still little understood. But, the need to communicate cross-culturally is now a given in the world. The United Nations reports that as of the turn of this century, approximately 175 million people live outside of their native countries. The number is expected to double in less than 30 years ([United Nations 2002](#)). If language is “intrinsic to culture” and to cultural identity (Rovira 2008, 66), that implies a great number of people whose cultural identity is at risk. The fact of the matter is, however, that we know very little about the operations of identity relative to language and culture. Indeed, researchers are still trying to understand in-culture language and communication development. And, other than self-reportage, or a priori analysis, how does one test for the proposition that language is intrinsic to cultural identity?

Language loss, or transformation resulting from a post-colonial condition is often thought to engender culture and identity loss. However, it might be easy, it seems to me, to conflate a person’s pride in cultural heritage with identity formation, or to read events, entailing loss — of home,

habitat, family, friends — in terms of diminished cultural identity (if one's identity is tied to culture, are all compromises to identity cultural in nature?). It seems that loss of language (Rovira 2008) must be experienced differently by different people, however. Scholarly research might not be a good guide. An account by the writer Georges Perec, cited by Rovira, laments that his parent's language was lost to him — his Polish, Jewish past was “silenced” (Booth 2006, 81) when they emigrated to France. The lack renders Perec “outside to something that is his own” (Ibid).

It does not negate his experience to acknowledge that it is nonetheless anecdotal, and it is unclear, despite his self-reportage, whether he mourns language, his parents (they died when he was very young), or an identity he never really possessed having been born and raised in France. Just as anecdotal is my own family's experience. My father was born of German-speaking immigrants to the United States at roughly the same time that Perec was born in France. He never acquired very much of the language (my school-learned German is far, far better than his). In his youth, an obviously German heritage posed a danger during a time that the U.S. was at war, so his parents discouraged speaking their native language at home. On being questioned about the notion of loss, my father reports that while it would be nice to speak German for traveling to Germany, “it doesn't really bother me.” He didn't experience it as a loss because his parents never made the effort to teach him. While there are significant differences between his case and Perec's (the latter's parents were killed — one in war, the other a Holocaust victim), the similarity is the loss of a thing they never really possessed.

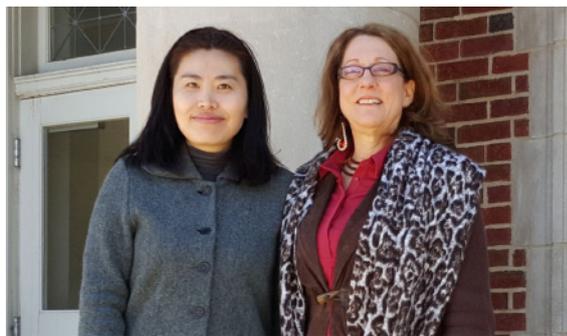
*“The need to communicate cross-culturally is now a given in the world.”*

Somewhat in contrast, my mother — the product of Polish immigrants — spoke Polish at home and attended a Polish-speaking school in the United States up until she entered high school. I have vague memories of her speaking Polish with her mother in our kitchen while they cleaned up after dinner. After her mother died, I never heard her speak the language again, save for an occasional use of the impolite Polish word for *derriere*. It is highly relevant that the three cases differ tremendously. We do not properly understand the effects of personal experience in the case of language and cultural identity, especially as the world changes.

## The relationship of language and power

There is more evidence for the case of language as power. At another conference some time ago, I was present at a panel session which led to an argument between the native-English speaking presenter (a scholar from the U.K.) and three European scholars (two French and one German). In exasperation, one of the German scholars declared “Of course you will win this argument as long as we conduct it in English.” My conversations with Fang Hua are in English. Hers is very good but not perfectly fluent. I am acutely aware that much intellectual nuance is lost. All my past attempts at Chinese (with waiters and hotel staff) have ended with the listener’s mirth or confusion. In Shanghai, English and French suffice. In the mega-modern cities of the world, English-only is sufficient.

According to the historian Hanchao Lu, the chronicle of Shanghai’s development from the 19th century to the mid-twentieth is tied to the history of urbanization, modernization, and Westernization, that occurred globally, and led to the development of what sociologist Saskia Sassen called “global cities” (1991, xix). So-called global cities are not just so by virtue of size, but also because of their connectedness to global affairs, and reciprocal influences on global markets. Shanghai achieved global city status in 2010 when it hosted the World Expo. But, it has been a city connected to world trade and international influence for much longer, as Lu indicates. At least since the 19th century, Shanghai has been a mixed city — that is part Chinese, part foreign, with its foreignness a combination of Western and Asian cultures. The relationships between post-colonialism, capitalism, and globalization are very evident in the city’s architecture, public art, café culture, designer boutiques, and non-indigenous flora (the lush trees lining a number of streets are called French Trees by the locals). Referring to Shanghai as post-colonial is complex however. The Conservatory was founded in 1927; its first director, Xio Youmei, was trained in Leipzig, Germany and based his instruction on



*Fang Hua (l) and Constance DeVereaux (r) at Colorado State University in the United States*

methods he had learned there. Many of the first teachers came from Europe and Russia. During the Cultural Revolution, He Luting, then president of the Conservatory, was arrested and tortured for refusing to confess to “spiritual and political crimes” committed in listening to Western music (Thien 2016). Shanghai Symphony’s conductor was also arrested. He declared himself a disciple of Beethoven days before his execution (Ibid). In an article reflecting on those times, a reporter asks, “what happens to us when we listen to something new? Because western classical music — its tuning, compositional forms and history — was a completely different language” (Ibid).

It occurs to me, as noted earlier, that we do not know enough about how identity is formed, how language, and discourse combine to allow us to see ourselves as coherent wholes, or conversely, how they might divide an individual confronted with the complexities, and challenges of hybridity in community, or self. Art, as well as politics, and power, may be implicated in the disruption of culture and cultural identity. Bridges of understanding are built by individuals.

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# Decolonizing the Field

## Canada's Diversity in Arts

By Kristin Cheung

The arts sector as we currently understand it is viewed within European ideas and values. But where does that place artists with culturally diverse backgrounds who were not trained or rooted in European institutions with those ideas and values? There are communities of artists and performers from South Asian countries that have a rich history of music, dance and theatre that are not accepted in these mainstream circles. Traditional Chinese opera as a discipline, for example, dates back thousands of years, but you would not see it performed in London's West End or other mainstream venues. There are various ways arts organizations can work "inside" and "outside" institutional structures to decolonize the arts sector and open it up for these culturally diverse artists, participants and arts leaders to play an impactful role. Our role as arts managers is to facilitate such projects and organizations. In order to do that we need to understand the cultural landscape that we exist in, to facilitate projects and exhibitions that should reflect the artistic work and the work in our community. In Canada, where I have worked for the past ten years in the arts sector, I've seen an imbalance between leadership in arts organizations and the current cultural landscape, and to combat that we need to work inside and outside of our institutions.

## Canada's Statistics – Visible Minority becomes the Majority

The population of Canada is diverse, with the most recent 2016 census stating that 22.3% of the country's population identifies as a visible minority (Statistics Canada 2017a). The definition of "visible minority" according to the Government of Canada Census Dictionary is „persons, other than Aboriginal peoples, who are non-Caucasian in race or non-white in colour". The visible minority population consists mainly of the following groups: South Asian, Chinese, Black, Filipino, Latin American, Arab, Southeast Asian, West Asian, Korean and Japanese. The growth of visible

minorities can be attributed to immigration, with over half of immigrants residing in large cities across the country including Vancouver, Toronto, and Montréal. Immigrants represent a large portion of the population of these cities; 46% in Toronto, 40.8% in Vancouver and 23% in Montreal. The idea of ‘visible minorities’ being a small group of people without a voice has shifted when visible minorities have become the ‘majority’ in cities such as in the province of British Columbia. In the city of Richmond, British Columbia, 76% (Statistics Canada 2017b) identify as part of a ‘visible minority’.

*“The idea of ‘visible minorities’ being a small group of people without a voice has shifted when visible minorities have become the ‘majority’ in cities such as in the province of British Columbia.”*

On a global scale, there has been much push back against the flow of immigrants and refugees in certain countries but that is not the case in Canada. The country has policies like the [Multiculturalism Act](#) signed in 1988 to recognize and promote the understanding that multiculturalism reflects the cultural and racial diversity of Canadian society and acknowledges the freedom of all of its members to preserve, enhance and share their cultural heritage. The long term trend is that by 2036, Canada’s foreign-born population could reach between 24.5% and 30% (Statistics Canada 2017).

### Across Canada – Arts Funding for Diversity

Arts Managers, artists and cultural workers in general can work inside and outside of formal institutions to make an impact in how we decolonize the arts sector. By definition, a formal institutions are entities that are created by government and or public service agencies. The Canadian policies around multiculturalism are embedded in funding agencies and public arts funders from municipal to federal level. For example, the City of Edmonton and its Arts Council have established the [‘Cultural Diversity in the Arts Project Grant’](#) for artists from diverse backgrounds to ‘provide an entry point, to help these artists begin to overcome those barriers, to pursue their professional artistic work and develop connections to the greater Edmonton arts community.’ Artists can apply up to a maximum of \$15,000 CAD.

*“Smaller and informal groups are usually more flexible, can make an impact in their specialized field and within their communities and have the potential to develop and nurture new organizations based on the current landscape.”*

The public funder Ontario Arts Council has established [‘Curatorial Projects: Indigenous and Culturally Diverse’](#) with maximum funds of \$30,000 CAD. The program supports Indigenous and people of colour curators to “increase the ability of Ontario public galleries, artist-run centres and other organizations to present projects by Indigenous curators and curators who are people of colour”. And the national public arts funder, Canada Council for the Arts, has a department that supports diversity through its Equity Office. The Equity Office was established in the 1990s as a result of a backlash from Indigenous writers over claims of cultural appropriation by Caucasian writers. Dr. Joyce Zemans, the Director of the Council at the time, implemented the office as a way to address equity issues in the arts (Li 2007, 182). The Canada Council for the Arts now has an entire grants stream for First Nations, Inuit and Métis peoples called [“Creating, Knowing and Sharing”](#). These funds range from travel grants to short-term projects to support for Indigenous organizations of up to \$100,000 CAD.

### Informal institutions

Informal Canadian institutions have also made an impact on how we can decolonize arts. These arts organizations are usually smaller and organized as collectives with pathways to become incorporated societies, as which they can gain access to fundings provided by agencies and government. Smaller and informal groups are usually more flexible, can make an impact in their specialized field and within their communities and have the potential to develop and nurture new organizations based on the current landscape. An example is the organizations that has grown out of the Asian Canadian Writers Workshop (ACWW) based in Vancouver, British Columbia. It was originally formed in the 1960s as a grassroots collective to connect and nurture Asian Canadian writers, editors and artists based in the Vancouver region. The mainstream publications were not publishing Asian Canadian writers during this time, so it was within their own hands to make a change. Over the past decades their network expanded across the country and their writers have received book deal publications and have become academics and established community leaders (Asian Cana-

dian Writers Workshop n.d.). In the 1990s, when the Equity Office opened up, ACWW formally incorporated as a non-profit society in order to access the funding to develop the 'Ricepaper magazine', a quarterly print publication dedicated to Asian Canadian literary arts and culture. In 2010, through a ACWW affiliated cultural dinner, "Gung Haggis Fat Choy", that celebrates Robbie Burns night and Chinese New Years, a few community leaders developed the idea of a festival that encompassed the hybridity of mixed-race culture. Hapa-Palooza Festival was formed and received funds through various agencies including the Vancouver Foundation and the City of Vancouver. The festival presents over three days in autumn artists and writers of mixed-raced, focusing on film, writing, family events and public talks. Members of the Ricepaper magazine, such as Megan Lau and myself as former Ricepaper magazine staff members, have seen another gap: In the arts leadership sphere in the diverse city of Vancouver there were only very few women of colour in leadership positions. We built our own informal organization to fill this gap.

## The Future

Members of the Ricepaper magazine, such as Megan Lau and myself as former magazine staff members, have seen another gap: In the arts leadership sphere in the diverse city of Vancouver – where 67% of the population is identified as a 'visible minority' and 51% is female (Statistics Canada 2017b) – there were only very few women of colour in leadership positions. We built our own informal organization to fill it. In 2016, we started "The Future is you and me", a free and informal community mentorship and leadership program for young women of colour in the arts. It develops young women of colour, artists and administrators to become future leaders in the arts community through providing a safe space, discussion



Participants of the „The Future is you and me“ mentorship program (left). Ricepaper magazine Editors: Kristin Cheung (2013), Charlie Cho (2000), Anna Kaye Ling (2013), Madeleine Thien (1999) (right).

and workshops with a diverse range of women leaders. A few projects have emerged from The Future, such as “Sample Space”, a podcast focused on the perspectives, stories, and values of women, people of color, LGBTQ community members, immigrants and so on. The Future is still evolving and since it is a grassroots organization already has encountered challenges in building such programs, including acquiring alternative funding sources. The challenges range from being inclusive to all backgrounds that are reflected in Vancouver’s population to being diverse in terms of mentor experience and age. As the participants and mentors grow, so will the program curriculum.

To decolonize the arts, we need to look outside the box – outside the lens of European ideas and values. We need to value all cultural diversity and empower participants from those communities instead of thinking of them as the “other”. Formal institutions can provide a good foundation for providing support such as funding programs for culturally diverse and indigenous artists and arts organizations. But these institutions can only provide support when the local communities, grassroots groups and collectives, want to work with these formal institutions and build their own informal entities to solve the gap.

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# Languaging in art and cultural management

By Ushma Chauhan Jacobsen

Languaging – or language work – is integral to texturing the professional practice of arts and cultural management. By languaging I mean the intentional or strategic use, as well as the unintentional or spontaneous use, of a specific language or a specific language style that emerges in the material and sensual encounters associated to the cultural and creative industries. It is with languaging that the representation of peoples, ideas and objects proceeds; it is also with languaging that professional communication to network, establish alliances, discuss, plan and implement ideas proceeds. Collaborative encounters may focus on singular events and ‘spectacles’ (Debord 1973) that are transient and fleeting, or on long-term projects that demand the nurturing of trust and rapport between collaborators. Languaging embraces a kaleidoscope of dispersed practices such as “describing, ordering, following rules, explaining, questioning, reporting, examining, and imagining” (Schatzki 1996, 91). The primary activities within art and cultural management involve cultural, socio-economic, political, and knowledge asymmetries that are both present and enacted when diverse stakeholders work together – and languaging participates in these differences.

Despite the long conceptual history of perceiving language as a verb – something that is ‘done’ rather than ‘is’ (e.g. Austin 1962; Bourdieu 1977; Pennycook 2010) – languaging in professional domains (that is characterized by getting projects realized – often with scarce funding and demanding time schedules) is frequently neglected, ignored, or seen as a banal, pragmatic necessity to get the job done. Perhaps this happens because languages are so often rendered invisible – subtly fading or conflated with culture. One of the consequences of our general obsession with cultural differences and similarities is that we often forget how language is used to establish them. Cultural encounters however, are also language encounters.

## Languaging matters

Languaging matters for a number of reasons beyond the most obvious, which is that culture is expressed with language: singing, painting, dancing, cooking, composing, designing. However, languaging also matters because language paradoxically enables co-operation, empowerment, dialogue and innovation in one swift stroke, but language also enables conflict, disempowerment, a freezing of dialogue and the reproduction of age-old representations (and often fallacies) in another. Management scholars have pointed to the language ‘barrier’ that presents itself to disrupt efficiency, productivity and timeliness in organizational contexts (e.g. Harzing et al. 2011). However, the ‘language’ barrier often masks what is really perceived as barriers caused by ‘cultural’ differences. Language is also perceived as a ‘barrier’ in translation work, which is a key languaging practice in cultural projects characterized by transnational collaboration. The sentiments of cultural knowledge getting ‘lost in translation’ appear very real when expressions in one language travel and are transformed on their way there. The world of art and culture is riddled with difficulties when dealing with all the ‘untranslatables’ that cultural expression brings.

Languaging also matters because it legitimizes and delegitimizes professional identities. Arts and cultural professionals become what and how they communicate. Their professional practice arises from education, training, layered experience, and having access to a body of specialized knowledge, which is then subject to standards of conduct, the norms and expectations of their communities of practice and their diverse stakeholders. These norms and expectations also include languaging practices. Arts and cultural managers are required to use language in very specific ways in order to signal their professionalism and expertise: for example, choices are made to determine the language style used in exhibition texts or for spoken interaction when working on international collaborative projects. The ability to communicate effectively and appropriately in encounters involving diverse stakeholders are considered prized competences and thus, professionals themselves can be seen as becoming “the message” (Cheney and Ashcraft 2007) as they enact their ‘identity’ through their languaging practices. Analysts of professional discourse have long seen professions as an achievement of interaction and “inherently communicative phenomena” (Lammers and Garcia 2009, 358). If communication is understood as a process of “doing things and making things, not just talking ‘about’ them”

(Pearce 2007, 29), and if we accept that language is a convincing “means of achieving authenticity” (Coupland 2003, 417), then things are done, made and become real and legitimate when they sound and look as they are expected to.

## Global English in art and cultural management

In our age of vibrant intercultural and transnational collaboration in the cultural and creative industries, it becomes necessary to consider languaging in, through, or with English. In an interview with the [Open University](#) relating to the use of English in the European Union, Alison Graves, the Head of Training of Interpreters at the European Parliament stated that “All languages are equal, but to coin a phrase, some are probably more equal than others”. She was referring to the fact that despite the EU’s multilingual policies and its ambitions to secure the linguistic rights of diverse European citizens, the English language had become “more equal than others” among the languaging of EU civil servants. A parallel development can also be seen in the European Capitals of Culture projects where despite embedment in different European cities, English has become the language of collaboration, management, and publicity materials. The inclusion of spectacular ‘international’ events is almost always ‘done’ with English.

*“Arts and cultural professionals become what and how they communicate.”*

Very few would deny the significance of English as a global language that freely circulates and facilitates the interactions of different language communities within the transnational domains of business and commerce, science and politics, entertainment, sport, and the cultural and creative industries. The notion of ‘global’ English was used by Michael Toolan (2007) to describe how English was spoken in a global context, no longer owned by the British or Americans, and especially in reference to the languaging practices of professionals interacting in international contexts:

*“This is the English I associate with high-flyers... It can be heard in use by people of every ethnicity in virtually every international airport in the world. It is the English spoken and written by Japanese and German business executives, attending a trade fair in Mexico City; and it is the English used by*

*gynaecologists from Sweden, Zambia, and Korea, at a world medical congress in Moscow... it is the lingua franca of cross-national discourse between professionals... As a result, even native-speakers increasingly code-switch into it in interaction: an Irish financial consultant and an Indian one will both accommodate their speech so as to conform to it when they talk to each other, thereby meeting on comparatively neutral linguistic ground” (1997, 7).*

The English language has shown a powerful capacity to interfere in the practices and languages of other people throughout modern world history, and it has certainly become deeply entwined with transnational forms of artistic and cultural practices and the management of them. This is eloquently echoed in the words of the Croatian artist Mladen Stilinović (1992) whose sentiment “An artist that does not speak English is no artist” is eloquently printed on silk. Such a view contests Toolan’s claim of English being a “comparatively neutral linguistic ground”. Although many consider English as banal, normal and unproblematic to use in everyday professional and social contexts – or as Barbara Seidlhofer (2010, 359) expresses it: Communicating in English is like “having a driving license: nothing special, something that most people have, and without which you do not get very far” – languaging with English has critical implications too.

First, the gradual naturalization of English as the key language of international arts and cultural cooperation has also privileged the norms and values of the Anglophone world. This is for example expressed in the [curatorial comment](#) made by Carnegie Museum of Art on Stilinović’s artwork: “‘An Artist Who Cannot Speak English Is No Artist’ combines the authoritative tone of socialist sloganeering with the DIY strategy of handmade protest banners to present a cynical indictment of the Anglo-Western dominance of a purportedly global art world”. Second, just as languaging legitimizes and delegitimizes professional identities, languaging in English in transnational contexts can achieve both inclusion and exclusion, and the creation of new hierarchies.

*“The gradual naturalization of English as the key language of international arts and cultural cooperation has also privileged the norms and values of the Anglophone world.”*

But most professionals are willing to run the risk of suffering the potentials of dominance and exclusion and instead justify the use of English in two ways. The ‘common sense’ argument assumes that most professionals involved in transnational collaborations have a working knowledge of English and thus it becomes practical and logical to language with English. The ‘cosmopolitan communication’ argument proposes that by using lingua franca English in creative and transformative ways to collaborate and exchange ideas regardless of English language proficiency allows for a communication that accommodates, appreciates, and adjusts to difference. Despite earlier feelings of discontent and uproar against the imperialist tendencies of English as a ‘Tyrannosaurus rex’ (Swales 1997), more recent work on the use of English in the world, its co-existence with other languages, and the abilities of people of other languages to transform English into different local, national, regional, and domain-specific varieties is more reconciliatory (e.g. Mufwene 2013). Reflexive professional languaging requires a negotiation of these tensions and paradoxes.

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# Making Inclusive Intercultural Theatre in Northern Ireland

By Andrea Montgomery

Eleven years ago, I set up Terra Nova Productions, Northern Ireland's only professional intercultural theatre company. We try to ensure that all people involved have ownership of our productions, working as we do in the relatively monocultural environment of post-troubles Northern Ireland.

## The challenges of being and working interculturally

To articulate what Terra Nova does, I need to come clean about two things. The first would be my own personal experience of being a 'third culture individual'. I was born in Delhi, grew up in Ottawa, Bangkok, Geneva, the Savoie, Jakarta, Toronto, Vancouver and London. I can't shake this perspective. It is in my bones, and it forms all aspects of my artistic work. It makes me intercultural. And it made me intercultural even in my early theatre days in London in the 1990s, when I was desperate to fit in, somewhere, and wished it didn't. Even today, I feel my external appearance doesn't match my internal identity. It feels too narrow. Theatre provides relief. A home. I am working in an intercultural space because it was the only thing that finally made sense.

Secondly, I want to underline that at Terra Nova we are not academics or scientists, we are artists. We are not setting up hypotheses to test; we are 'fumbling towards the [intercultural] truth with thick gloves on'. We are driven by artistic instinct, and we have a simple mission: 'To create excellent theatre at the place where cultures meet, people explore, and the world is changed.' Terra Nova works at the place where the tectonic plates

of cultures meet, rub up against each other and create sparks. Sometimes we get burned, or burnt out, and sometimes we make mistakes... although these are usually where the best learning comes from.

We also work in an environment (Northern Ireland) that has seen approximately 40% cuts to arts funding in real terms in the last six years, and is currently facing an 8% cut, bringing the total arts spend to about £4 per head of population (as opposed to close to £13 per head of population in the Republic of Ireland, and over £10 per head in Wales for instance). At the time of writing this, we currently have no sitting government and no formal governmental arts policy. Our largest political party, the DUP, is governed by the principals of the free Presbyterian church, with a sometimes challenging relationship to artistic expression. The 2011 census showed that of Northern Ireland's population of 2.8 million, 11% were foreign born. This number is growing rapidly, and as a result we have one of the fastest growing hate crime problems in the UK.

### Staging intercultural stories

In its eleventh years of existence Terra Nova has worked internationally, partnering and participating in projects in Hong Kong, France, Iran, Greenland, Canada, Egypt, Lebanon, Ukraine, Germany and Macau. We've brought colleagues from India, China, Canada, Malaysia, Hong Kong, Texas and more to Northern Ireland to co-create work. We've also worked extensively to bring the stories of Northern Ireland's new communities to the stage, always ensuring there was also a voice for indigenous citizens, especially those from disadvantaged areas. Eleven years ago there were no visible minority professional artists working in the mainstream in Northern Ireland's arts sector that we were aware of. That is finally changing, and we have been a key part of that change.



*Belfast Tempest (2016) © Neil Harrison*

In our largest production to date, our 2016 intercultural Belfast *Tempest*, we worked with professional artists from around the globe, and 189 Belfast citizens, born in 52 different cities. Our longest running project is “Arrivals”, currently in its fifth year, which has resulted in the creation of 12 new intercultural plays. I created Arrivals because I felt, as a producer/ director, that intercultural stories weren’t coming through and that intensive exploration with writers, actors and members of Northern Ireland’s new communities was needed to hone intercultural competency and draw stories out. I believed that mainstream playwrights, directors and performers need to understand non-visible cultural differences and build intercultural competency.

What do I mean by non-visible cultural difference? Things like:

- Value of the individual vs value of the collective
- Perceptions of time, timeliness, on-time
- Definitions of professional vs non-professional
- Attitudes to service, to volunteering
- Attitudes to money, pay, status
- The role of food, hospitality, breaking bread
- Flat vs steep hierarchy
- Direct vs indirect communication
- Fluidity or rigidity of gender roles, gender separation
- Permissive or directed parenting styles
- Marked differences in body language, and levels of physical contact, such as the significance or lack of eye contact.
- protocols around audience behavior, length of performance, or whether it is appropriate to change seats during a show, or get out food

My experience is that working interculturally is not about slavish devotion to your norms or my norms, but about understanding that they may be different and then forging a middle ground and a unique language that is viable for us as artists, for our project, and is therefore perceptible by our audience. I have learned that key principal to abide by is ‘no theatre about us, without us’. And Terra Nova programmes had to be built in a way that engagement options were available at every step of the way.

## The evolution of a participative theatre project

Arrivals was meant to be a one off: a programme of workshops in the community, out of which we grew a group of committed people who participated in a masterclass and guided four actors (Romanian, Hong Kong Chinese, Northern Irish and British Asian), five playwrights, and one director (me) through the creation of five short pieces of theatre, after which they enjoyed and commented on the results on stage.

*“no theatre about us, without us”*

But some projects won't die. By Arrivals<sup>2</sup> we'd added extra intercultural dramaturgy support and additional community sessions with the writers, an extra masterclass, and for the first time a programme for the intercultural artists emerging from the community. By Arrivals<sup>3</sup> we'd figured out how the community could workshop the script and influence, staging, choreography, set and more.

We'd also realized we needed to clarify the levels of engagement we offered. We developed interlocking programmes for 1) simple engagement, for 2) emerging artists and for 3) professional artists. We let people choose where they want to be on any given project. We weave food and celebration events built into every project, and we ensure that everyone who engages is invited to re-engage at key points along the continuum of the project. And we continuously ask for feedback. We're now about to mount the fifth year of Arrivals.

## Learnings

As Terra Nova starts its second decade, I'm raising money to build a new project around an emerging black Northern Irish actress. And we're planning a new big intercultural Shakespeare for next year. So, what have we learned about intercultural work?

- It is possible to devise in translation;
- it is good for both audiences and artists to be in an environment with languages they don't speak, between alienation and attraction;
- it all takes more time;
- it costs money;

- perfect bilingualism isn't necessary, but high-level intercultural competency is;
- it costs money;
- cultural awareness isn't a substitute for artistic training – and it isn't right to force someone into a theatrical role because they happen to be from the culture you want to portray on stage, even if they helped create the piece;
- intercultural exploration is not the same as artistic exploration, although the two can go hand in hand;
- it costs money.

Being asked about any burning thoughts I might have about intercultural theatre, I have two:

We talk about artists from 'new communities' in Northern Ireland. My quarrel is not with the word 'new', it is with the word 'community'. Non-Northern Irish artists or artists from 'new communities' can find themselves labeled as 'community artists', shut off from the benefits and challenges available to professional artists. This needs to change. Artists from non-Northern Irish backgrounds tell me they continuously face people with unconscious biases about their place in community vs professional arts.

And let's not forget that informal professional networks, our buddy, school and family systems, the differences in professional protocols from culture to culture, and the "hiring of people I click with" can all work against artists from outside the dominant culture. We as professional artists need to be aware of these issues as we seek collaboration partners in the development of our work.



Arrivals 2 © Neil Harrison

My second burning thought? The rude, irreverent, zany, grand guñol shouldn't be excluded from intercultural work. There shouldn't be a hierarchy of 'important' or 'serious' intercultural stories that are 'worthy of funding' or 'need to be heard' as decided by someone, we know not who, usually from the dominant culture. If intercultural work arises from and is equally owned by the intercultural people in the room, it can take any form those people want. As I learned, new immigrant women might want to make a comedy cartoonmusical about winning the lottery and running out on your husband, not an 'important' or 'serious' work about their immigration experience.

To use Bahasa Indonesia terms, 'kasar' as well as 'halus' ('vulgar' as well as 'cultivated') has its place in intercultural arts.



**Andrea Montgomery** is a Delhi-born Canadian writer, director and founder of Terra Nova Productions, an intercultural and international working company with a mission to create theatre where different cultures meet. Terra Nova is best known for its theatre projects about immigration and its extensive work with Northern Ireland's new immigrant and refugee communities.

# The master's tool will never dismantle the master's house

How language and terminology in international arts management perpetuate inequalities

By *Raphaela Henze*

This paper is about power mechanisms inherent in our knowledge system, particularly focusing on the language we use in arts management practice. The discussion presented here will explore language in two ways: as regards to the native tongue of arts managers in which their professional practice is conducted as well as to the terminology of the profession. The paper reflects on the learnings Victoria Durrer and I gained in building the international research network Brokering Intercultural Exchange over the last two year. In doing so, the paper strives to identify the blind spots and fault lines particularly in our methodologies of participation. This shall be the beginning of a longer process of trying to overcome inequalities and misunderstandings when it comes to language and terminology in our discipline.

## I. Language

During all the five network sessions Brokering Intercultural Exchange hosted so far, terminology and language emerged as key issues. However, despite two years of intensive and fruitful discussions with colleagues from more than 20 countries and with many different first languages, we recognise that our literature and resources are not only dominated by the English language, but are also written mostly by researchers and practitioners from what we awkwardly came to call the 'Global North'. Therefore, the question remains how to challenge this prevailing geopolitical canon? A 'ReOrienting' change is urgently needed (Liu 2015). While useful

to some extent as a starting point for international discussions — if nothing else to do against the ever-presence of the ‘Global North’ in debates on arts management – such narratives are not suitable in many parts of the world (de Sousa Santos 2014; Henze 2017a, 80). But how can we get out of the dilemma of power structures when we operate within them?

The dominance of the English language especially in international arts management is nothing that can easily be changed. We made efforts with the work of our research network to reach out to what Victoria Durrer and I came to call the ‘hidden voices’ – not because they are not active and doing impressive work in their respective countries, but because they have not yet taken part in discussions and discourses in the international arena. However, despite these efforts, extending our reach to as yet heard ‘voices’ in the field of arts management has proven to be particularly difficult.

*“How can we get out of the dilemma of power structures when we operate within them?”*

Apart from a lack of financial resources and difficult political situations in several countries around the world and especially in the ‘Global South’, we believe that there is also a language barrier. We know amazing works from academics as well as practitioners in several countries that have so far not been translated and have therefore only been read by a relatively limited audience. The knowledge in our discipline is thus one sided, presenting an enormous disadvantage for the field. Colleagues and practitioners operating in other languages could provide new insights to recent debates on the social impact of arts and culture, for instance.

That language is not only a transmitter of information is widely known. How English conquered the world needs no further explanation at this place. It should just be underlined that to many people in the world it is surely not an ‘innocent’ language but one that was forced upon them. Are we arts managers complicit, then, in using a language that is so deeply rooted in privileges?

Language competencies are key for professionals in international arts management and it would be advantageous if they’d go beyond English (Henze 2017 b, 78). If we only speak one language we will, according to Francois Jullien (2018, 55), lose the ability to reciprocally reflect on our

languages that will become more and more standardised. Consequently, our thinking will become stereotyped. Babel instead is a chance for our thinking and imagination.

Since it is unrealistic for most arts managers to be proficient in more than one or two languages the prevalence of one dominant language is, as stated above, not easy to alter. Nevertheless, a few things need consideration:

1. Funding bodies need to take the issue of translation more seriously because translation is logically the language of dialogue (Jullien 2018, 92). We urgently need more, unbureaucratic support and funding for non-English speakers who strive to reach out to a broader audience and scientific community.
2. In international networks we too often limit ourselves to publications and resources in English in order to have common ground. This is a contradiction in itself. We cannot on the one hand reach out to an international and interdisciplinary community and on the other exclude important works from our research and writing. At Brokering Intercultural Exchange we decided to make our international members aware of new publications, case studies, articles etc. that appear e.g. in Spanish, French, German or Mandarin.
3. We need more foreign language skills as part of arts management education. Whereas in Germany, for example, foreign language classes are compulsory, lectures in English are obligatory in many arts management programmes and sometimes language classes in Spanish, French or Mandarin are also offered, this seems to be very different in countries like the UK or the USA. This difference might be due in part to the fact that many students in several of these programmes are already engaging in English as a second language. Additionally, there may still be a lack of value for how engagement for a non-native language assists in developing awareness, understanding and empathy with other cultures.

## II. Terminology

When it comes to terminology, things get even more complicated. We might involuntarily use terms that are no longer used, or are not politically correct. We may also use terms that have a different meaning in another context and language, because we are unfamiliar with the language and the culture associated with it (Henze 2017b, 157). It might also be the case that

everybody seems to agree on a certain term but still mean very different things. In Germany, for example we have seen a rapid change in the terminology relating to migration, always trying to be as politically correct as possible and by doing so sometimes even paralyzing ourselves. I am very much in favour of being radical with words. Replacing a term might surely be helpful but can not change the underlying assumptions and mind-sets alone – and it is exactly the later ones that need to be openly questioned.

To give you some example of the challenges of terminology:

1. Diversity has become a buzzword used in many arts management contexts. I recently found myself at a conference where only during the second day participants recognised that their ideas of diversity were very different. Whereas some were convinced that the sole focus of the conference was refugees, others had a much broader understanding of diversity and wanted to talk inter alia about the LGBTQ community, for instance.
2. Together with several international colleagues, I have applied for EU funding for a project that we would like to conduct during the coming years. The EU call used the term 'integration' throughout the information material. All of us involved in the project are doubtful whether this is still a feasible concept in the 21st century. Terms like this, a similar one being 'inclusive society', are used strategically and maybe even in good faith, but they need to be challenged because replacing a term by another does not imply to also convey the underlying political concepts. We had to challenge the terminology and maybe even the concept of the funders, which is a delicate but necessary thing to do.
3. Although already coined by Welsch (1999) in the 1990's, the term 'transcultural' has had a remarkable renaissance in Germany recently and is used in order to overcome what is considered as the shortcomings of interculturalism (Henze 2017b, 10). Where 'intercultural' has more of a project character and as such only limited long-term impact, transcultural refers more strongly to a long-time process. Within the international network Brokering Intercultural Exchange it has proven difficult to find an understanding for this term that to many international colleagues still sounds alien or only vaguely familiar from very different contexts. I came to understand that especially arts managers from the USA have fought so hard and long for getting 'intercultural' implemented into their agendas and that they are not easily willing to give up on this term although they understand its difference in rela-

tion to terms like 'transcultural' and 'multicultural'. Tariq Modood (2017) from the UK eloquently debates the distinction between inter- and multicultural. In Germany, as in several other continental European countries, the term multiculturalism, outdated for several years, has a different and more negative connotation concerning the way of living together than for someone from the UK or USA (Henze 2017b, 10). Although, as Robertson (2016) correctly explains, even within Europe there exist different ideas about what constitutes multiculturalism, it mainly refers to a historically questionable concept of different cultures within a country coexisting, for the most part autonomously and peacefully, while not engaging in any meaningful dialogue. This different use and understanding of key terminology.

4. This leads to the last example. When doing research on the impact of globalization on arts managers all around the world two years ago, I reached out with a questionnaire in English. Several responses made apparent that some terms were understood differently from how they were intended in good faith, some respondents even felt offended by the use of a special term (Henze 2017b, 157).

So what can we make out of this? It is clear that, within a discipline, conceptual usage has to be clarified (Williams 1988, 91). Works like Williams' 'Keywords. A vocabulary of culture and society' or Bennett et. al.'s 'New Keywords. A Revised Vocabulary of Culture and Society' have surely set standards. During the last years of work in the context of the network, we have seen so many new terms emerging and held so many discussions about terms that some of the network members and workshop participants see the need for an up-dated glossary. As tempting as it may seem to have one definition that all can agree on, it is equally unrealistic and perhaps even dangerous to do so. The danger lies not only in the rapidness with which terminology changes (e.g. the terms empowerment, inclusion, migration or activism are missing in Bennet et al.'s book from 2015), but in nothing less than epistemicide. The work by Williams, e.g., is entirely European. Narratives from other parts of the world may not be oppressed, but the point remains that they are not present. Is intercultural exchange not considered to be a fusion and exchange of knowledge bases that go beyond the scope of the seemingly familiar? Is it not the range and overlap of meanings that is significant (Williams 1988, 91)? Is it not exactly the understanding of why a term is used in another way or not at all in a different context? Is the most interesting part of this discussion not about understanding contexts, histories, and traditions that lead to the use or not-use of certain terms?

I would therefore argue that what is needed, is not a unified definition of terms but a collection of different understandings of key terminology in our discipline and thorough research on the reasons for these different meanings. At the moment, several colleagues from the network contribute to this collection by giving their definitions and sharing their ideas, thoughts and feelings towards terms like e.g. transcultural arts management, inclusive society, equality, post-colonialism and social impact. The outcome of this research, that we hope will also be shared with arts management students, will be made available via the website of [Brokering Intercultural Exchange](#).

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# Paternalism in International Collaboration

## Food for Thought for a Code of Ethics

By Astrid Thews and Sarah Herke

In our work in international cultural management, in facilitating processes of international exchange between cultural managers as well as in our own international collaborations, we frequently witness different forms of paternalism. As individuals and professionals, we do not claim to be free of behavior that entails paternalism, but are actively working on making ourselves and others aware of such practices in order to avoid them. In the last years of our professional practice, we have independently from another come to similar conclusions and practices that we would like to share in this article.

### Paternalism and anticipatory obedience

Before sharing strategies and principles we have developed for our own work over the years, we would like to point out that often arts managers – including ourselves – support paternalistic structures through anticipatory obedience. What do we mean by this? Sometimes, in certain power relations, we assume that the more powerful a person or institution is it expects a certain form of obedience in the ways we approach them, in the language we use, in the ways we set our goals. As an example, we might expect that a funding body is pushing us as their beneficiary into a specific direction. We might interpret certain statements as an execution of power based on our assumptions of how we expect people in specific professional or political positions to be and act. This happens in regard to structural power relations, our previous experiences with people in similar positions or the attitude we ascribe to people's functions. When we think and act in binaries of powerful and powerless, the wise and the ignorant, equal

collaborations become difficult. This might happen in any context where power structures are at play. International collaboration is one of them.

## Food for thought for a code of ethics for cultural managers

Anticipatory obedience set aside, we see that an important step to decrease paternalism in international cultural management would be a code of ethics for the field of international collaboration. In the following paragraphs, we would like to propose principles to be included in such a code of ethics:

### 1. Encounter each other on equal footing.

When working with someone else, regardless of age, function, gender, ethnicity, religion or nationality, encounter him or her on equal footing. Appreciate the different experiences and backgrounds that people bring into a collaboration. Encounter each other as human beings.

*“When we think and act in binaries of powerful and powerless, the wise and the ignorant, equal collaborations become difficult.”*

### 2. Be transparent and authentic. Be generous and presuppose the goodwill of your collaborators.

In order to avoid paternalism and anticipatory disobedience, try to be as transparent and authentic as possible. You might not want to share every detail of your life or your emotions with every collaborator and they might not want to share them either. Honesty about feelings regarding work approaches might help though, so does giving reasons for decisions. What might seem clear and obvious to ourselves might not be to others. Transparency and authenticity go hand in hand with trust in the goodwill of the other party. As in the example mentioned above related to anticipatory disobedience, when a feeling of anger or confusion related to the words of the other person arises, it is helpful to inquire what the person meant. A lot might be “lost in translation”, even when two people of the same native language communicate with each other.

### 3. Collaboration only makes sense where there is a joint purpose.

From our experience, collaborative projects – whether international or local – are most satisfying and of lasting impact when individuals and organizations unite around a shared challenge, a common opportunity, a similar question or a joint purpose. In everyday life collaboration, an example could be that different neighbors are unhappy that there is no shared meeting space in their street, so they come together to tackle the issue jointly each one contributing their knowhow and knowledge. In international collaboration, artists in different regions of the world might want to explore how to reach new audiences and for that matter they develop a strategy together and set up regular virtual exchanges and visits to support each other. Other cultural managers might be more interested in conceiving, planning and implementing more eco-friendly events. Even if they all work on different events, institutions, or contexts in different regions, they can collaborate based on a specific topic and a shared interest.

That said, shared values and personal sympathies play a major factor in fruitful collaborations.

### 4. Celebrate your successes. Share your learnings.

Beyond success stories for evaluation and marketing purposes, share your experiences, highlights and lowlights with others. Be generous about what you have learned as individuals and as a collaborating team. Telling your stories does not only transmit your experience to others, it also gives you the chance to have clearer conclusions while speaking out loud. This includes speaking about your failures.

### 5. Have the local in mind, when working globally and vice versa.

When working on international projects, do not lose sight of local implications and relevance. When working locally, keep in mind the effects your project might have in other parts of the world. This includes all aspects from purchasing materials to means of traveling to engaging audiences and communities.

After this non-exhaustive set of principles we propose to be further explored and elaborated in a Code of Ethics for (International) Cultural Management and International Collaboration, we wonder whether others

share similar thoughts and agree to the necessity of such a Code of Ethics. Which regions of which countries would be represented? Would audiences be included? What would be the relation between foundation, NGOs, governmental institutions and freelancers? How would the process be structured?

And above all: Who would invite whom for establishing this?



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