



Are all nations communing? Is there going to be but one
heart to the globe?

Walt Whitman

A questionnaire-based study conducted in October and November 2015, aimed to find out whether art managers are, in reality, affected by globalisation and internationalisation in their daily work, or whether this discussion of globalisation's effects on the sector and those working within it is a purely academic one.¹ 352 arts managers from over 46 countries were surveyed by means of an online questionnaire with versions in both English and German.

It is important to note that the focus group of the study consisted of practitioners drawn from a variety of different cultural sectors. In contrast to the 2010 study by Rowntree, Neal and Fenton², who were specifically commissioned by the British Council to interview 25 experts active in the field of 'international arts management', this study aims to explore whether arts managers who mostly, although not exclusively, work within their home country (and are not necessarily considered to be experts on globalisation and internationalisation in the cultural field) are, nonetheless, dealing with these issues together with that of the influence that globalisation exerts on their day-to-day work.

1 The survey will be repeated in five years' time with additional questionnaires being distributed in French and Spanish. This long-term study aims to assess whether the effects of globalisation have increased and whether the internationalisation of arts management has intensified.

2 J. Rowntree/L. Neal/R. Fenton (2010).

1 Questionnaire Design

a) Sample

One difficulty already mentioned above is that arts management theory has, to date, almost exclusively focused on high culture and the arts managers working in corresponding institutional contexts. From a narrow perspective of the term, culture includes institutions (opera, theatres, museums, libraries etc.) as well as people (artists and artistic creators) that carry out, convey and utilise their artistic work in the so-called 'cultural industry'.³ For the purposes of this investigation, a definition is proposed which, while still relatively narrow, extends beyond the high culture sector.

Definition

"Arts and cultural management is defined as relating to the working practices of a profession that coordinates and leads the protection, preservation, distribution, marketing, mediation, and financial organisation of arts and cultural objects (including heritage) and experiences, such as theatre and performing arts; visual arts, including digital and installation, participatory and/or socially engaged arts, and venue and non-venue based arts and culture, including museums."⁴

The target audience of the survey was, therefore, individuals working in the above-mentioned cultural institutions in a broad administrative, rather than artistic, capacity. Since the size of this worldwide population cannot be determined, the present study makes no claim to be representative. It aims, instead, to provide an insight into the topic of international arts management and its perception in arts management practice.

600 theatres (both government-funded and independent), museums, orchestras and libraries in Germany, Austria and Switzerland were approached to complete the German language survey. Various over-arching organisations such as the 'Dachverband Tanz' (Umbrella Association of Dance) were asked to inform their members about the questionnaire. Freelance arts managers and consultants em-

³ A. Hausmann (2010), p. 10.

⁴ This definition was agreed upon by V. Durrer/R. Henze/I. Ross (2016) in an application for an Arts and Humanities Research Council Grant for the project, 'Brokering Intercultural Exchange: Interrogating the Role of Arts and Cultural Management', following the example of V. Kirchberg/T. Zembylas (2010); C. Suteu (2006); Y. Evrard/F. Colbert (2000).

played by cultural institutions were also surveyed. Regional representatives of the Kulturpolitische Gesellschaft (Cultural Policy Association) were asked to forward the link to the survey to relevant colleagues, while the 'Kulturkreis der deutschen Wirtschaft' (Association of Arts and Culture of the German Economy) was asked to distribute the questionnaire to arts managers working in the business sector. Festival organisers were also invited to participate. Moreover, several cultural departments in different German federal states were contacted to reach out to cultural officers, with the aim of understanding their experiences and perceptions. The creative industry was represented exclusively by curators, publishers and actors' agents. Architects, designers, game developers, film and TV programme makers and associated distributors, employees of advertising agencies and music labels were not specifically targeted.⁵

Despite this latter decision, the narrow understanding of culture was expanded using an extended definition of socio-culture which, in arts management education, is often only mentioned on the sidelines or within specialised programmes. For this survey, employees of sociocultural institutions and centres, or rather their state associations, were contacted and asked to circulate the survey link. Cultural initiatives based purely on voluntary work were not targeted. The focus group consisted of career arts managers earning their living within the profession. For this reason, arts management students were not consulted. A degree qualification, particularly one in arts management, was not essential for inclusion in this survey. On the one hand, this was due to the fact that study programmes are still relatively new and, on the other, to the title 'arts management' not being restrictive in scope with the result that many academic or professional paths can lead to work in the cultural sphere.

The call for participation via social media networks, such as the XING group 'Kulturmanager', which has over 2,000 members⁶, resulted in the inclusion of those who defined themselves as arts managers. Kulturmanagement.net also supported this research project by publicizing the links to the survey via Twitter and Facebook. Professors and lecturers from the discipline, such as members of the European Network of Cultural Administration Training Centres (ENCATC), the Association of Arts Administration Educators (AAAE) or the Asia-Pacific Network for Cultural Education and Research (ANCER) were deliberately excluded from the study. This decision was taken on the basis that the assessment of

5 A comparison study focusing on the differences in internationalisation between the traditional high culture sector and the creative economy, while also exploring the hypothesis that the creative economy is 'more international' than high culture, would be insightful.

6 As the call-out over XING was only initiated at a late stage in the period that the survey was accessible online, a low response rate from this social medium (fewer than ten people) was evident.

practitioners, rather than the assumptions of academics on what the practice is or should be like, was considered to be of primary importance to the study.

The focus of the study was on German-speaking countries, namely; Germany, Austria and Switzerland. 228 arts managers from these countries participated in the survey.

The internet platform World Cultures Connect (WCC) proved to be particularly effective in reaching arts managers outside this geographical and linguistic region. In addition, the Association Racines in Morocco and the Africa Arts Institute in South Africa, among others, proved extremely supportive. The various offices of the Arterial Network in Africa were also asked to promote dissemination of the questionnaire. In Spain, the Barcelona-based Association of Arts Managers of Catalonia supported circulation of the survey. Various umbrella organisations were contacted in the United States and Canada. 'Trans Europe Halles' from Sweden, which has over 80 members drawn from across Europe, also disseminated the questionnaire, while the Belgian cultural mobility network 'On the Move' used its social media networks to raise awareness of the survey.

Participants of the 'Cultural Management without Borders' conference that took place at Heilbronn University in January 2015, featuring the participation of arts managers from over fifteen countries, were also asked to distribute information about the research study. In order to increase the response rate from the countries which had provided few or no responses during the period the survey was online, Goethe-Institutes, the Friedrich Ebert Foundation, the Heinrich Böll Foundation and the Konrad-Adenauer Foundation were contacted and asked to circulate the survey to arts managers in their respective countries.

Internet research on cultural institutions was also conducted to reach as many arts managers as possible from different countries. Responses to the English language survey were fewer in number than to its German counterpart. Overall, 122 arts managers from 43 countries participated.

b) Language

The relatively low response rate reported above can be attributed to several factors. The use of the English language, which is largely recognised as a *lingua franca* in academic fields, is not yet as well-received in every part of the world. It could even be the case that the widespread use of English is perceived as devaluing one's own native language and culture⁷, or participants might simply not possess adequate

7 The procedures for submitting UNESCO reports reveal that numerous Spanish-speaking countries refuse to recognise the requirement to submit documents in English and/or

foreign language skills in order to participate. Some survey participants answered a number of questions in French or Spanish. Questionnaires in either or both languages would probably have resulted in higher response rates from countries where they are predominant. Consequently, this issue will be addressed during the planned repetition of the study.

c) Phrasing/Terminology

Forwarding questionnaires to organisations or university colleagues is not always a straightforward process, particularly in North America, since such surveys have to undergo an internal 'ethics check' which, according to a Canadian colleague, can take up to six weeks to successfully complete.

Whether this survey, despite having been read and pre-tested by several individuals both within and outside Europe, contains a predominantly Eurocentric perspective, has to be critically reflected (as will happen in the case study on page 156 f.). The document might have placed too much emphasis on European, perhaps even predominantly German, issues. Consequently, prospective respondents abroad might not have regarded the questionnaire's content and focus as relevant to their specific working contexts. This could have, potentially, lead to their early withdrawal from participation in the survey. In addition, as elaborated on by another case study described below, in several countries it could not be guaranteed that the questionnaire actually reached the intended survey participants during the investigation period due to unreliable and intermittent internet connection.

Finally, there are numerous countries in which an independent cultural life barely exists, if at all, due to the fear of potential criticism directed against religion or the government.⁸ It is nearly impossible to report on these closed societies within which artists are intimidated or living under regimes that threaten any freedom of expression with one form of punishment or another.

French, instead doing so in Spanish. This is not due to exclusively pragmatic and financial reasons but, from the outset, also culture-political and diplomatic factors. Greater pressure to recognise Spanish as an official language of the institution should be applied. C. Figueira (2015), p. 172f.

8 M. Dragicevic Sestic/N. Mihaljinac (2016).

2 Results

a) Participants

aa) Sectors

The distribution of participants across different sectors demonstrates that the survey succeeded in engaging a wide range of arts managers, thereby avoiding over-emphasis on one specific cultural field.

Occupation of arts managers from Germany, Austria and Switzerland*		Occupation of arts managers from 43 other countries*	
Theatre	77	Arts Administration	62
Music	56	Art	46
Museums	46	Education	39
Festivals	42	Festivals	37
Fine Arts/Galleries	27	Theatre	36
Cultural Tourism	26	Music	31
Dance	25	Socio-cultural institutions	29
Socio-cultural institutions	23	Museums	27
Film/TV/New Media	17	Dance	24
Archives and Libraries	15	Heritage	24
Literature/Publishing	15	Movies/Film/New Media	23
Heritage/Preservation	9	Cultural Tourism	20
Design	6	Literature	17
Others:	52	Design	13
Cultural Education	6	Science	10
Arts and Culture Office/Agency	5	Archives and Libraries	9
Consultancy	5	Others:	30
Arts Administration	4	Cultural policy	4
Cultural Exchange	3	Municipal Government	3
Foundations	3	Research	3
Foreign cultural relations and education policy	2	Artists Colony	1
Cultural Sponsorship	2	Community Art	1
Arts Associations (private)	2	Consultancy	1
Arts Associations (public)	2	Contemporary Art	1
Regional Development	2	Culture and Development	1
Arts Initiatives	1	Cultural Centres	1
Arts Management	1	Cultural Diplomacy	1
Arts Marketing	1	Cultural Funding	1
Arts Organisation	1	Cultural Organizations	1
Creative Economy	1	Digital Arts	1
Culture and Development	1	Entertainment	1
Cultural policy	1	International Networks	1
Education	1	International Touring	1
Service Companies	1	Law	1
Statistical Analysis	1	Media	1
Universities/Colleges	1	Multi-purpose Venues	1
Event Management	1	Not for profit Organisations	1
		Performing Arts	1
		Philanthropy	1
		Photography	1
		Prize Ceremonies	1
		Regeneration	1
		Telecom	1
		Verbal Arts	1

* multiple answers possible

bb) Gender and Age

The majority of respondents (55%) were female.

The average age of the participating arts managers was 43. They had, therefore, already gained a degree of experience in their profession.

cc) Countries of Origin

The respondents drawn from non-German speaking states came from 43 other countries.

Figure II.1 Countries of origin of survey participants



dd) Education

Arts managers from non-German speaking countries were asked about their professional qualifications. Apart from two exceptions, all of the participants held a Bachelors or Masters degree. Numerous respondents had also either completed or were in the process of completing a Ph.D.

As expected⁹, the participating arts managers constituted an above-average group in terms of academic qualifications. Academic training seems to be a prerequisite to working in arts management. 33 survey participants (in other words, one in four respondents), held a degree in arts management or arts administration. This high figure indicates that arts management programmes are (by now) regarded as suitable preparation for careers in the cultural sector.

Anyhow, the majority of respondents were humanities graduates. The most common undergraduate degree held was that of art history with 18 survey participants, followed by languages, literature, social science, communication science, politics, history, journalism, philosophy, geography and theatre studies. Those survey participants with a degree in art history, perhaps predictably, most often found employment in museums. Five of the participants were economists. Three arts managers held law degrees, while two had graduated in architecture. Scientists seemed to have only rarely found work in the cultural sphere. One survey participant had a degree in biochemistry, another was a doctor, while a third was an graduate in IT.

Surprisingly few participants came from an arts background. Four people had a background in performing arts, another four studied music and one arts manager had completed a fine arts programme.

b) Arts Management in an Institutional Framework/ The 'Dependent' Arts Manager

One difference between arts managers in German-speaking regions and their counterparts from other countries is particularly striking: in the former areas, 18.5% of survey participants are self-employed with the majority working in a consultative role within cultural institutions or even operating their own agencies. The impression that people only choose self-employment due to the lack of alternatives seems invalid. Interestingly, at 40%, more than twice as many of the respondents from other countries are self-employed.

These figures provide a new perspective of the frequent and justified discussions surrounding the precarious nature of work in the cultural sphere. In German-speaking countries, the profession of the arts manager seems, for the most part, to take the form of paid employment. Information as to whether it be fixed-

9 For background information on people who choose work in arts management, see V. Du-bois (2016), p. 38ff. It is not only exceptionally well-qualified people, but also those who have come into contact with arts and culture during their childhood socialisation. Many have learned to play musical instruments and/or taken courses in drama or dance.

term in duration and the remuneration terms to which it was subject were not, however, elicited from the participants. Anyhow, it seems to take place in a 'secure' environment. The interesting question of the impact that such security and bureaucracy can have on art will have to be left to a subsequent research project.

In many countries, an institutional framework providing employment in arts and culture does not exist at all. In these countries, working in the cultural sector implies, by necessity, self-employment. Carroll explains that, particularly in Asia, younger, progressive cultural creators and arts managers cannot and do not want to work in government organisations hierarchically and less innovatively structured. They, therefore, often prefer to engage in international projects or private initiatives rarely able to provide long-term employment.¹⁰ These self-employed arts managers professionally active outside German-speaking countries are spread relatively evenly between various cultural fields. Many countries did not or were, perhaps not able to create structures on a level that, for example, match those in Germany due to various historical and political reasons. Within the post-colonial modernisation efforts, cultural policy was not as high on the list of priorities as industry and agriculture. At an early stage, only few countries discovered and invested in the potential of culture, the creative industries, cultural heritage and cultural tourism.¹¹

In communist countries such as Cuba, and more particularly China, culture was long considered decadent and bourgeois. Creative or artistic activities were not only considered suspicious during the Chinese cultural revolution (1966–1976), but were heavily persecuted with engagement in such even possibly being life-threatening. Several countries of the Global South have no democratic structures or forms of government. The relationship between politics and art has always been a difficult and complex one.¹² For instance, in the Arab world, national culture is so heavily centralised, with its activities monopolised by the state, that artists and intellectuals are subject to the regime in question, having few choices but to support it.¹³

Germany is considered a culture state, defined as such in the Federal Constitutional Court's¹⁴ so-called 'concordance judgement', according to which, "The decision in favour of freedom of art¹⁵ is also an objective value-judgement for the freedom of art (...) which presents the modern state, considering itself a culture state in terms of the determination of state objectives, with the task of encouraging an independent cultural life". This support role described by the Federal Consti-

10 A. Carroll (2015), p. 196.

11 J.P. Singh (2010), p. 99f.

12 J.P. Singh (2010), p. 147.

13 B. El Hussein (2016), p. 59.

14 BVerfGE (Federal Constitutional Court) 36, 321ff.

15 In Article 5 III of the constitution.

tutional Court is accompanied by the establishment and maintenance of a diverse artistic and cultural life. The dispute about the breadth of this mission will continue, especially in times of scant financial resources. However, in Germany, this public duty is, as such, unshakable.¹⁶

Few countries can demonstrate such a complex cultural infrastructure. The nationwide cultural offerings, even those delivered outside major cities as well as their protection, are relatively unique. With this kind of large-scale, government-funded cultural offering numerous employment opportunities for arts managers are provided. The arts do not, therefore, prove as unprofitable for arts managers in the German-speaking regions as one might believe.

75% of self-employed arts managers in non German-speaking countries work in small businesses, consisting of between one and a maximum of five employees. It can be assumed that many of them are 'lone fighters,' as is the case with around two thirds of self-employed Germans.

Arts managers in German-speaking countries work, for the most part, in slightly larger businesses of around 21–100 employees. Around 10% of survey respondents are employed by large organisations employing over 500 people.

c) International Practice

aa) Language Skills

The importance of foreign language skills in daily work was mentioned on several occasions by participating arts managers. Around one quarter of respondents from German-speaking countries declared themselves to be reliant on English language skills on a daily basis. A further 33% need to speak and/or write in English on frequent occasions each month. Only three of the respondents confirmed that they never have to depend on English language skills.

bb) Experiences Abroad

34% of respondents from German-speaking countries had lived and worked abroad for over six months. Many of these overseas experiences took place within German-speaking regions. A significant number of Swiss and Austrian nationals

16 Although right-wing political parties like the AfD (Alternative for Germany) threaten this by trying to severely reduce funds, for example, for public broadcasting or theatres that, in their view, only present 'Rainbow Welcome Trallala' on stage.

have worked, or are still working, in Germany. In contrast to other industries, Switzerland and Austria do not seem to be as attractive as places to work for German arts managers. The majority of longer stays abroad took place in English-speaking countries such as the USA, the UK and Ireland.

At 36.5%, the proportion of foreign respondents who had worked abroad was slightly higher than that of their colleagues from the German-speaking regions. The choice of overseas work destinations for arts managers from non-German speaking countries was similar to that described above; the UK being the primary destination followed closely by France. The affinity with the latter country could be explained by the possession of French language skills together with the colonial heritage. Nationals of the Maghreb¹⁷ countries (Algeria, Morocco, Tunisia as well as Libya, Western Sahara and, further afield, Mauritius) tend to be interested in working in France. However, the preceding tentative explanation for the attraction of that country does not really apply to this study. Only one of the people who confirmed having worked there for over six months was from Benin, a country where French is a national language.

One Lithuanian arts manager had worked in Germany, while a Canadian counterpart and another from Nigeria had occupied posts in Switzerland.

Arts managers from non-European countries show significant interest in working in Europe. The American dominance, particularly in the area of popular culture, does not appear to result in arts managers preferring the United States to Europe as a work destination. This could, however, be the result of American immigration laws and labour restrictions having become more rigid and discouraging in the past few years¹⁸, as well as of an increasingly apparent worldwide anti-Americanism.

Many of the arts managers' visits abroad were financially supported. The European Union has established numerous cultural exchange programmes. Great Britain, at the forefront of work-abroad destinations for foreign arts managers and, therefore, a point of attraction for many creatives, has established special pro-

17 'Maghreb' is the Arabic word for West, and refers to North Africa, the most Westerly region of the Arab world. The two-part division of the world into the West (wealthy nations) and the South (significantly poorer counterparts) frequently cited in Europe is demonstrated here in its simplicity and arbitrariness. What is considered the 'South' for many Europeans, is regarded as the 'West' in the Arab world.

18 On the National Endowment for the Arts-supported website www.artistsfromabroad.org (Accessed April 4, 2016) information can be found on visa regulations and taxes for artists who want to work in the USA or for American organisations who would like to hire international artists.

grammes targeting artists and creatives¹⁹. This model appears particularly worthy of imitation in countries which are lacking in resources beyond that of innovation.

It is also notable that foreign arts managers seem to be demonstrably braver than their German-speaking counterparts when it comes to active participation in international contexts. Perceptibly few arts managers from German-speaking regions strive to explore the foreign cultures underpinning Asian, Arabic or Latin American societies. It is more usual to find them engaging with other European countries.

Language skills acquired or consolidated through these experiences abroad can be a significant, useful aspect of professional life. This is evidenced not only by the previously mentioned reliance of many, if not most, arts managers' on English language skills highlighted by this study, but also by the frequently expressed need to be capable of mastering even more foreign languages.

It is undisputed that this intensive exploration of a different culture, inevitable in long-term work abroad, has positive effects on intercultural competencies as well as increasing tolerance of frustrations and inconsistencies. Rösler argues that international exchange in itself does not necessarily lead to consensus. Nevertheless, the experience of 'otherness' and the active intercultural dialogue that results from such a change of perspective, definitely promotes learning about and understanding of different cultural values.²⁰ Practitioners like Rowntree, Neal and Fenton are convinced that international, project-based work can change participants' practice in a fundamental and sustainable way, even resulting in a change of culture relating to artistic, cultural and also political matters.²¹ These experiences, or rather the resulting perception of both one's own and the other culture, can lead to a personal rethinking of the social environment which may, in turn, encourage active engagement in promoting cultural equality and justice.²²

For successful careers in the visual arts field, an international perspective and the willingness to undertake work overseas seem to be requirements.²³ Similarly,

19 See also British Council website www.britishcouncil.org (Accessed May 31, 2016).

20 B. Rösler (2015), p. 471.

21 J. Rowntree/L. Neal/R. Fenton (2010), p. 2.

22 J.P. Singh (2011).

23 An Austrian, Max Hollein, successfully managed the Städel-Museum in Frankfurt am Main before he transferred to the Fine Arts Museum in San Francisco in 2016. A Briton, Jennifer Flay, managed the Parisian fall fair FIAC. A Spaniard, Marta Gili, managed the Museum of Photography Jeu de Paume. Sylvie Patry from France is Vice-President of the Barnes Foundation in Philadelphia. Léontine Meijer-van Mensch from The Netherlands is Programme Director at the Jewish Museum, Berlin. Okwui Enwezor from Nigeria is the Director of the House of Art in Munich, A Swiss, Hans Ulrich Obrist, has been the Artistic Director of the London Serpentine Galleries since 2016. What is striking is that many internationally successful curators have studied business administration in addition to art history.

music and dance boast large numbers of international employees in leadership positions.²⁴ However, a similar trend cannot be observed in the performing arts.²⁵ Possible reasons for this include; the crucial importance – particularly in the theatre – of foreign language competence which is less universal than the language of music, as well as the required local, regional and national knowledge of cultures, authors, works and traditions. An example of the positive effect of an international exchange can be demonstrated through the experiences of Helen Ward, Director of Jack Drum Arts²⁶ from rural County Durham in the UK, whose organisation was funded in 2009 with the support of the Cultural Leadership Programme²⁷ by Visiting Arts.²⁸ Helen was able to spend three months at Listen Up! in New York.

“Working outside of the UK for an extended period of time gave me time to reflect on the UK sector that I work in and compare it with other countries both from a positive and negative aspect. As Listen Up! is a global organisation with members from all over the world, I was also able to gain knowledge of organisations from countries other than the US and feel as if I really gained a thorough understanding of youth media globally. Being in New York is to be at the heart of things as the headquarters for so many organisations are sited there. Consequently, I gained a good insight into operations such as UNICEF, which is definitely something I couldn’t do from my rural County Durham base.”

In addition to that, Helen was able to extensively expand her international network during the time she spent in New York:

“Working in New York allowed me ample time to meet lots of filmmakers, media organisations, cultural leaders and forge relationships with some of these key people with a

24 Steven Sloane, originally from Los Angeles, has managed the Bochum Symphony orchestra for over 20 years. For ten years, the Australian Simone Young has managed the Hamburg State Opera, while probably the most prominent example is Briton Sir Simon Rattle, Chief Conductor of the Berlin Philharmonic Orchestra until 2018. The Spaniard, Nacho Duato, manages the Berlin State Ballet and the Canadian dancer and choreographer, Eric Gauthier, has been working successfully at Theaterhaus Stuttgart for many years.

25 There are exceptional cases, however, such as Annemie Vanackere from Belgium who is both Managing Director and Artistic Director of Hebbel am Ufer in Berlin (where Shermin Langhoff started a festival with directors possessing a migration background in 2002, and initiated the festival ‘Beyond Belonging’ in 2006).

26 www.jackdrum.co.uk (Accessed May 31, 2016).

27 www.visitingarts.org.uk (Accessed May 31, 2016).

28 www.artscouncil.org.uk/what-we-do/arts-council-initiatives/past-initiatives/the-cultural-leadership-programme/ (Accessed May 31, 2016).

view to partnership projects in the future. This would not have happened unless I was in New York, in person, over a long period of time.”

The experiences of the different ways in which arts and culture are financed in America compared to the UK, had a palpable impact on Helen’s approach to work back home in Cork.

“Non-profit organisations in the USA operate in a much more business-like manner than similar organisations in the UK. This is something that I have constantly referred to since my return, particularly when Jack Drum Arts have been developing funding bids and new projects. We have always, in the past, under-sold our services and I have come back with a different vision for the company which I have been putting into practice.”

The programmes of the Bosch Foundation, the cross-culture internships supported by the Institut für Auslandsbeziehung (ifa e.V.), courses offered by the Association Marcel Hicter in Belgium, or the three-year career development programme of the DeVos Institute of Arts Management at the University of Maryland in the USA – to name only a few – should, therefore, present opportunities worth considering for arts managers’ career paths.²⁹

However, hosting foreign artists and arts managers in one’s home country can also be rewarding in various ways as indicated by Helen’s comments below on the return visit of a ListenUp! employee:

“We have gone out of our way to be good hosts, ensuring that Edwin feels a part of our organization, valued for who he is, where he has come from and for what he has to offer us and the groups of people we work with. We have also made sure that his placement here is valued by others, making him feel important and ensuring that he has lots of interesting things to do. I don’t think the program has changed this approach, just made us more acutely aware of how important it is to make someone feel welcome.”

There are also exchange programmes in Germany that not only fund the overseas placement element but also emphasise the hosting of foreign artists and arts managers. Through its International Museum Fellowship, the German Federal Cultural Foundation enables 19 foreign guest curators and scientists to work at a museum or a public archive in Germany for 18 months. The €6 million programme’s aim is to, “Inspire German museums, internationalise their themes, working methods and directions and to support them with testing out new ways of presentation and

29 Information on this can be found in the annotated service part on p. 185ff.

Figure II.2 Grave of Johann Peter Salomon in London © Dean and Chapter of Westminster



collaboration. In addition to that, the programme aims to improve inter-cultural competences within German museum institutions and to strengthen international networks of academics, curators and museologists.³⁰

Encouraging visits from exciting foreign artists³¹, can indeed be a great way to enhance one's reputation for a long period of time, as is demonstrated by the gravestone of the German musician and composer Johann Peter Salomon in London's Westminster Abbey (Figure II.2). Salomon is often described as one of the first international arts managers.

30 www.bundeskulturstiftung.de (Accessed January 26, 2016).

31 The web portal 'Touring Artists' offers comprehensive information on the topics of visas and residence rights, transport and customs, taxes, social security, other insurances and copyright. The portal's focus is on the field of visual art and performing arts. www.touring-artists.info (Accessed May 23, 2016). E. di Federico/M. Le Sourd (2012), from the mobility network 'On The Move' published the dossier 'Move on! Cultural Mobility for beginners' on the topic, including numerous helpful insights. www.on-the-move.org/files/Move-ON_EN_Dec2012.pdf (Accessed May 23, 2016).

cc) Working with People of Different Nationalities

42.8% of arts managers in German-speaking regions work with people of various nationalities on a daily basis. Of the respondents from other countries, the percentage was even higher at 56.5%. It can be assumed that this figure will increase due to worldwide migration trends which promote cultural globalisation. However, the present study could not determine whether this involved personal, direct cooperation within the same organisation or whether such collaboration was carried out across international borders by electronic means. Taking a closer look at cultural institutions in the USA, UK and Germany, one will often find extraordinarily wide-ranging homogeneity with regard to their employees.³² The cast that was introduced at the Maxim Gorki Theatre in Berlin under the direction of Shermin Langhoff³³, is the exception to this questionable rule, as emphasised in the *feuilletons* many times.³⁴ It can, therefore, be assumed that, at least in German-speaking regions, the working interaction between different nationalities is, more often than not, relating to project-based work such as when international project partners or artists are invited to participate or interaction is largely digitally-based.

The percentage of people working with others of different nationalities in countries outside German-speaking regions is much higher and can be explained, in part, by the fact that many societies around the world tend to be more hybrid in ethnic composition. It is important to note that the word 'nationalities' in the English language questionnaire and the equivalent 'Nationalitäten' in its German counterpart are both ambivalent in tone. In fact, these words refer solely to people who have a different nationality recorded in their passport. The survey does not ask about migration history or ethnic differences. The somewhat broad term 'ethnicity' might, in this case, have been more appropriate to use, even though it is applied less frequently in German-speaking countries and would, therefore,

32 A study completed by the consultancy firm Ithaka S + R for the Cultural Affairs Department in New York (R.C. Schonfeld/L. Sweeny (2016)) found that in a city in which white people only make up one third of the population, they still constitute 61.8% of cultural workers. The city of New York now plans a pilot project, enabling 85 non-white students to access 35 cultural institutions where they might even find employment in the future. Neither MoMa, nor the Whitney, or the Metropolitan Museum has ever had an African-American President or CEO. C. Steinberg, (2016).

33 The first female with a migrant background (having migrated from Turkey to Germany as a child) to occupy a leading management position within a German theatre.

34 On the topic of 'non-white artists' and how they are still discriminated against in German and European theatres, see A. Sharifi (2015), p. 243ff.; (2014), p. 169ff. In a study on museums and galleries in the UK, V. Durrer/S. Miles (2009), p. 226 found that these are still elitist institutions that are accessed predominantly by people with corresponding cultural, social and economic capital.

have needed additional explanation. The difficulty of applying the politically correct terminology, especially in a foreign language, will be demonstrated in a case study on p. 156ff.

dd) Mobility

The amount of work-related travel abroad undertaken by arts managers in German-speaking countries is far from extensive. A quarter of respondents travel at least two to three times every six months (7.2% even do so at least once or several more times a month). Significantly, 28.4% confirmed that they never travel for work purposes. Germany, Austria and Switzerland as well as other Western European countries such as France, Italy and Great Britain are at the forefront of travel destinations for German-speaking arts managers. In Eastern Europe, Poland is the most frequently visited country, followed by the Czech Republic. In contrast, Romania, Serbia, Croatia, Slovenia, Hungary and Belarus were only rarely referred to. Outside Europe, the USA headed the list with nine responses. South and Central America attracted only two arts managers, with one travelling to Mexico and the other to Nicaragua.

The boom in Asia appears not to have impacted the cultural sector in the same manner as it has the economy. Since almost no participants have considered taking up long-term positions in Asia, it is not surprising that relatively few travel to the countries of the region for work-related purposes. Japan is the most common destination, followed by China, Thailand and Cambodia. Vietnam and Indonesia, in contrast, only feature once. The caution as far as travelling to these countries is concerned may result from several factors. Several of their political systems are undemocratic. A free cultural life only rarely exists and, where it does, can only be found at a niche level. Moreover, the creation of a cultural project invariably has political implications that can, at times, render its realisation not only more challenging, but even impossible. The establishment of networks and connections is, moreover, much more difficult to achieve than in other countries. It can, however, also be a question of the attitude with which one engages with, for instance, a country like China.³⁵ A similar image can be painted for the Gulf States to which only five respondents chose to travel. India, with only three references, has similarly not expe-

35 What invoked criticism was the fact that relatively little public protest, either political or by the arts and cultural scene, occurred in Germany in January 2011 when the Chinese artist Ai Weiwei was arrested on grounds of unsubstantiated accusations shortly after the opening of the exhibition entitled, 'The Art of the Enlightenment' in Beijing's National Museum by former German Foreign Minister Guido Westerwelle at Tiananmen Square (where only twenty-two years before, student protests had been brutally suppressed).

rienced the expected boom in inwards visits, at least with regard to arts managers from German-speaking countries. The large number of consultants who are trying to find work there hail from the UK or the USA. The connection between the UK and India has existed since the colonial period. The official language of the country is English, while almost the entire Indian elite has been educated at British or American universities. Corresponding networks, therefore, almost inevitably exist.

Travelling to Africa is rare. Yemen, Sudan, South Africa, Burkina Faso and Tanzania were each alluded to only once as destinations. The paucity of trips to the African continent can have several underlying reasons. Important to emphasize here is the barely functioning cultural infrastructure in several African countries, as well as the fact that numerous travellers fear for their safety following the terrorist attacks launched there in 2015. At the beginning of that year, many North African countries were also plagued by the Ebola virus, resulting in organisations forbidding employee travel there due to the high risk of contamination.

A slightly different picture regarding arts managers originating from outside German-speaking countries emerges. Over 40% of these respondents undertake cross-border trips at least two to three times within a six-month period (9.6% even more frequently than once a month). Only 9.6% of respondents confirmed that they never travel abroad.

The variety of destinations in Africa is more extensive, comprising countries such as; Angola, Algeria, Burkina Faso, Namibia, Zimbabwe, Kenya, Mozambique, Uganda, Ghana, Togo, Benin, Mali, Nigeria, Cameroon, Tunisia, South Africa and Senegal. These are specifically trips made by African arts managers within their own continent. America is also visited more frequently by arts managers from its constituent countries than by those from Germany, Austria and Switzerland. Argentina, Peru, Chile, Mexico and Colombia can also be found mentioned several times. At this point, it should be noted that the majority of such travellers come from a Spanish- or Portuguese-speaking country. States in the Arab region are also more frequently referred to here than by the corresponding group from Germany, Austria and Switzerland.

Trips to Asia, including China, Malaysia, Cambodia and South Korea, are also recorded but, compared to other countries, they are visited just as rarely by foreign arts managers as by those from German-speaking countries. It has to be noted, however, that only few arts managers from Asian countries participated in the survey. It can be assumed that countries in the Pacific region would have been mentioned more frequently had their participant number been higher since there seems to be a world-wide tendency to select regions that do not differ significantly from one's own cultural circle and are not too geographically distant.

The USA also constitutes a popular travel destination, as does Europe. Within the latter region, France and the UK head the list, while Germany, the Neth-

erlands, Belgium and Denmark can also look forward to visits from foreign arts managers. However, few Eastern European countries are among the destinations listed. The same rule highlighted with regard to Asian regions applies here, as only limited numbers of arts managers from Eastern Europe participated in the study. The result reveals that there is still scant collaboration taking place with the Balkan states. The currently tense political relationship with Russia means that an intensification of contact with other Eastern European countries, which, at present, often face crises driving many people towards the West, is not considered appropriate. Australia and New Zealand are also only occasionally mentioned, a fact which is, again, similar to the responses of the German-speaking comparison group. Here, the distance from virtually every other country in the world is likely to play a role.

ee) Geographical and Cultural Proximity

All in all, it is notable that arts managers' destinations are not exactly 'exotic', either in terms of longer visits abroad or short-term trips. Only a few seem to locate themselves in unfamiliar cultural contexts and these could be postholders for whom this kind of travel is part of the job such as, for instance, employees of cultural institutes, foundations or major corporations. Relevant language skills also seem to be a factor when deciding on venues for activity in a foreign country. Some regions do not register at all, or only barely, on any scale of eligibility when it comes to travel or work. This is particularly true of large parts of Eastern Europe, Asia, Central and South America and, from a European perspective, numerous African countries. Wars, epidemics and natural disasters, in addition to geographical remoteness and high travel and subsistence costs can, *inter alia*, be seen as explanations for the low number of visits.

However, interesting approaches in relation to international arts management were published, most notably, by Eastern European authors, for instance, Suteu, Dragicevic Sesic, Varbanova and Tchouikina. These texts were written at a time when the topic, generally, still received little attention in other parts of Europe. Furthermore, considering the fact that many people migrate to Western Europe from eastern parts of the continent, the lack of knowledge of that region, its local culture and accompanying cultural concept represents a missed opportunity. Given this lack of knowledge, it will be difficult to ensure participation in cultural life in the way that intercultural/transcultural arts management and cultural policy are striving for.³⁶

36 G. Wolfram/M. Sandrini (2016), p. 42 note that many of the current projects involving refugees have only very limited knowledge of their respective countries of origin. The Nigerian

This factor, of course, also applies to the Arab world, although in slightly different contexts such as the religion and Sharia law with its resulting legal system that still only a few 'Western' experts are familiar with. The relatively limited number of references to Central and South America is perhaps more surprising, given the local cultural landscape and centuries-long historical connection with Spain and Portugal. Indeed, Chile and Peru, although highly attractive destinations for cultural tourists, were not mentioned by any of the respondents. Just as striking is the fact that the whole of Asia still constitutes, to a certain extent, 'terra incognita'. At this point, it is important to note that not only do political structures vary enormously from country to country, but also that the understanding of arts and culture within the region is not homogeneous.³⁷ The increase in wealth experienced by many Asian countries which is currently and will in the future be manifested through, for example, the monumental, modern, predominantly Western-designed architecture of opera houses and museums in e.g. China would, on one level, prove a possible attraction for European cultural creators and arts managers. Michael Schindhelm, drawing on his extensive work experience in China, notes the persistent lack of institutional knowledge and arts management within the country. China is, as previously mentioned, learning fast and countries other than Germany might be better equipped to market their operating models there. Whether these models will be sustainable in the long-run, is surely to be debated. It seems highly questionable whether Western narratives that underly these models will fit in this very different historical, political and geographic context. Some of the relatively recently established arts management programmes in China and Hong Kong seem to have adopted curricula from the UK and the USA. Without amendments to the local context this seems to be an adventurous endeavour.

However, the downside of prosperity and power has, particularly in China, also manifested itself. While a handful of architects and designers might be fully occupied creating the temples of the muses following a European model³⁸, little thought has gone into the content of these expensive buildings. What is and should China be able to exhibit and showcase? Can cultural planning even work

writer, Chimamanda Ngozi Adichie, explained in her 2009 talk, 'The danger of a single story' both how dangerous a lack of knowledge in relation to other cultures can be, and how widespread it actually is. http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story (Accessed June 30, 2016).

37 J. Caust (2015).

38 This feeds the much-feared homogenisation of culture or taste, as explained by R. Sennett (2012), p. 8. Whether these buildings are in China, India, Kazakhstan or elsewhere in the world where money to build them is available, remains largely irrelevant. In 2013, one museum was built every day in China, slowing to one every three days. (D. Tatlow, 2014).

Figure II.3 China's first and most spectacular maritime museum in Lingang was, like many other Chinese buildings, designed by the German architects gmp, von Gerkan, Marg & Partners Architects.



when tied to the drawing boards of mainly Western architects?³⁹ Is this kind of homogenisation of architecture meant to symbolically even out the enduring differences with the Western industries?

The fact that Architecture is often being confused, or rather equated, with culture also happens in Europe, as demonstrated by the examples of the Berlin City Palace or the MAXXI by Zaha Hadid in Rome.

In times of digitalisation, there are numerous countries that arts managers foster various forms of collaboration with, even though they might – for various reasons – not consider them as suitable travel or work destinations.

39 On February 23, 2016, the electronic newspaper 'Spiegel Online' reported on a new directive from Beijing, whereby architecture had to be 'reasonable, economical, sustainable and pleasing to the eye' – and, therefore, stand in contrast to the 'oversized and bizarre' buildings built in previous years. <http://www.spiegel.de/reise/aktuell/china-ende-der-gaga-architektur-a-1078884.html>

d) Collaborations

Of the arts managers in German-speaking countries, 60.8% confirmed themselves to be institutionally linked with foreign partners (artists/organisations/researchers) beyond short-term collaboration on a single project. The responses to this question do not differ significantly from those regarding travel destinations. While there are many respondents who confirm their organisation as being connected to up to 150 international partners, the majority list far fewer countries and, again, predominantly those of Western Europe. For the few who drew attention to a global or, at least, Europe-wide network, the form in which these partnerships are implemented remains unclear. It can be assumed that, with such a plethora of partners, only very few relationships consist of an intensive exchange or relate to actual locations of international organisations or major businesses.

Figure II.4 Collaboration partners of arts managers from Germany, Austria and Switzerland



Apart from the numerous collaborations between the countries of Germany, Austria and Switzerland, most arts managers (29) report working with partners in France. Collaborations with partners from Italy, Spain, Belgium, the Netherlands and, occasionally, Luxembourg and Greece were the second most frequent. Turkey was referred to twice, one of those partnerships currently being developed. Cooperation with a partner in Cyprus was mentioned once, while in northern Eu-

rope, Denmark occupies first place with nine instances of collaboration, followed by Sweden with three and Norway with one. Finland is not listed at all, which is surprising considering the country's ongoing arts management education⁴⁰ and research, as well as the numerous creative institutions addressing the topics of mobility and internationalisation. The USA and the UK (both receiving fourteen mentions) are often listed together but, in total, on fewer occasions than might have been expected. Canada records three explicit mentions, while the sole reference to North America includes this latter country. Five arts managers have partners in Australia, one of which also collaborates with New Zealand.

Eastern European countries enjoy more attention in this regard than was the case with travel destinations and work assignments. Poland, with twelve collaborations, clearly dominates ahead of the Czech Republic and Hungary. Bulgaria, Russia, Ukraine, Serbia, Croatia, Slovenia, Slovakia, Romania and Bosnia-Herzegovina are also referred to on one occasion. The Asian region – particularly China, Taiwan, Korea, and Japan – receives only a few mentions. India and Laos are discussed in the same context by one arts manager, together with Pakistan. With the exception of two arts managers who boast partners in Egypt, other Arab countries are not explicitly listed. Only four collaborations exist with partners from Africa, while two arts managers refer only in broad terms to the continent. Two others are more specific in identifying Sudan and Burkina Faso⁴¹. In the case of the latter, we can assume that a more intensive form of collaboration took place as the arts manager actually also travelled to the country. Similar to the picture regarding the African continent is that of South America. Collaborations with artists or institutions in the later region are rare. Indeed, Latin America is only alluded to once in general terms, as is Mexico.

The results of this study are significant considering the background of globalisation, often defined as a merging of the world, which is being accelerated through digitalisation. What is clearly demonstrated is that arts managers from German-speaking regions, even though they work outside their own country's borders, are most likely to collaborate with partners located nearby. The majority of references to work-related travel and collaborations centred on countries that are geographically located in close proximity to each other (for example, the UK, Poland, Denmark, France, and Italy).

40 The arts management programme of Heilbronn University in Germany is, for example, about to sign a cooperation agreement with the Metropolia University of Applied Sciences in Helsinki in order to exchange students and lecturers.

41 Burkina-Faso has entered the cultural map in the public consciousness of many Germans only through the Opera Village established by stage director Christoph Schlingensief, where 250 boys and girls are currently taught. www.operndorf-afrika.com (Accessed March 29, 2016).

The high level of affinity with the United States, however, cannot be explained by geography but, rather, by familiarity with the local culture. Over many decades, American cultural products dominated the European market, particularly with regard to popular culture. Music, film and TV, in particular, form part of the nationwide 'knowledge transfer'. Furthermore, American universities are among the best in the world. For decades, the smartest minds (and those who could afford the cost) travelled to the United States for educational purposes. Many later return to their home countries, bringing cultural experiences, a personal connection to the country and academic knowledge with them.

One finding from this study might, therefore, demonstrate that German-speaking arts managers rarely dare to delve into contexts outside of their own familiar concepts and understanding of culture. To work with European or North American colleagues is – vis-a-vis various aspects – often easier than having to draw a new cultural map from scratch, as would be the case with African or Asian countries. Many of the arts managers surveyed are employed by museums, theatres or orchestras. Collaborations within Europe are, in many aspects, easier to organise. Within the whole field of performing arts, collaborations with foreign language partners appear problematic.⁴² Wolfram notes, however, that theatre-related and socio-cultural projects can balance out difficulties through an increased willingness to experiment with, for instance, the use of subtitles, temporary architectural interventions at events, sound installations and multicultural meeting spaces.⁴³

In addition to logistics, which have become ever more complex over the last few years due to increased security requirements and regulations, there are legal questions, taxes, visas and insurance issues that would be much less familiar in an extra-European context. This means that pragmatic reasons exist for choosing to collaborate with European neighbours – cheaper costs certainly play a role.⁴⁴ Many productions are also very personnel-intensive and demanding in other aspects. The transportation of artists, instruments and pieces of art is an entire

42 Up to the year 2012, the Federal Cultural Foundation financed numerous German theatre projects of varying scale involving partners abroad (including a number from outside Europe) for a period of more than three years with funds of up to €150,000 through their 'Wanderlust' project. The Federal Cultural Foundation shows a clear commitment to the internationalisation of the cultural sector with numerous projects such as the World Cinema Fund or the International Fellowship Museum.

43 G. Wolfram (2012), p. 22.

44 In the film industry, one can spot a trend well-known in other economic areas that is illustrated by the search for more economic extra-European locations. Several South American countries, most notably Uruguay, can offer film sets which could be used to represent cities in Eastern Europe or America. The production costs there are lower than in the original locations. The award-winning film, 'También la lluvia', by Icíar Bollaín (2011), addresses this topic.

industry in itself, with specialised companies potentially earning considerable income from it. Travel within Europe, being less time-consuming and cost intensive, is consequently, less demanding on both artists and the works of art themselves. Furthermore, fewer risks for artists or art works exist within Europe, even though the danger of terrorism-related atrocities is increasing, as was demonstrated by the successive attacks in France (2015), Germany (2016) and the UK (2017) as well as those previously occurring in Spain. Throughout Europe, the risk of epidemics or natural catastrophes, like the ones described by Belisa Rodrigues from the Arts Institute Africa in South Africa in a case study on p. 167f., is rather low. Different time zones and the resulting communication issues, strong currency fluctuations and the risk of civil wars or other disruptive factors are mostly eliminated through intra-European collaboration.

aa) Europe as a Centre for Culture

Europe offers, above all, diversity. France and Italy, the most popular countries chosen for collaboration by the study respondents, are cultural nations in their own right. That they are close by proves extremely advantageous for arts managers from Germany, Austria and Switzerland, since geographical proximity facilitates collaboration. Another factor possibly explains the strong Eurocentric focus, namely the availability of funding and employment for cultural workers. Many countries, particularly those of Western Europe, financially support their cultural institutions both directly and indirectly (through, for instance, copyright, fixed book prices, the Artist Social Security Fund, tax deductibility of contributions, VAT of only 7%) and are committed to the preservation of European cultural heritage. The Directorate General for Education and Culture (DG EAC) and the EU Commissioner, Tibor Navracsics, are advocating the strengthening of culture within Europe intended to help the EU excel and prosper. The current 'Creative Europe' programme aims to support the cultural and creative industries with €1.46 billion⁴⁵, by recognising the opportunities created by digitalisation and globalisation, as well as to reach their economic potential and contribute to sustainable growth, creation of employment opportunities and social cohesion in Europe.

⁴⁵ In comparison to this, the German federal cultural budget in 2015 amounted to €1.34 billion (<http://www.tagesspiegel.de/kultur/bundeskulturhaushalt-2015-118-millionen-euro-mehr-fuer-die-kultur/10981902.html>). The main cultural expenditure of Germany relates to the federal states – so the overall amount spent on culture is around ten times higher.

Untapped international markets should be developed and new consumers attracted.⁴⁶

Even though 'Creative Europe' is considered controversial within the cultural sector (due to the required economic usability of its products and the involvement of the creative industries⁴⁷) and irrespective of the tight financial framework⁴⁸, the objective of promoting collaboration within Europe appears to have been met. However, there is still a need for closer networking and collaboration with regard to new member countries. This is currently being made more difficult due to the political situation and the considerable differences in opinion. Politics, therefore, always exerts an impact on culture.

bb) EU Creative Europe Desk

Within this context, it is interesting to note that only 13.4% of those arts managers from German-speaking countries surveyed confirmed being aware of the Creative Europe Desk KULTUR (formerly, the Cultural Contact Point). Creative Europe Desks exist in almost all EU member states. As Switzerland is not part of the EU – a fact criticised by one of its participating nationals and considered dis-

46 http://ec.europa.eu/programmes/creative-europe/opportunities/index_en.htm (Accessed December 14, 2015)

47 An interesting project bringing together high culture and the creative economy is the 'tool-kit' Museums and Creative Industries: Mapping Cooperation, published by a working group of NEMO (Network of European Museum Organisations). PDF download http://www.nemo.org/fileadmin/Dateien/public/Working_Group_1/Working_Group_MCI/Museums_and_Creative_Industries_MappingCooperation_NEMO_MCIWG.pdf (Accessed January 7, 2016).

48 Many cultural projects are also launched through the programmes of different Directorate Generals (DG) of the European Commission such as the DG Home Affairs which is able to contribute significantly more money. Innovative arts managers who understand how to argue for the so-called cross-sectoral benefits of their projects, thus, have better chances of receiving financial support. An example of this is the project entitled BROKERING MIGRANTS' CULTURAL PARTICIPATION (MCP BROKER) (<http://www.interarts.net/en/encurso.php?p=419>) (Accessed April 24, 2016). This project was carried out by Interarts (Spain) in collaboration with Culture Action Europe (CAE) (Belgium), Intercult (Sweden), EDUCULT (Austria) and ECCOM (Italy). Programmes are published as 'calls' in the official journal of the European Union. The Creative Europe Desk Kultur also publishes calls and supports the project-related application process, providing information on detailed descriptions of the content, financial resources and deadlines. These projects are so-called 'grant proposals' that are submitted to the European Union and are becoming increasingly competitive. If you wish to offer some form of service to the EU such as consultancy, search for 'calls for tender'.

advantageous especially with regard to funding – it can be assumed that Swiss respondents are not necessarily familiar with the Creative Europe Desks.

Germany's branch of the organisation, located in Bonn, is tasked with advising funding applicants on the 'Creative Europe' programme and guiding them through the complicated application process. Only one in ten of respondents were aware of the existence of this rather successful service.⁴⁹ This is surprising, particularly in the light of the various examples of vigorous European collaboration.

Figure II.5 Collaboration partners of arts managers from non-German speaking countries



Of the arts managers that come from non-German speaking countries, a slightly higher proportion of 64.3% confirmed that they were institutionally linked with a partner organisation abroad. Those countries are, as to be expected, more diverse. There are no clear favourites in relation to selecting collaborators. Some survey participants even have so many that they restrict their partnerships to Africa, Europe or America in their answers. Taking a closer look at these partner countries, however, it becomes apparent that the United States heads the list with 17 references. This can be explained by the fact that many highly educated arts managers have

⁴⁹ Proposals from Germany, or ones including German participants, are among the most successful. www.ccp-deutschland.de

studied in that country or that many individuals occupying leadership positions in the cultural sector were educated there and capitalise on these experiences and the networks developed through their work after returning to their home countries.

American culture is to many people in the world highly familiar because of the successful global export of cultural goods and services.⁵⁰

Canada is mentioned on nine occasions which is more than for the arts managers in German-speaking regions. One explanation as to why it might be so attractive is that many parts of the country are bilingual and could, therefore, prove attractive as partners for the French-speaking countries of Africa. For historical reasons, there is also a strong connection to the UK. The closest bond however, and here close proximity is certainly an essential criterion, exists between Canada and the USA. This question also demonstrates that the connection with Central and South America is less pronounced than that with North America. Even though, in addition to organisations in Mexico, there are others in Argentina, Uruguay, Colombia, Chile and Peru, as well as Jamaica and Panama (none of which were listed by arts managers from the German-speaking countries), such references are few and far between. Unfortunately, only one arts manager from Argentina and another from Brazil participated in the survey. It can be assumed that if more South American arts managers had taken part, a picture similar to that of their German-speaking counterparts would have developed demonstrating close connections to neighbouring countries, as proximity is certainly of relevance here.

The largest exchange, once again, takes place within Western Europe. Great Britain and France are the front-runners with thirteen and twelve mentions respectively, followed by Germany with ten, Italy with nine and Belgium with eight. The Netherlands, Switzerland and Luxembourg are seldom referred to. Austria, despite historically closer ties to Eastern Europe, receives no mention. Interestingly, Spain is cited only twice and Portugal on a sole occasion as collaboration partners. It can be assumed that this is, again, related to the fact that only a couple of arts managers from countries in South America took part in the survey as there is, in fact, considerable ongoing exchange between Spain/Portugal and countries in South America.

In northern Europe, Sweden is mentioned three times, Norway twice, Greenland and Iceland once. Denmark, which enjoys popularity among German-speaking arts managers as well as Finland, which is completely missing from this survey, do not appear at all. One arts manager does, however, write that he works in collaboration with what he terms 'Nordic countries'. It also seems that German-speaking arts managers have more interest in working with Eastern European partners, than their counterparts from other parts of the world. Albania, Hungary, Poland,

50 R. Henze (2014), p. 44.

Russia, Romania, Czech Republic, Slovakia, Macedonia and Tajikistan are mentioned only very rarely as the originators of partner organisations.

As expected, more collaboration partners in Africa were identified here than by the survey group of German-speaking arts managers. Zimbabwe, Rwanda, Burundi, Burkina Faso, Senegal, Kenya, South Africa (three mentions), Morocco, Senegal, Cameroon (two references) and Tunisia are home to cultural organisations that have partners outside their country borders. Those partner organisations are, themselves, mostly based in Africa being connected through the Arterial Network, the Arts Institute Africa and the Association Racines. Asian regions are only minimally represented. Japan, probably the most 'western' and wealthy of Asian countries appears twice, while China, Thailand, Korea and Hong Kong each receive one mention. The Middle East region presents a similar picture. Here, an arts manager highlights collaboration with institutions in Arab countries, specifically Jordan, Egypt, Palestine and Israel – each with a single reference. India is not listed at all, which is again surprising, considering the major rise of the country in other areas over previous years.

There are two collaborations with Australian cultural organisations, a surprisingly low figure considering the size of the country, its use of the English language, its highly innovative cultural scene, and the numerous arts management-related academic programmes and research projects across the continent. One partial explanation might, again, be the geographical distance from other countries.

cc) Financing Collaborations

Behind this great interest in Europe lie opportunities for the financial support of these relationships, a form of resourcing that merits critical assessment. Outside the German-speaking regions, 40.9% of surveyed arts managers confirm having received financial support for international exchange. EU Funding, Creative Europe, Erasmus+ and the European Commission as well as the European programme for adult education, GRUNDTVIG, are highlighted as funding streams. With regard to funding through the European Union, particularly from the respective General Directories, it has to be emphasized that the majority of money goes towards exchanges occurring within Europe. Cooperation with countries from other continents (a relationship that numerous arts managers are, in fact, actively seeking) is often hindered by the bureaucratic processes and the commission's own regulations, as these are based on a European understanding of culture that does not match the reality on the ground elsewhere in the world. The structures of e.g. Latin American cultural institutions are mostly commercial. This fact alone makes partnerships hoping for EU-funding difficult to sustain, since such

financial support is almost exclusively aimed at NPOs or public institutions. This type of organisation, however, rarely exists due to the prevailing political circumstances in these countries.

The UK is a generous supporter of cultural exchange. The British Council, Arts Council England, the British Government, the Scottish Government and Creative Scotland are highlighted several times. Looking at the above results with regard to collaboration, the money seems to have been well invested. In comparison to the British Council, the German Goethe-Institut is referred to on far fewer occasions – in fact, only twice. The German Government receives two mentions, and the German Academic Exchange Service (DAAD) one. As is to be expected in the field of arts management, the financial support discussed above is almost exclusively based on government funding within the respective countries. Funding bodies identified, included; Eastern Cape Province's Department for Recreation, South Africa's Department for Arts and Culture, the Australian Embassy in the Republic of Congo, Belgian Development Cooperation, the City of Ghent, the Nordic Council of Ministers, the Government of Quebec, the Netherlands, the Canadian Government, various Swedish governmental bodies, Ethekwin Municipality, the People's Republic of China, the USA, the Government of Yukon Territory, The Government of South Korea and Switzerland.

The Bratislava-based International Visegrád Fund managed by the Visegrád Group, consisting of Poland, Czech Republic, Hungary and Slovakia, was mentioned twice, CARICOM (Caribbean Community and Common Market) based in Georgetown, Guyana and Léargas from the Republic of Ireland only once. Léargas is an Irish not-for-profit organisation dedicated to international exchange in education, and administers the Erasmus+ programme in Ireland. Also included were NGO Hivos (active in 26 countries in Africa, Asia and Latin America), the Dutch Doen Foundation⁵¹ whose geographical focus of activity is Africa, and the Mimeta Foundation from Norway.

Private financial support for international exchange was only highlighted in two cases. One arts manager reported having received funding for this purpose from corporate social responsibility initiatives, while another received financial support from a Japanese corporation (most likely also under a CSR scheme). These results are striking. Should the economy not be obliged to provide greater financial support particularly since, as will be demonstrated later, it is actually

51 Hivos and Doen Foundation have jointly established the Arts Collaboratory, a platform for transnational expression and collaboration between over twenty arts and cultural institutions in Africa, Asia, Latin America and the Arab world. The Arts Collaboratory's mission is, "To promote collaborative, inventive, and open visual arts practices that are socially engaging and transformative". <http://www.artscollaboratory.org/about.html> (Accessed April 12, 2016).

benefiting from the contacts and relationships established? Hampel justifiably demands that, especially with regard to the global South, cultural funding institutions, commercial enterprises and private individuals be identified and urged to become more active in their engagement with the arts and, therefore, help build an independent financial structure. In this way, the long-term European dominance, based on financial imbalance and constituting the greatest obstacle to collaboration on equal terms, can be reduced.⁵²

This provision of almost exclusively government funding, especially in Europe, is problematic. The strong European economy that allows for cultural exchange to a global, almost unparalleled, extent and the openness and political support for the cultural sector make European countries attractive for cultural creators from economically weaker regions.⁵³ Next to a 'brain drain', or the loss of the most creative minds from the countries of the global South and other transition economies, this funding symbolises a demonstration of power by the supporting countries. It is about image and attention.⁵⁴ If you want to do business, you have to be perceived as generous and open. Culture is used for economic purposes, but also for the security interests of the 'donor countries', even though the government repeatedly emphasises the promotion of artistic freedom. It would be naive to believe that the significant amounts of government funding to cultural activities are provided purely on the grounds of altruism and exclusively to the benefit of art and its creators. Government-funded cultural exchange is politically coloured⁵⁵ and, in line with the funding's justification, the money serves the implementation of a specific culture, foreign or development policy⁵⁶ or simply economic interests.⁵⁷ Even if methods of cultural exchanges and funding have become more elaborate, one cannot assume – in contrast to Mandel⁵⁸ – that the times of nation branding⁵⁹

52 A. Hampel (2014); (2016), p. 159.

53 P. Knüsel (2014), p. 99.

54 This is also problematic given the background that particularly countries considered less relevant from an economic or security perspective are dismissed from the beginning.

55 P. Knüsel (2014), p. 99.

56 A. Thews (2016), p. 18.

57 M. Dragisevic Sestic (2017), p. 180.

58 B. Mandel (2016), p. 92.

59 There are numerous indices (which are increasing in number) such as the Anholt-GfK Roper Nation Brand Index, the Country Ratings Poll by the BBC World Services, the Country Brand Index by FutureBrand, the Nation Brands Ranking by Brand Finance and the, still recent, Best Countries by the U.S. News & World Report, which try to establish how well the respective countries are faring at nation branding. Germany was selected 'Best Country in the World' in 2016. In 2017 a recent study (Soft Power 30) sees France rising through the ranks and attributes this to the election of Emmanuel Macron).

are over.⁶⁰ If that were the case, serious discussions about combining the activities of several European cultural institutes (for instance, the Goethe-Institut, British Council, Alliance Française, Instituto Cervantes, Instituto Camões, Culture Ireland)⁶¹ would be initiated, instead of each continuing to fund their respective bilateral exchanges.⁶² Most specifically, the ‘national interest’ which, to a greater or lesser extent, still obviously underpins foreign cultural policy in many aspects, needs to be urgently examined.⁶³

This political interest at a national level is illustrated in the statements of former British Culture Minister, Maria Miller. On the question of whether the image of the UK could be strengthened through increased inclusion in the international work of UNESCO, and whether this would be in the UK’s interest, she replied,

“I think it is in our interests to make sure that, when we are projecting a reputation or our brand internationally, we are clear that it is Britain that we are selling. That is important. If we are members of other organisations, whether it is the EU or the UNESCO, that can always be of profit, but ultimately the campaign that we are projecting is in support of our individual country’s trade.”⁶⁴

From Maria Miller’s perspective, the national interest is, predominantly, an economic one.

Constructive critical engagement with the work of cultural agencies like the Goethe Institut has only taken place on isolated occasions. Perhaps the financial dependencies are too great and researchers’ opportunities for project work too exciting and lucrative. The Chinese Confucius Institutes, which were welcomed

60 U. Sacker (2014), p. 87f., former employee of the Goethe-Institut, emphasises the value of ‘nation branding’ for transition economies.

61 The USA has no comparable cultural institute such as those of France, Great Britain, Spain and Germany. It did, however, have the USIA (United States Information Agency), which was established by Eisenhower and active between 1953 and 1999. Its aims can, first and foremost, be described as disseminating anti-communist propaganda.

62 The British Council, for instance, has attached a Creative Industries Unit to their Cultural Department since 1999. The Creative and Cultural Economy Programme, which is based in this unit, develops projects such as training programmes for business skills, founder networks and programmes for development of leadership in international arts management. The aim is to connect the increasingly strong creative industries of the UK with those of other countries. The programme was financially well-supported with over £35.5 million in 2015. The Fund for Cultural Diversity (IFCD), which was established by the 2005 UNESCO Convention, is not supported by Britain. The UNESCO Convention is barely mentioned on British Council or ministerial websites. Apparently, Britain prefers bilateral to multilateral engagement. C. Figueira (2015), p. 176.

63 B. Rösler (2015).

64 House of Lords (2014), p. 567.

with open arms, particularly in Germany, at the start of the 21st century and are now present in over 120 countries, have recently become the subject of increasingly critical reflections.⁶⁵

Arts and culture have had a place in the diplomatic toolbox for many decades. This became especially clear during the Cold War when American artists (such as jazz pianist Dave Brubeck or painter Marc Rothko) were sent to perform and exhibit in countries behind the Iron Curtain. Russia reciprocated with performances by the Bolshoi Ballet, while trying to ensure that as few dancers as possible defected to the West. The Cold War has ended but the appropriation of arts and culture for political purposes persists, although it has to be noted that this is not necessarily negative, or always critically evaluated by the people involved.⁶⁶

e) Europe – Centre of Attraction

Even after evaluating the questionnaires of those participants from non-German speaking countries, one can say that Europe is an important centre for cultural exchange and, thus, has a large influence on other parts of the world. This represents both an opportunity and an obligation. It can be assumed that the attractiveness of Europe as the ‘cultural centre’ is increased by the variety of available funding opportunities. It would, however, be wrong to conclude that financial support is the linchpin of Europe’s significance. Nevertheless, the money is well spent in many cases. The UK seems to have understood the significance of creativity⁶⁷ like no other country. In addition to the economic implications of creativity, the international appeal of European culture also has political dimensions. Culture undeniably possesses ‘soft power’. Even though politics must, in part, resort to ‘hard power’ to combat both the dangers of those regions of the world that are in crisis and, more generally, terrorism, it should not be forgotten that military interventions can never ensure peace, stability and security in the long-term.

65 R.S. Zaharna/J. Hubbert/F. Hartig (2014); A. Budde (2014).

66 M. Nisbett (2013), p. 559, explains how cultural creators are allowing themselves to be instrumentalised when it suits their own interests such as income, expansion of collections, knowledge acquisition and networking or, rather, how they create instrumentalisation themselves through policy initiatives, and cleverly add or abandon their own policy agenda.

67 See R. Florida (2002; 2004), whose essay is often criticised as neo-liberal by academics, but is taken very seriously by numerous practitioners in the urban development of various cities around the world. The UK had already marketed itself as ‘Creative Britain’ when Prime Minister Tony Blair was in power and Denmark also seems to want to promote nation-branding as ‘Creative Denmark’. In ‘The Invention of Creativity’, A. Reckwitz speaks of a creativity imperative which our societies are subject to.

Development work including culture,⁶⁸ and the activities and programmes of European cultural institutes abroad are, therefore, of long-term significance. However, within the context of culture and development, it has to be noted that the term ‘development’ itself is not unproblematic. Sloterdijk notes, “Development is, evidently, not possible without offending the individual to be developed. The one who aims to develop needs to lower himself down to the level of the non-developed.”⁶⁹ In Development Geography, one, therefore, speaks of so-called ‘post-development approaches’, as constituting ‘development’. The term ‘developing country’, in particular, is surely not neutral, but has a rather problematic political history as well as being part of a pattern of thought which, nowadays, raises critical questions.⁷⁰ This questioning is related to the long-standing, widespread idea that there can only be one form of development which implies that some countries are more advanced than others. As is well known, many paths can lead to a single destination. Which alternative can and should be taken is always dependent on numerous internal and external factors. Closely related to this is a discussion that questions the use of the ‘developed world’ as a role model against the background of the ecology and climate debate, and argues that, in terms of a sustainable economic system, countries like the USA are also ‘developing countries’. Culture and development, as well as foreign cultural policy which is able to depict the diversity of possible developments in heterogeneous countries, should, therefore, form part of arts management knowledge, rather than only representing a niche element. Interest in European culture seems to exist worldwide. Applying this interest in a purposeful way should be the task of all people working within the arts management field.

f) Eurocentrism

It should not be forgotten that a major danger is that Europe enjoys self-sufficiency. In the framework of the ‘Cultural Management without Borders’ conference, participants repeatedly demanded that arts managers break out of their comfort zone. A new and risky form of Eurocentrism⁷¹, while not glorifying the ‘west-

68 There are numerous publications on the topic of ‘Culture and Development’, which has also established itself as its own research area. G. Kramer/U. Jarchow (2014), p. 36ff. discuss their work for the GIZ (German Association for International Cooperation) in Jordan. A first overview of the evolution of ‘Culture and Development’ is presented in the UNESCO Etxea Working paper No. 1 by M. Marana (2010).

69 P. Sloterdijk (2000), p. 30.

70 B. Korf/E. Rothfuß (2015), p. 165.

71 For a definition of Eurocentrism see E. Shohat/R. Stam (2014), p. 2ff.

ern' and marginalising the 'non-western' history, still shows little or no interest in non-European issues, challenges, specific knowledge bases, cultures and identities.⁷² The salient danger, among others, is that global differences and discrimination will continue to grow. India is not mentioned at all among German-speaking arts managers, and Asia, Africa and South America attract only scant attention. While this is not really surprising, given that the majority of respondents do not work in a freelance or advisory capacity in cultural institutes, foundations, NPOs or NGOs, it is – nonetheless – problematic. Particularly in relation to the present political situation, the transformations taking place and the increasing wealth in those regions of the world. Europe should not lose this connection and, thereby, miss out on a potential learning opportunity. The challenge that is posed to arts managers in, for example, German cultural institutions by global migration can only be confronted with international, and thus, intercultural knowledge hardly communicated through the medium of textbooks. Schindhelm's repeatedly formulated warning about German cultural concepts, in particular, no longer being suitable as global reference models or benchmarks⁷³, also has to be taken seriously.

g) Reference Models/Smart Practice Examples

Arts managers from outside German-speaking regions were asked about where they find case studies or best practice examples for their work. Those taken from a German context are only consulted in the rarest of cases. One arts manager from Russia referred to the Hamburger Bahnhof and the Berlin-based KW Institute for Contemporary Art. The Berlin theatre researcher, Erika Fischer-Lichte, is identified as an example of an inspirational person, as are the American, Peter Brook, Briton, Richard Schechner and the Mexican, Guillermo Gomes-Pena. The Goethe-Institut is referred to as a source for inspiration only once.

The relative insignificance of German cases can, according to Schindhelm, be explained by the fact that insufficient numbers of German cultural institutions and academics active in arts management research publish their work in English.⁷⁴ It is, therefore, also not surprising that the British Council, Arts Council England, Arts Council of Northern Ireland, the Australia Council for the Arts and UNESCO are cited much more frequently. In addition, British cultural organisations such

72 At several UK universities, students started to campaign and ask, "Why is My Curriculum White?". They also raised awareness of the fact that their reading lists mostly represent white scholars and authors. <http://www.spiegel.de/lebenundlernen/uni/oxford-uni-macht-kurs-in-nicht-europaeischer-geschichte-verpflichtend-a-1149644.html> (Accessed June 19, 2017).

73 M. Schindhelm (2014), p. 81.

74 M. Schindhelm (2014), Ibid.

as the Institute for Contemporary ART (ICA), the Tate Modern and the Barbican Centre in London are often held up as examples of best practice. However, the Garage Museum in Moscow (which has a professional English web presence) and the Centres Pompidou in Metz and Paris are also listed.

Arts managers often highlight their own or others' evaluation reports as reference models. It seems that many of the respondents evaluate not only their own projects and processes, but also the impact of their work and possess sound management know-how as well as clearly-defined evaluation processes. Here, it is also significant that tools borrowed from management theory are adapted to the circumstances in different locations. However, it should be noted that a method proving effective in one specific context will not necessarily meet with success in a different country and environment. Indeed, as one participant stated:

"We generally try to develop strategies unique to the diversity of African conditions and the challenges and possibilities that these present. We subsequently create our own toolkits, e.g., on advocacy, marketing, project management, ICT etc."

Overall, it can be noted that the majority of practitioners explore academic texts, with many even collaborating with universities. Considering the high standard of arts managers' formal qualifications, this connection with academia and research is hardly surprising. Professors and researchers, particularly those in German-speaking countries, are unfortunately not as open when it comes to including practitioners in their own work on a reciprocal basis. The Arts Management Association for Germany, Austria and Switzerland continues to refuse the intake of practitioners (even those with lectureships at universities and other higher education institutions). In many other countries, for example the UK, this artificial separation between theory and practice in arts management is hard to convey. The term 'pracademic' has not yet found its way to continental Europe.

h) Networks

Many arts managers emphasise the importance of networks to their activities. 70% of arts managers from non-German-speaking countries declare themselves to be members of an international, professional network. In addition to very specific networks such as RIPAO, the International Network for the Promotion of the Arts of Speech in Africa, Caribbean and Pacific, the HipHop Festival Producers Network or the International Federation for Choral Music and the International Federation of Film Critics, arts managers from the museum sector often mention the ICOM (International Committee of Museums) or AEOM (Association of Europe-

an Open Air Museums). Almost all African arts managers are connected through the Arterial Network. Frequent references to this network are also related to the fact that the present survey was distributed to several countries via this network. ASSITEJ (Association Internationale du Théâtre de l'Enfance et la Jeunesse), the International Association of Theatre for Children and Teenagers, received three mentions from arts managers active in the field of children's and youth theatre.

Two respondents from Spain and South Africa are part of the U-40 Network Cultural Diversity 2030, that aims to give young experts under 40 years of age a voice in the implementation and enforcement of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions⁷⁵. The lobby organisation, Culture Action Europe, is referred to twice, as is IFACCA (International Federation of Arts Councils and Cultural Agencies), the merger of ministries and cultural authorities. The arts managers surveyed are, for the most part, less involved in political networks and rather part of professional associations networks which are directly related to their respective activities and work.

Even though the target survey group members were first line practitioners, it is notable that many of the arts managers are members of networks for teachers or professors, such as the AAAE (Association of Arts Administration Educators) referred to mainly by American and Canadian participants, as well as its European equivalent ENCATC (European Network on Cultural Administration Training Centers). Indeed, many arts managers are active in the academic field or, at least, have close connections to higher education institutions and universities via projects, interns or through thesis supervision. Survey participants familiar with these networks come, mainly, from the field of arts administration and are, therefore, practitioners rather than researchers (who did not form the target group of this survey).

Some arts managers are also connected to academia and keep in contact with arts management graduates through their respective universities' alumni networks.

The German-speaking arts managers were asked which organisations and networks were known to them. The low awareness of the Creative Europe Desk KULTUR, which was recognised by approximately only one in six participants has been previously referred to. ENCATC, which was frequently mentioned by arts managers from non-German speaking countries, was only known to 5% of German-speaking arts managers. 7.7% were familiar with EUNIC (European Union National Institutes for Culture) which is probably more relevant to practitioners

75 The subject of this convention is the protection of diverse artistic forms of expression, activities, goods and services, rather than the protection of diversity as such. C. Figueira (2015), p. 169. The USA and Israel voted against the convention. Japan has still not ratified it.

than the collective of education professionals at ENCATC. The Belgian Association, Marcel Hicter, which offers interesting professional development training for European arts managers, is known to only a minuscule 0.6% of respondents. The German Bosch Foundation which, among other initiatives, has been sending arts managers to Eastern Europe to participate in collaborations for many years, is known to almost 30% of participants. Every fifth respondent is familiar with the Stuttgart and Berlin-based Institute of Foreign Relations ifa e.V., that has just celebrated its first 100 years of existence.

World Cultures Connect (WCC), a British website where arts managers from all over the world can create profiles for themselves and their organisations is known by only 2.8% of all arts managers from German-speaking regions. Consequently, the website contains very few profiles from Germany, Austria and Switzerland. Artsmanagement.net, the English language branch of kulturmanagement.net and its associated magazine is known to only 12.1% of survey participants. This could be related to the fact that the German website is considered to have sufficient literature and information about current trends and developments in arts management for those able to read German. This is unfortunate, given that texts from international colleagues as well as international topics printed in English attract little attention.

When asked about other organisations and networks, the arts managers often alluded to the Goethe-Institut or comparable cultural institutes from other countries. The Mercator Foundation, as well as the German Allianz Cultural Foundation, recorded occasional mentions. For survey participants active in the museum sector, the ICOM and the European association NEMO (Network of European Museum Organisations) dominate responses. Europa Nostra, an organisation dedicated to the preservation of European cultural heritage, is also mentioned exclusively by arts managers working in museums. The most frequently cited organisation from arts managers working in the field of theatre is the IETM, the International Network of Cultural Creators of Performing Arts.

Other networks mentioned include, for instance, the German-French Youth Foundation, the European Conference of Opera Houses, ENCC (European Network for Cultural Centers), Eurocities, ASSITEJ and UNIMA (Union Internationale de la Marionette), the International Organisation of Puppeteers based in Paris. Cultural policy-focused organisations such as Culture Action Europe are, in a similar way to participants from non-German speaking countries, listed only occasionally. The German Cultural Policy Association does not appear at all. In this survey group, the leading associations are those directly related to the respective work which offer a network that is professionally relevant.

i) Summary

Europe is a cultural centre with global mass appeal (thanks to the financial incentives of the EU and its member States, in addition to its economic power), which can be compared to the US in its popularity among international arts managers. Within Europe, it is predominantly the UK which manages to attract foreign arts managers and cultural organisations due to its numerous funding programmes which support cultural exchange. The presumably devastating effects of the country's decision to exit the EU (taken in June 2016) on the British cultural sector (an end to funding from 'Creative Europe', import and export of cultural goods and services, artistic exchange, visas, working permits) cannot be predicted. Artists and arts managers in the UK were overwhelmingly for remaining in the EU, and reacted to the referendum result with dismay and concern.⁷⁶

Europe likes to keep itself to itself. Eurocentrism is, therefore, a serious danger. The majority of cross-border projects take place within the immediate geographical vicinity. In contrast to their colleagues, German-speaking arts managers are less often willing to expose themselves to other concepts of culture and have, therefore, fewer chances of learning from such experiences. The limited attention that is paid, particularly, to Asian or Latin American countries is, considering their rich cultural heritage, difficult to understand. With the exception of Poland, Western Europe's interest in Eastern Europe is minimal. Against a background of (im)migration, this constitutes a missed opportunity which could make transcultural work more challenging because of a lack of relevant knowledge.

Digitalisation, in contrast, can facilitate the work of arts managers. Many are both aware of and engage with networks, primarily professional and interest associations. Networks possessing a cultural policy focus command less attention. Arts managers are highly qualified and maintain contact with academia during the course of their work. They tend to utilise academic texts or participate in academic conferences, thereby demonstrating an important commitment to 'life-long' learning through the exchange with academia. They are looking for answers to questions that arts management practice poses. Academia should, ideally, reciprocate this openness.

German institutions are rarely promoted as examples of best practice or reference models by international arts managers. Arts Council England seems to be better at exploring topics relevant to practitioners and fostering cultural exchange than Germany's Goethe-Institut. The large attention paid to British content can only partially be explained by the wide currency of the English language.

76 Reactions can be found here: <http://www.internationalartsmanager.com/news/arts/arts-sector-reacts-to-brexite.html> (Accessed July 1, 2016).

j) Self-Assessment

42% of arts managers from German-speaking countries describe their work as international. Considering that the majority of survey participants do not work for international organisations or show a particularly pronounced level of mobility, this number is surprisingly high. Efforts to prepare future arts managers for international aspects of their work are, therefore, not only justified, but indispensable. Evidently, not only those who consciously decide to work in international contexts from the outset of their careers deal with internationalisation and globalisation, but almost every second arts manager is going to work in an environment that they themselves would define as 'international'.

60% of arts managers from non-German-speaking countries describe their work in this way. This considerably higher number can partially be explained by the fact that many cultural creators, particularly outside Europe, are reliant on collaboration with other countries for the funding of projects, as artistic work is difficult to carry out if solely dependent on one's own resources.⁷⁷

aa) Significance of Globalisation and Internationalisation

Almost half (45%) of those questionnaire respondents from Germany, Austria and Switzerland refer to internationalisation and globalisation within their organisations, the figures for the frequency of such conversations being 'often' (28.4%) and 'very often' (15.8%) respectively. However, 40% noted that these topics are only rarely discussed and 9% stated that they do not represent the focus of discussion within their institutions at all.

A different picture emerges in relation to arts managers from non-German speaking countries. For almost 70% of respondents, globalisation and internationalisation represent burning issues, finding resonance within their daily work. Significantly, over one-third discuss the changing circumstances on a daily basis. Only one-in-four individuals consider globalisation and internationalisation infrequent topics for debate, with a mere 1.7% affirming that it does not impact their work to any extent. Again, while it has to be noted that these arts managers are more internationally focused in their work due to the composition of the survey sample, this cannot alone fully explain the results. Globalisation and internationalisation have a larger relevance to some countries than they do to others which could be due to the fact that they are directly impacting certain nations, both positively and

⁷⁷ That projects are adapted to the wishes of the funders and, therefore, risk losing local and unique characteristics is a serious problem emphasised by A. Hampel (2014; 2016).

negatively, in a more pronounced way. Arts managers are politically sensitised in a culturally different manner in their respective home countries, sometimes due to challenging political circumstances.

It is also interesting that, even though only 42% of arts managers from Germany, Austria and Switzerland consider their work to be international in nature, over 60% of this sample describe their efforts to engage with new audiences, particularly with those with a(n) (im)migration background as significant. It is precisely these kinds of efforts that demonstrate the changing perception of tasks in the arts management field and result from society's transformation over the years. Arts management outside the German-speaking countries is, undoubtedly, already international. With some degree of delay, Germany, Austria and Switzerland's arts management is also on its way to demonstrating the same characteristic, definitely becoming transcultural.

bb) Efforts to Engage with New Audiences

aaa) Arts managers from Germany, Austria and Switzerland

Even though the topic of audience development has been anchored in German arts management training and research for years, a certain lack of innovative concepts is evident. We still seem to be some way short of Mandel's ideal image of the arts manager who plays a key role in making visible the creative ideas of different social and cultural groups, or new cultural agents, who combines interests and creates new projects that will contribute to society's quality of life.⁷⁸ Arts managers themselves are only partially to blame. Academia, especially in Germany, also apparently fails to provide examples other than Daniel Barenboim's West-Eastern Divan Orchestra (an orchestra with the mission to unite young Arab and Israeli musicians) and, more recently, the Barenboim-Said Academy in Berlin as flagship projects.

Almost all arts managers who try to engage with new audiences note the significance of language. Consequently, simultaneous interpretation or sur-/subtling is often provided in theatres. Organised tours in several languages seem to be standard museum policy. Marketing materials and websites are also translated into various languages (English, Turkish, Russian and Arabic were explicitly identified). These understandable efforts to convey content to non-German speakers have sometimes been considered controversial in a variety of literature on the subject. For one thing, the use of minority languages is said to produce ethnic differ-

78 B. Mandel (2016), p. 95.

entiations and to mark the ethnic aspect of communication as integral⁷⁹. Secondly, it might counteract integration initiatives which, generally speaking, regard the learning of the host country's language as indispensable.

Many arts managers also took the necessary next step of rethinking planned content. Special opportunities for refugees and their inclusion in programme development were highlighted on multiple occasions.

"Participation, inclusion of people from other countries and project development"

"Refugee project"

"Anchoring issues of migration/integration in the programme"

In general, a form of activism can be specifically observed in Germany, which is accompanied on several occasions by a lack of long-term sustainable concepts.⁸⁰ These concepts will have to be developed for the future. Moreover, the well-known fact that it is much less the country of origin that defines cultural interests but, rather, education and social status is reflected only rarely in the methods art managers apply to audience development. This is even more surprising given that, since 2011, a comprehensive study on the topic of cultural diversity has already been published by the Tate Modern. The numerous special educational programmes developed by the London Museum aimed at balancing out the supposed shortcomings of specific ethnic groups were, however, completely rejected by precisely those target groups.⁸¹ Neither did such groups want to see their ethnic identity (in whatever way, and by whomever defined as such) represented. Nor were they interested in a simplified post-colonial revision of art history in relation to their respective origin.⁸²

At this point, it is worth emphasizing that only one of the arts managers surveyed referred to their institution's collaboration with nurseries and schools.

None described their respective organisations as adapting to the changing circumstances, for instance, through an increase in diversity in employment structures, thereby ensuring that not only a small segment of society is represented.⁸³

79 J.A. Fuhse (2012), p. 648.

80 G. Wolfram (2015), p. 19.

81 A. Dewdney/D. Dibosa/V. Walsh (2011).

82 M. Terkessidis (2015), p. 191.

83 On the topic of diversity management in institutions see S. Ahmed (2012).

Working together with people who can act as communicators⁸⁴ within specific groups in terms of network theory⁸⁵, was highlighted only occasionally.

“Working with inter-cultural institutions and associations (local and regional)”

“International multipliers, finding topics that are interesting/applicable in different cultural circles”

“Artists with migration background, collaboration events with immigration organisations”

All arts managers have realised that reaching out to these groups requires targeted measures. They are trying to adapt their marketing strategies which are being developed in a professional manner.⁸⁶

“International fairs, workshops and road shows, foreign language adverts in trade journals, working with foreign language travel and culture journalists etc.”

The arts managers also discussed intercultural training for all members of the organisation, in addition to participation in workshops and events on the topic of engaging and retaining audiences through audience development initiatives.

bbb) Arts managers from non-German speaking countries

From this survey group, 57.4% of practitioners confirmed having implemented specialised strategies to attract new and diverse audiences.

At this point in the research, it once again becomes evident that the topic of (im)migration represents a much more important element in German-speaking arts managers' environment compared to that of their colleagues in other parts of the world, for whom migration seems not to represent an issue (at least not any

84 M. Granovetter (1978) speaks of the so-called 'weak ties', meaning connections that are generally weaker because they are made with groups who do not belong to the actual/natural/traditional target groups of the respective network. Such 'weak ties' are, therefore, relationships between cultural organisations and minorities who were so far not, or only with difficulty, engaged.

85 See V. Durrer/S. Miles (2009); V. Durrer/D. O'Brien (2014) on the topic of these intermediaries.

86 That advertising is still considered the most important means of engaging diverse and hard-to-reach audiences in the UK has already been evidenced by V. Durrer/S. Miles (2009). They believe that many of the activities to include people who are not as familiar with cultural institutions in museums and galleries in the UK are established due to political pressure, rather than on their own initiative.

more). The responses of arts managers in this survey group were, therefore, less specific but generally more concerned with gaining as much interest as possible for a particular programme or product. Use of the media, particularly social media, is the communication means of choice for many arts managers who are concerned with reaching as wide a number of people as possible.

What is also striking is that business administration tools are mentioned much more frequently by this survey group, than was the case with practitioners from Germany, Austria and Switzerland. The market and its particular conditions were also a topic discussed more frequently than within the German-speaking comparison group. Numerous arts managers from Germany, Austria and Switzerland work in an environment in which, due to government funding and the resulting conditions, a market as such does not actually exist.

“Strategies to sell diverse work into the right international markets”

“Base line studies”

“Convergent marketing methods, social media and analytical web tools”

“Diversification of programs according to the interests”

“Focus groups for audience development”

“Outreach/Branding”

“Targeted marketing”

“Targeted email marketing”

“Social media (mainly Twitter and Facebook), in particular , are being used to reach out to diverse audiences”

“We rely on box office data analysis against standard segmentation, with qualitative and quantitative data collection for participants in our work, and through social media analytics”

One arts manager from South Africa stated:

“Products are developed with the end consumer in mind”

which is something you only rarely hear in this form from German cultural workers in publicly-funded institutions. Similar, is the statement made by one arts manager from Latvia, who is willing to adapt her 'product' to audiences' desires.

"Qualitative and quantitative research of audience dynamics and adjusting content accordingly."

Community Engagement

Community engagement – also considered important by several arts managers from German-speaking countries – was frequently highlighted. This is a concept which is beginning to replace audience development, that has proved unable to realise the hopes placed in it, despite its domination of German cultural agendas and discourses for many years.⁸⁷ There are a multitude of terms similar to 'community engagement', for example, 'social arts practice', 'arts in public space', 'socially engaged art', 'intercultural community arts'. There are definitely slightly different shades of meaning between all these terms which seem to largely follow geographical lines. Americans seem to prefer 'socially engaged art', while 'community cultural development' used to be the term employed in Australia. It is interesting to note that social impact assessments are still less common in continental Europe than, for example, in the UK and the USA where every arts organisation receiving public funding has to prove the impact of its work on society.⁸⁸

There is a strong argument for the involvement of as diverse a range of people as possible in the artistic process, especially at times of rising populism such as is currently being experienced in several countries around the world. Projects producing content with which the majority of people are able to identify, can help overcome the notion of arts and culture as elitist (being reserved for an educated and affluent establishment) and, instead, make arts and culture relevant to the majority.⁸⁹ However, such relevance surely comes at the price of having to give up certain privileges. The role of the arts manager will undergo a drastic change from safeguarding the 'holy grail' of quality in arts and culture to moderating and mediating processes.⁹⁰ Some will certainly not appreciate this transformation.

87 R. Henze (2017a); P. Föhl/G. Wolfram (2016), p. 30; D. Borwick (2012); E. Belfiore (2016), p. 209. Brown et al. (2011), p. 3 even come to the conclusion that arts groups devoted solely to a consumption model of programme delivery will slowly lose ground.

88 M. Stern/S. Seifert (2017) present an interesting assessment on the impacts of arts and culture on the citizens of New York city.

89 R. Henze (2017), p. 16; (2017a).

90 R. Henze (2017), p. 17; (2017a).

Interestingly, colleagues from the Anglo-American regions seem to be at the forefront of this movement. One arts manager from the UK highlights the need for:

“Direct personal contact with specific communities to build advocacy.”

While another arts manager from Australia states:

“We have developed community engagement programs in response to a target community’s specific needs and interests in a culturally sensitive way, as well as working with previously successful models of community participation when working on large-scale projects.”

Similar to German-speaking practitioners, several survey participants resident outside the German-speaking countries consider the building of networks within a community, as well as with partner organisations or tourism providers, as important in making as many people as possible aware of that community’s own cultural offering, expanding it accordingly and render it economically viable.

cc) Challenges of Globalisation for Practitioners

aaa) From the perspective of arts managers in German-speaking countries

Striving to engage audiences that are heterogeneous with regard to their language, socialisation and educational background is considered an important task for many arts managers. When asked about the challenges and opportunities that globalisation poses in relation to their work, several additional issues have emerged that arts managers both want and have to explore. Almost all respondents answered this open-ended question with only very few declaring that globalisation presents no challenges to their work. Overarching issues include; language, competition, legal and logistical issues, integration, identity and intercultural competences.

Language and Communication

Language and communication are not frequently mentioned as challenges:

“Being a German language theatre for children and their parents, language as a means of information transfer is crucial for us. We would like to address the issue of the increasing flow of audiences with insufficient German language skills, but the barriers to cultural participation are still too high – on both sides.”

“I think the biggest challenge is the provision of English language information for an international audience. Insufficient staffing levels and a lack of financial resources make its realisation difficult.”

“The provision of different languages, and internationalisation in regard to the overall appearance of the organisation (website, signposting, print media etc.).”

Arts managers are primarily concerned with reaching people who have very little or no knowledge of German. This relates to the communicating of content in foreign languages, as well as the overall internal (collaborations with foreign artists or an international ensemble/orchestra were alluded to multiple times) and external (particularly in relation to marketing campaigns) forms of communication.

This development received critical responses from two arts managers. The rise of the English language concerns them.

“Tendency to a linguistic monoculture (everything in English or pseudo-English)”

Because of its worldwide expansion, English is the language of choice for the majority of practitioners due to pragmatic reasons. However, language represents not only a vehicle for communication, but also an intermediary, if not a creator, of identity. The above-mentioned fear is, therefore, understandable. The worldwide use of English could, in some ways, be actively promoting the dreaded monoculture. On the other hand, if you are aiming for a wide distribution of content, avoiding foreign languages in general, and English in particular, will not be possible.⁹¹

Numerous arts managers also considered the various Arabic dialects as significant to their work. The analysis of the results collected to date indicates that this has less to do with the desire to reach markets in Arab regions or to find partners for collaborative projects but, rather, to migration from several of these regions to Europe and the resulting wish to communicate.

Participation/Integration

In this context, enabling access to participation is a central concern for many arts managers. In numerous statements, one can feel a sense of disillusionment regarding achievements so far.

91 Nevertheless, it surely also perpetuates imbalances and leads to some narratives being more dominant than others. Arranging for research to be translated is time-consuming and expensive for arts management researchers from non-English speaking countries.

“Exchange with other European museums, inclusion of migrant/refugee children/teenagers, pupils in museum projects, offering the museum as an extracurricular learning space (almost never accepted)”

“Offering/encouraging cultural participation of migrants and refugees”

However, participation, by no means, always results in those who are involved ultimately being a real part of something. As has already been explained in relation to audience development tactics, what is still missing are effective approaches to initiating empowerment processes. Discussions about what kind of opportunities the influx of people from other cultural backgrounds creates and how their potential can be increased are still too rare. Many arts managers describe their own efforts for the ‘integration’ of refugees. The discussion currently being conducted within the concept of ‘transcultural arts management’ on whether integration⁹² is still a viable concept and whether the term, with its inclusion and cultural adaptability paradigm, might be problematic in and of itself⁹³, has yet either not reached, or not affected, large parts of either arts management practice or its politics.

A statement from one arts manager can be reflected upon critically:

“The integration of people with a migration background into the theatre process and the communicating of the local culture and value system to them.”

In future, such patterns of distinction between cultures will have to be overcome. The concept of culture will have to become more hybrid than, as has been demonstrated here, it is at present. Instead of wondering how it is possible to enthuse the maximum number of people about that which you already offer, the question in future will have to be, “What new things can we create together that interest us all, move us forward, and succeed in encouraging us to learn?”

Seeing integration as a one-way street for those who relocate to a new place will no longer work. It also contradicts the dynamic development which has al-

92 On the topic of integration in academic debates, the model of integration and ethnic stratification (H. Esser, 2001) is often consulted. According to D. Lookwood (1964), one has to differentiate between system integration (the cohesion of systems such as the legal system), social integration (the admission of people to communities, more significant for the issue of migration) and cultural pluralisation which is closest to the concept of diversity. Recent literature on the subject includes; M. Terkessidis (2010); C.B. Brettell/J.F. Hollifield (2015); D. Tabachnick/L. Bradshaw (2015); A. Scherr (2013).

93 I. Pilic/A. Wiederhold (2015), p. 23.

ways been inherent in arts and culture.⁹⁴ What needs to be promoted is a natural evolution of that which is merging, in terms of an inclusive cultural understanding which emphasises the uniqueness of many, instead of cementing a concept of culture which, from a historical perspective, will become outdated in the blink of an eye.

Legal and Logistical Challenges

The second extensive area that practitioners are concerned about is challenges which are legal and logistical in nature. The different challenges in this context are simply astounding in number and of substantial complexity.

“Especially tax and legal regulations regarding the import and export of performances, working permits for foreign employees (in particular dancers), insurances, taxes, handling of tour performances.”

“Globalised media markets and national regulations, particularly in relation to youth protection”

“Exchange rates, visas, working in different legal systems”

“Loss of time due to time lags and transport”

“Rights negotiations with international partners/publishers/archives”

“Financing is more difficult internationally”

“International transport and the accompanying customs and import regulations/visa issues”

“Different legal, financial and social systems”

“Working together with international partners enriches my work, but also bring challenges as even simple things – like contracts or invoicing – are handled completely different in other countries, even if they are part of the EU.”

“Copyright issues”

94 I. Trojanow/R. Hoskoté (2007), p. 36.; S. Marginson/E. Sawir (2011), p. 64.; W. Welsch (2000); A. Sen (2008), p. 55; B. Wagner (2012), who even speaks of culture as a ‘bastard’ since it can never be pure and homogeneous, but is always hybrid and heterogeneous.

“Fee settlements”

“Job postings mostly in Germany, Austria and Switzerland, supplier benchmarking EU-wide. Challenge: Keeping an overview, assessing risks.”

“Up-to-date software and security programmes. Data security.”

Media Literacy

One arts manager mentions the use of different tools in digital areas and in communication (social media) as a challenge. This is especially interesting since the present study could also demonstrate that arts managers from non-German speaking countries in particular are more open to using, for example, Skype or Google Hangouts. Both tools allow for not only mostly free, simultaneous communication with multiple partners worldwide, but also enable the parties to see each other during the conversations and, therefore, observe each other's reactions.

Only 8.7% of survey participants from the German-speaking countries use Google Hangouts and/or Skype to communicate with project partners abroad. In contrast, 31.7%, in other words, almost one in three practitioners from other countries use these tools. In German-speaking regions, 26.5% of respondents utilise telephone or video conferencing instead, while these kinds of communication means are only used by 14.6% of the group from other countries and are being replaced by Google Hangouts and Skype. The preferred medium of communication with foreign partners for both survey groups remains e-mail, due to its immediate nature and independence from different time zones.

Asked about additional means of communication, face-to-face meetings were frequently referred to by both groups. It can be assumed that such encounters, while quite rare due to distance and associated costs, are nonetheless reasonably important. The arts managers probably wanted to emphasise that personal meetings are very difficult to replace with ones conducted using communication media.

Competition

Similar to the field of economy, arts managers also experience increasing competition in relation to opportunities and funding, as well as the leisure sector which has been expanding for many years.

“The comparison and competition with other organisations has increased significantly”

“It used to be the case that one German organisation competed with another. Nowadays, you are in direct competition with NYC, London, Paris and Vienna. Thanks to live streaming, international stars are nothing special anymore.”

“We, as producers of stage sets/decorations and costume design, are confronted with the fact that contracts are increasingly awarded to competitors from Hungary, Romania and other countries.”

“Price pressure by providers from the former Eastern bloc with different social and employment law frameworks.”

“Bigger competition and price dumping”

“Increasing fees, which makes it harder for concert organisers to draw popular artists into unpopular cities.”

“The market/the competition is growing because opportunities, and ways to find out about and seize those opportunities, are also increasing.”

“Differentiation from other classical music festivals”

“Competition with other leisure activities, including digital ones which are used instead of culture, and take up all the attention.”

“Stronger competition in leisure time usage/behaviour”

“Large media corporations have the power over the market and development”

One arts manager succinctly summarised the criticism which the EU programme ‘Creative Europe’, in particular, is facing:

“The competitive thought behind many programmes and regulations is threatening to replace the contents.”

Intercultural Competence

Only relatively few arts managers discuss their reliance on intercultural skills, the cultural differences they are distinguishing between, how they deal with these and what they can learn from this process.

“Continuously reflecting on one’s own assumptions, acknowledging other working methods and approaches and constantly keep learning.”

“Differences of culture in organisational approaches”

“Cultural differences (values, behaviour etc.)”

“Different understanding of time in different cultures”

“Building intercultural understanding: e.g. different time management, accepting other approaches”

Networks

Some practitioners mention international networks and the exchange with colleagues abroad as an important tool for dealing with challenges of globalisation. One arts manager, who is frequently involved in international contexts, explains the pragmatic use of these networks.

“In the international context, I always need a co-producer through which it is easier to reach the market and whose networks I can then access.”

For one practitioner from Switzerland, the country’s non-membership of the EU poses a significant problem in relation to establishing networks.

“The biggest challenge is Switzerland’s isolation within the EU. It is practically impossible for us to be partners in European projects and to give our artists access to a network or begin an exchange with foreign artists.”

Cultural Diversity

Even though globalisation and internationalisation are much discussed issues with impact that can be felt everywhere, some survey participants also drew attention to contrasting tendencies.

“More important (or, at least, not less important) than globalisation, is regionalisation especially in the field of literature. I think that, particularly in the area of literature, people are wishing for more clarity and familiarity, perhaps – therefore – the growing significance of a core theme such as the home country.”

Particularism, or a retreat to the familiar, was already described by Robertson in the 1980s as a reaction to the process of globalisation.⁹⁵ The fear that globalisation both contributes to mainstreaming and replaces diversity is voiced by a few practitioners and accompanied by an emphasis on the regional and the local.

⁹⁵ R. Robertson (1987), p. 20–30.

“You see the same everywhere in art where the art Biennales are basically interchangeable.”

“Understanding and respecting aspects of local culture, and finding the unique in the global homogeneous mush.”

“It is important to preserve local and regional cultural traditions. At the same time, it is important to be open towards foreign cultures. Especially in the cultural sector, cultural tolerance towards other cultures is really important. Globalisation often means bringing cultures to a common denominator. In my opinion, that is not a good thing, even though it can be enriching, but the uniqueness should not be lost in the process. Preserving it is a challenge. “

Globalisation as an Opportunity

Only relatively few arts managers see more opportunities than problems and challenges regarding globalisation.

“The complexity of requirements is increased through globalisation. But internationalism is a significant enrichment and widens perspectives also in relation to one’s own work within Germany.”

bbb) Challenges of Globalisation from the Perspective of Arts Managers operating outside German-Speaking countries

Interestingly, the issues of migration and integration are not dominant for arts managers operating outside Germany, Austria and Switzerland.⁹⁶ Only one arts manager from the UK emphasizes (im)migration as a challenge although the survey was online at the beginning of a xenophobic Brexit campaign. A different issue is dominant here:

Financing

“Cost”

“Limited ability to participate in the international art world due to lack of travel budgets”

“Not having funds to travel abroad and be present at global events”

96 More on the potential reason for this in R. Henze (2017b).

“Funding and Mobility”

“Funding constraints”

“Funding, cash flow”

The financing of projects and travels is a central issue for many arts managers from less affluent countries, especially those forming part of the global South. In these countries, hardly any government funding is available for arts and culture and, more specifically, there is no funding at all for an independent arts and culture scene. African arts managers can hardly hope for support from ministries of culture for their projects⁹⁷ and are, therefore, even more reliant on so-called ‘non-cultural funding sources’. This kind of financing is often related to ‘awareness campaigns’ with which large organisations, for instance, the United Nations, the Organisation Internationale de la Francophonie and foundations such as the Bill and Melinda Gates or the Ford Foundation are usually pursuing other objectives such as health, education or sustainability.

The organisation Arts Move Africa published a comprehensive study on the mobility of African artists and arts managers in 2015 which reflects the results of this present study.⁹⁸ Numerous cultural creators are excluded from important networking events, as governments do not financially support travel, and alternative funding sources in the respective countries are missing.⁹⁹ UNESCO also noted in a 2012 report that numerous countries in the West prefer to fund or collaborate with countries in close geographical proximity or those with which they have a special relationship with due to a common (usually colonial) history, language or culture.¹⁰⁰

Many arts managers denounced the marginalisation of their work such as this respondent from Romania:

“Lack of funding and interest for non-mainstream, non-commercial and non-Western art initiatives and paradigms.”

97 Political campaigns of the respective government certainly utilise arts and culture.

98 AMA (2015).

99 The Dutch organisation, the Prince Claus Fund for Culture and Development, shows its support with numerous travel grants. For the Arab regions, there are among others the Mawazeed Travel Grant Programme by the NPO Culture Resource (Al Mawred Al Thaqafy), as well as scholarships of the Fonds Roberto Cimetta from France.

100 UNESCO (2012), p. 18.

Or this arts manager from Lebanon:

“Power imbalances when it comes to funding.”

One arts manager from South Africa explicitly describes the unequal treatment he experiences in his daily work,

“Global north dominance in theory, policy and agenda-setting; dependence on global north resources and the inherent power relations; language and general communication, the costs of travel, particularly on the African continent; it is easier (security, resources, visas, etc.) for global north voices to gather than global South ones; different cultural values and expectations and a lack of respect for these (despite commitments to cultural diversity), policy and strategic emphasis appropriate to global north conditions that have little relevance or resonance with global South circumstances”.

Discrepancies in relation to administrative requirements, which vary from country to country, are a common occurrence according to practitioners. One arts manager from the UK describes his perspective, providing a contrast to the statement of his colleagues from South Africa:

“... a complete lack of understanding or comprehension that the UK way of doing things might be different to their own way and often resistance in adapting – forcing us to adapt, as a result, in a manner which undermines what we are trying to do or has cost implications.”

Unequal Treatment

In many survey participants' statements, unequal treatment is a paramount issue. For this Moroccan arts manager, the biggest challenge lies in,

“Being treated equally as a global South organisation in terms of expertise and cooperation.”

Another arts manager from South Africa writes,

“The only real challenge is the overpowering sense of dominance from the economically able and dominant world hegemonies.”

Finally, a third arts manager from Benin explains,

“Small nations have to struggle hard to position themselves.”

Other comments include:

“As Afghan artists and arts managers, we think that minorities are sometimes not in the focus of globalisation.”

“They usually misunderstand the Nigerian situation.”

However, arts managers from Europe are aware of these issues and aim to address them, as this example from Belgium notes:

“Inequality of resources, western hegemony in cultural spheres, poverty and financial challenges in the global South.”

The following statement of an arts manager from the Russian Federation has particular relevance for arts managers in international organisations:

“Western work standards, goals, and values are different from what local scenes can provide, understand and appreciate. This gap is a consequence of institutions with international work styles invading hermetic scenes of art.”

A Fijian arts manager points out that, too often, countries in close proximity to each other are subsumed under an overarching term which cannot do justice to the variety of existing national cultures.¹⁰¹

“That individual Pacific islands are forgotten or lost within the Asia/Pacific definition. The Pacific Islands, in particular Fiji, all have very different cultures.”

Other Challenges

Similar to colleagues from Germany, Austria and Switzerland, the arts managers from the other 43 countries also consider the need to communicate in other languages to represent a challenge. Legal and logistical challenges were also highlighted, as with the survey group from the German-speaking countries:

“Being a Latin American organisation, we are challenged by the fluctuation of the exchange rate between currencies.”

“Different timescales of working for different territories”

101 In his text, ‘Cultural Identity and Diaspora’, S. Hall (1989) points to this issue in relation to the Caribbean.

“Visa issues”

“Languages, diverse legal procedures (organisations and banking)”

“Time differences, security problem”

“Copyright infringement”

“The law guiding performances or show business varies from one country/continent to the other.”

The concern that globalisation leads to mainstreaming and, therefore, to the destruction of local cultures unites arts managers of all nations. An Irishman who works in Latvia, sees a challenge in:

“... linking the global to the local and ensuring connections between various locals.”

A Croatian replied to the question of the specific challenges resulting from globalisation in the following manner,

“Losing a specific region’s and local tastes, increasing international, mass and popular culture instead of domestic ones.”

Intercultural challenges are also experienced by numerous arts managers,

“Cultural barriers due to customs, language etc.”

“Poor service offered by major consultancy companies in understanding local cultural needs; short-term quick-win approach of many involved in international exchange.”

Increasing competition is also cited as a reason for concern for arts managers outside the German-speaking countries:

“More people competing in the same field, for funds, for space.”

“Potential competition from other organisations and professionals abroad.”

Several practitioners considered increasing digitalisation an additional, serious competitor,

“As a member of the Board of Directors of Music Yukon, I have become very aware of the challenges globalization and digitalization present to performing artists in the music industry. As a presenting venue in Canada’s north, the Yukon Arts centre finds that the expectations of our audience have been raised through the easy access to the performing arts on the internet. We are not just competing with Vancouver, Calgary and Edmonton but with London, New York and Paris.”

“... rise of concurrence, less importance for some disciplines as performing arts (Theatre, Dance) facing others which can be digitalized (visual arts, music, audio-visual).”

ccc) Summary

The worldwide impact of globalisation on the work of arts managers is similar to that on other fields of work. Language barriers, cultural differences and increasing competition for recognition and funding are of central importance. It is evident, however, that arts managers from Germany, Austria and Switzerland are facing a major challenge – the influx of people of other nationalities and different cultural backgrounds. Those arts managers, therefore, understandably think about the role that cultural organisations can play in this process of change, if they want not only to react to it, but also play a role in shaping it.

The large gap between the ‘West’ and ‘South’ also becomes apparent due to the fact that it is particularly arts managers from countries in the southern hemisphere who have to deal with an extreme lack of funding and perceive their art to be inadequately represented and acknowledged within international contexts. Discrimination, which comes in many shapes and forms (even in the use of language), is a serious issue in the context of international arts management and collaboration.

Concern about a standardisation of art with the concomitant loss of the regional and local, however, again unifies arts managers. The fear of a mass culture is widespread and can be partially explained by the commercialisation requested by funding programmes and the utilisation of arts and culture for economic purposes.

dd) Challenges of Globalisation for the Discipline

aaa) *From the Perspective of Arts Managers from Germany, Austria and Switzerland*

Language

The surveyed arts managers consider command of several foreign languages to be increasingly essential for working in arts management and would like academics to take this to heart:

“Publish more English-language articles about German/European developments so we are able to participate in discourses – push for more international collaborations (research and practice-based) to initiate urgently needed exchange/collaborative projects.”

Survey participants’ underlying observation in this area is quite accurate. Not only do cultural organisations still do relatively little to increase the reach of their own ‘offer’, but arts management research in Germany, Austria and Switzerland is hardly international. Academic publications in English are still few and far between.

Intercultural Competence

Intercultural competence, which is based on in-depth knowledge of other countries and the willingness to critically reflect on one’s own behaviours, values and traditions, is considered to be an urgent requirement by practitioners. According to them, intensive confrontation with other countries and cultures cannot start early enough. Justifiably, many see this as an obligation from the universities’ side.¹⁰²

Competition

“Internationalisation of media conglomerates, which gain more and more influence (international booking agencies that extend their business model to the organisation of festivals, partially in neighbouring countries and sometimes even to the purchase of one’s own event venues) and, therefore, push smaller providers out of the market.”

“Competition with other leisure activities, including digital ones, which are used instead of culture and take up all the attention.”

¹⁰² For a definition of intercultural competence and how this can be successfully promoted in intercultural teaching, see M. Marginson/E. Swair (2011), p. 65ff.

“It is easier and faster for commercial success to buy finished and, therefore, cheaper productions from abroad – folkloric imperialism is also bearing its fruits there – than to support young artists in your own country and to help them to a potentially successful path.”

“Deregulation, liberalisation and privatisation lead to an increased penetration of culture through commercial logic. Privileges have to be abolished. This impacts on the atmosphere of the cultural scene very negatively, particularly in arts management.”

The increasing competition described will necessarily lead arts managers to new and hopefully innovative ‘business’ models in the future, and perhaps also to be ‘original’, as one survey participant argued.

Establishment of New Decision-Making Structures and Committees

Two practitioners went beyond highlighting the engagement of new audiences through relevant content.

“Decision-making committees should better reflect the population’s heterogeneity”.

Only through heterogeneity within the system, which also determines content, can relevant topics for diverse people be found in the first place. Terkessidis highlights three examples of innovative attempts at co-determination in cultural organisations: Theater X (named after Malcolm X), established by the organisation JugendtheaterBüro Berlin (JTB) in Berlin-Moabit, the Koninklijke Vlaamse Schouwburg (KVS) in Brussels,¹⁰³ as well as the Theater Zuidplein in Rotterdam¹⁰⁴. Glow describes the integration of audiences at the Theatre Royal Stratford East in the young and ethnically diverse East London. With the programme, ‘Open Stage’, the notion of cultural organisations as ‘effective apartheid entities’ that separate the artists from their audiences, rather than bringing them closer together, should be overcome. Glow argues for new management structures in cultural organisations and, in terms of network theory, stronger relationships with those who would not normally be considered to be ‘innate’ partners of cultural institutions as a result of education and social status.¹⁰⁵

At Theater X, the teenagers are, in fact, equal partners of the PLC directorship. At the KVS, the directorship consists of a team of eight people from different backgrounds and disciplines. This is similar to the Dutch Theater Zuidplein, where the former director successfully introduced audience participation in programming,

103 M. Terkessidis (2015), p. 24off.

104 M. Terkessidis (2015 a), p. 81.

105 H. Glow (2013), p. 132ff.

as described (in English!) on the theatre's website, "In recent years, we have been highly successful in attracting new audiences thanks to our innovative policy that puts the customer first. This has resulted in a significant improvement in our image among the general public, colleagues in the industry, the business community and subsidising agencies. Among our counterparts in the Netherlands and Europe, national and local government agencies consider us to be ground-breaking and innovative when it comes to diversity policy. Thanks to our innovative programming and marketing and highly-developed staffing policy, we have proved successful in attracting new target audiences to our theatre. The audiences we attract include 50% young people (from various cultural backgrounds), 25% adults from Rotterdam with a multiple cultural background (Dutch combined with Turkish, Moroccan, Surinamese, Antillean, Cape Verdean, Chinese, etc.) and 25% adults from Rotterdam of solely Dutch cultural background. Our audiences, 50% of whom come from Rotterdam and 50% from the Rijnmond area, see our theatre as hospitable, lively, creative, young and for everyone."¹⁰⁶

The main factors for the successful integration of the community, consisting not only of those who in Germany are referred to as intensive users of culture, (and are estimated to make up a maximum of 10% of the population and 8% in the UK according to a recent report by the Warwick Commission¹⁰⁷) are dedicated leadership and management structures, project support from the whole organisation and the inclusion of the organisation in the local community, whose members are not perceived as beneficiaries to be enlightened, but rather as active partners.¹⁰⁸ This kind of 'citizen empowerment' is not only important for cultural organisations, but also increasingly so for cities and local governments which can, and should, make use of their close proximity to the population in order to utilise their knowledge in service of jointly finding solutions. Social change will primarily take place at a local level.¹⁰⁹ To what extent rural areas still suffer due to a lack of cultural infrastructure is another important issue that urgently needs more discussion.¹¹⁰

106 <http://www.theaterzuidplein.nl/about/> (Accessed February 16, 2016).

107 The UK Warwick Commission (2015), p. 33 makes clear that: "The wealthiest, most educated and least ethnically diverse 8% of the population forms the most culturally active segment of all..."

108 B. Lynch (2011), p. 7; The Danish Network 'Take Part' is a network of researchers and professionals who engage in the investigation of contemporary forms of cultural participation. <http://projekter.au.dk/en/take-part/> (Accessed February 19, 2017).

109 R. Hambleton (2015), p. 173 ff.

110 The leaving behind of entire regions and their population – especially the one referred to as 'white working class' – obviously, has several negative effects. For the so-called 'Rust Belt' in the USA, this has been eloquently described by J.D. Vance (2017) in his memoir (written at the age of 32!) 'Hillbilly Elegy', as well as for France by D. Eribon (2010) in his highly

bbb) Challenges of Globalisation to Arts Management from the Perspective of Arts Managers outside the German-speaking countries

It is striking that these arts managers perceive globalisation, despite the previously described unequal treatment, to be an opportunity, rather than a problem, more often than their counterparts from Central Europe.

“Drawing on international examples and experiences presents an opportunity to approach work more informed nationally.”

“New ideas, best practice”

“Comparison, better understanding, best practice, synergy, respect and peace”

While many in Europe are concerned about their privileges, as one practitioner noted, arts managers from other countries see the more integrated networks and accessibility of information and other financial resources as opportunities for their work.

In general, the existing disparities and inequalities present the biggest challenges, according to this group of arts managers. Some observations and quite significant accusations concern western experts whose behaviour perpetuates, rather than overcomes such differences. One arts manager from Nigeria notes,

“Countries with bigger resources for promotion of their culture and methodology control the global discourse on culture.”

A South African practitioner explains,

“The main challenge is trying to strike the balance between the powerful cultural hegemonies and the previously colonized. Many of the exchanges and intercultural experiments still have imbalances between source and receiving cultures.”

A British arts manager comments,

“Much is in the tone and attitude of individuals and organisations intervening. For example, local projects developed by flown-in experts who bring their own bias, world view

acclaimed book ‘Retour à Reims’ which has just been adapted for the stage by Thomas Ostermeier, Artistic Director of Berlin’s Schaubühne, and premièred at the Manchester International Festival in 2017.

and cherry pick local, palatable artists to frame and present. In this way, so much of the uniqueness and nuance of a local culture can be lost in translation between cultures – locals being perceived as ‘not having a culture’ when measured against the mainstream view, work being flown in to ‘improve the quality’ of the local offer.”

The following comments of a British arts manager and a Belgian counterpart also demonstrate how practitioners are acutely aware of the inequalities and feel an urgent need to address them,

“Emphasizing benchmarks to Western-developed world models not always appropriate for implementation in different cultures at the expense of local knowledge and capacity.”

“Mistrust of and lack of knowledge about the cultures of the South.”

One interesting aspect was discussed by an arts manager from Romania, who draws attention to the limits of culture and development efforts, and demands that the issues of many communities need to be addressed politically, as they cannot be resolved through cultural programmes alone,

“Unfair competition for resources and opportunities between rich and developing countries, the pervasive business-like assessment of cultural projects aims and achievements imposed by capitalist funding policies, the instrumentalisation of culture for political and economic purposes, the artificial stress on providing programmes for disadvantaged communities whose problems should be addressed by politics instead to truly enable them to benefit from cultural and participative projects, the cultural colonization of developing countries by rich ones.”

Another similarly important perspective was brought into the discussion by an arts manager from Afghanistan. Particularly in the West, the ‘usability’ of arts and culture, especially for economic but also for political purposes is often criticised. It has to be arts and culture for arts and culture’s sake. However, at the same time, it has to serve human rights and democracy,

“Misunderstanding of minorities that are under pressure from majorities: and majorities using all common human rights values for their dominance. They think artists, media and human rights activists are their tools.”

ccc) Summary

In this context, the differences between arts managers from German-speaking countries and those from less privileged counterparts are clear and insightful. Arts managers in Germany are concerned with the current and relevant social issue of migration and, justifiably, feel a responsibility to influence progress towards an increasingly pluralistic society. Migration is, however, still very much seen from the perspective of the nation state which is problematic as this construction dates back to the 18th century and is no longer able to reflect the reality of many people and international networks.¹¹¹

Migration movements as a result of crises, wars, religious persecution and natural disasters have existed since the beginning of time. But the massive¹¹² influx of people subject to different cultural, social and religious imprinting within a relatively short period of time poses an unresolved challenge for a country which, incorrectly, still perceives itself to be predominately homogeneous¹¹³. We must learn from and further explore those countries which have already established largely peaceful societies, or are trying to do so.¹¹⁴ The large migration movements that have happened and still happen within the southern hemisphere – according to the UNHCR 80% of the world's refugees reside in neighbouring countries within the global South – are, to this date, a less acknowledged phenomenon.¹¹⁵ In the German-speaking countries, a growing movement for accepting the resulting

111 A. Shibli (2016), p. 37.

112 How huge the influx of refugees really is in Germany can be relativised on the basis of figures published by the UNHCR (United Nations High Commissioner for Refugees) in June 2015. In Germany, there were 0.9 refugees (0.092%) per 1,000 inhabitants, in Jordan 90 refugees (9%) per 1,000 inhabitants, and in Lebanon 209 refugees (20.9%) per 1,000 inhabitants.

113 A population where almost 20% of people have a migration background (Federal Statistical Office 2012: 7) cannot really be considered homogeneous. B. Barber (1999), p. 18 draws attention to the fact that fewer than 10% of countries are homogeneous and cannot be further subdivided such as, for example, Denmark. A. Scherr (2013), p. 5f. argues that the perception of Germany as being homogeneous until the end of the 1990s was forged by CDU (Christian Democratic Union) policy with the statement that "Germany is not an immigration country" – a political concept that meant to shape reality with political power and, therefore, prevent further immigration.

114 T. Fakhoury (2016), p. 27 points out that refugees can also influence processes of democratisation such as in Lebanon, the country that accommodates the highest number of refugees relative to its population. She assumes that other societies can learn from the hospitality and support shown to refugees in Lebanon.

115 D. FitzGerald (2015), p. 117. According to UNHCR estimates, more than 34 million people are currently on the run within their home countries. They are described as 'internally displaced people'.

challenges and, perhaps, even perceiving them as opportunities for artistic creativity can be recognised among arts managers.

The author and professor Vu Tran from the University of Chicago writes, “Nothing creates more compelling art than the ambiguity of liminal existence, of uncertain and indecisive identity”.¹¹⁶

Arts managers from non-German speaking countries are predominantly concerned with the persistent and possibly perpetuated inequalities of the globalised world. That both funding policies and programme implementation are frequently criticised for not being adapted to local and national circumstances should make arts managers in international organisations, in particular, reflect. According to survey participants, the often discussed ‘eye-level’ showcased in glossy brochures of, for example, the Goethe-Institut, remains to be achieved. The sensitivity to local contexts and ‘heroes,’ as one arts manager puts it, often seem to be absent. Many also note a lack of interest in their own region, or a certain condescension vis-a-vis their skills. Despite all the concern and criticism within the context of growing competition between new players and the increasing digitalisation, in addition to the flattening and standardisation of content at the expense of the unique and local, many arts managers – particularly those outside the German-speaking area – see globalisation as representing enrichment and an opportunity to learn. This learning happens, particularly, through international networks whose significance is emphasised by numerous arts managers. To identify or, rather, develop those networks and exploit them purposefully is a task for arts managers that should not be underestimated in either its importance or its difficulty.¹¹⁷

Arts managers from less wealthy countries, in particular, are perceiving the positive sides of globalisation outlined above and hoping for access to new funding sources and knowledge, as well as an accompanying exchange which would produce an improvement in their individual situation. Their counterparts from German-speaking countries hardly made mention of this aspect of learning. This is unfortunate considering that there are numerous countries which have experience of, for instance, a heterogeneous population and would, therefore, represent quite interesting case studies. Furthermore, the phenomenon of India’s Jugaad,¹¹⁸ described by Schindhelm¹¹⁹, as “making something out of nothing” could be interesting for arts managers who frequently debate the issue of their lack of financial resources. All German-speaking arts managers are looking to expand their

116 V. Tran (2015), p. 41.

117 ENCATC devoted its 25th Annual Conference in September 2017 in Brussels to this topic.

118 Which in Hindi means something along the lines of ‘clever improvisation’.

119 M. Schindhelm (2014), p. 79.

networks and emphasise their importance for the future which will, as many of them noted, generate more work and increasingly complex tasks.

ee) Skills and Competences for Arts Management

On the question of the challenges that globalisation poses for arts management and arts managers, many respondents cited skills and competences that they consider essential for working within the international arts management field. Foreign language skills, intercultural competence, sensitivity and empathy were frequently listed. In the questionnaire, arts managers were asked to assess the importance of creativity, media literacy, foreign language skills and intercultural competence acquired, for example, through experiences abroad and the implementation of projects with partners of different nationalities on a scale ranging from 1 (very important) to 6 (not important). All four competences/skills were perceived as being of almost equal importance.

For German-speaking arts managers, media literacy is rated as slightly the most important (average 1.73/median 1.0). However, media literacy is a broad term as some survey participants pointed out. What could be referred to by 'media literacy' is knowledge of particular technical tools¹²⁰ or the ability to create targeted content, as well as the assessment of content according to its relevance and credibility. With an average of 1.79 and a median of 1.0, creativity ranks next as an important skill for working in the arts management field. With an average of 1.85 and a median of 2.0, intercultural competence and foreign language skills are considered of equal importance.

The results are similar for those arts managers from outside the German-speaking regions, although the general assessment of relevance is slightly less high as for the comparison group. Creativity leads with an average of 2.0 and a median of 1.0. Whether creativity is a skill that can be learned constitutes something of a controversial topic within academia. Existing research suggests that creativity is a skill that can be developed under certain conditions.¹²¹ That such conditions are provided within the framework of a government-funded cultural organisation is doubtful. Thus, the environment of many arts managers outside Europe could be better suited to developing creativity, even though they might not necessarily perceive this as an advantage. In addition, intercultural experiences acquired through

120 The study on the use of social media at German theatres by R. Henze (2011) demonstrated that the respective theatres were lacking in competences and strategic planning in relation to the subject.

121 S. Preiser (2006), p. 51ff.

visits abroad are, according to Maddux & Galinsky, also meant to foster creativity.¹²² This is related to adaptation to the respective country which would lead to an increase in innovation. Significant in this regard is the fact that arts managers from non-German speaking regions often travel beyond the borders of their own country.

In this sample, intercultural competence ranked second with an average of 2.15 and a median of 2.0. Foreign language skills were rated with an average score of 2.32 and a median of 2.0, followed by almost the same rating of an average of 2.35 and a median of 2.0 for media literacy. That the relevance of the aforementioned skills has received a slightly lower rating overall from those arts managers based outside German-speaking countries could indicate that there has been too strong a focus on Germany and its German-speaking neighbours in the selection of the competences to rate. However, on the open-ended question about other skills the participants considered essential, no big difference in the skills listed by either survey group was evident.

The slightly lower importance attributed to foreign language skills by the second survey group could possibly be explained by the fact that many participants came from English-speaking countries and, therefore, had less difficulty in communicating in international contexts. International lecturers form an integral part of several arts management study programmes and some exams are fully or partially conducted in English. To expand on this through the provision of the curriculum and to include even more languages should be considered the task of universities which offer arts management courses. The lower weighting given to media skills can partially be explained by the fact that the arts managers from the 43 other countries have less 'catching up' to do as regards these skills than their German-speaking colleagues who to a certain extent struggle when using internet and social media tools.

The great significance that all arts managers attribute to creativity is interesting. For a long time in several study programmes, the primary task of arts management was considered to be the developing of a framework within which cultural events and organisations can function properly. The times when arts management consisted 'only' of the administration of organisations or processes are, however, over as we can also see in the changes that occurred in the titles of programmes starting out as arts administration, moving on to arts management and now often even being entitled arts leadership programmes. Nowadays, arts managers are not 'merely' brokers between art and administration, or art and economy, but are becoming much more an integral part of the diverse creative processes.¹²³ This has implica-

122 W.W. Maddux/A. Galinsky (2009).

123 R. Henze (2015), p. 35.

tions for education¹²⁴ and arts management theory as well as for the self-conception of the discipline. Inter-disciplinary thinking is considered an essential part of every creative process.

Passion for the activity and an in-depth knowledge of the respective fields are also emphasized in the study as other crucial requirements for successful work. These include:

“Knowledge of the actual content that is managed”

“Knowledge of the respective cultural/artistic field in which you work”

“Understanding for what it is that one organises and communicates”

“Subject knowledge of the respective art form”

“Understanding of art”

“Substantial subject expertise in the field (i.e. orchestra managers need to have knowledge of orchestral music as well as knowing how instruments work)”

Moreover,

“... they have to have an understanding of literature, art, music, philosophy that extends beyond secondary reading. I have recently met an arts manager that wanted to complete a longer internship at our organisation [publishing company], who did not know who or what Group 47 was, let alone what is attributed to it.”

As understandable as these statements may be, they also present challenges for arts management education. Is it even possible to train young people to become arts managers within only three years of completing a Bachelor's programme? What constitutes an arts manager? Passion for art, be it music, performing arts, dance, painting, literature etc., should be present even if the spark will only turn into a flame during the later years of work, as some impressive arts management careers of arts managers that have found their true calling for the arts in later life demonstrate.

124 The Academic Commission for Higher Education Didactics offers workshops on the topic of 'creativity' for teachers at universities of applied sciences in Baden-Württemberg. It is about "... the ability to include a flow of creative processes, for yourself as well as the students. It is about cultivating an inner positive attitude for experimenting and openness, as well as about offering methodical tools for creative processes."

Among other things, the task of professors of the discipline has to be to communicate practically applicable knowledge as well as theory and critical discourse to their students, but also to convey the realisation that this knowledge's half-life is limited in duration and that life-long learning is, therefore, as necessary as it is enriching. Moreover, a university should also always provide space for experiments in thinking. It is not always about finding the answer, but also about asking and reflecting on the relevant and important questions.¹²⁵ It should also be about creativity, as arts managers in this survey emphasise. Some study programmes¹²⁶ ask their students to provide proof of artistic activity as some form of entrance exam. This activity does not, of course, have to be on a professional level and is assessed according to different criteria than an entrance test at an art or music college would be. However, some proof of musical abilities, participation at a theatre group in school, a portfolio containing examples of the applicant's own sketches or a video of a self-produced film all increase the chances of creative students being admitted to the programmes. Later in their careers such individuals can, as a result, be taken seriously and deal competently with artists in their respective fields. However, during the study programme itself, there are still opportunities to ignite or develop creative potential. The implementation of a creative project which, again, should not be measured against professional standards can give students adequate opportunity to discover their own skills and to encourage creativity in arts management education. In the Anglo-American arts management programmes a design-thinking methodology is already frequently employed. By contrast, in German arts management programmes it can, unfortunately, only be rarely found.

Allowing students from different disciplines such as visual arts, music and film and those studying arts management to collaborate on projects such as social media marketing or crowd funding has proved not only enriching from a technical perspective, but also successful in overcoming outdated clichés about 'the artist' and 'the manager'. This was clearly demonstrated by a pilot project conducted at Heilbronn University.¹²⁷ Cultural studies topics such as art history, literature studies, theatre studies, or archaeology and anthropology also have to find a place in arts management curricula. Firstly because most of the necessary skills and competencies mentioned above cannot be taught without students knowing about theory and critical discourse and secondly because without appropriate knowledge of these academic disciplines, arts managers will not be taken seriously as dialogue partners within a sector still mostly dominated by individuals trained in the humanities.

125 R. Henze (2015), p. 35.

126 For instance, the Masters degree programme in Cultural Mediation at the University of Hildesheim.

127 R. Henze (2014), p. 145ff.

Nevertheless, it also has to be noted that, while arts managers might not demonstrate extensive background knowledge of the specific humanities subject, they possess in-depth management skills required for many important cultural sector posts.

When asked about other skills and abilities required for the profession, almost all arts managers pinpointed management know-how:

“Business skills”

“Solid understanding of business administration”

“Marketing, sponsorship”

“Organisational and leadership competences”

“Contracting”

“Economic knowledge”

“Fundraising”

“Business training, knowledge of administrative law, public sector structures – administrative science matters (e.g. administrative reform, evolving finance structures, basic knowledge of real estate industry (whenever the work is related to one’s own premises).”

“Business skills and fundamentals for events (costing, applications, supplier lists, artists’ social security fund, sales tax, foreigners’ tax liability etc.)”

“Change management, conflict management”

“Funding issues, fundraising, copyrights, accounting skills”

“Leadership”

“Human resource management, business skills, evaluation”

“Business administration, personnel planning, motivation”

“Budgetary law, procurement law”

“Broad knowledge of business administration basics.”

Communication, team-working skills, empathy and flexibility were frequently referred to, as were establishing and working with networks. According to the respondents, arts managers should also demonstrate openness towards cultural and political issues.

ff) Relevant Topics for Arts Management Education

The practitioners were asked to rank the importance of the following eleven topics in arts management education on a scale of 1 (very important) to 6 (not important):

- Legal issues (labour law, right of residence, visa procedures, taxes, copyright law) when working with people from different backgrounds
- Protection of cultural heritage (with particular reference to the protection of cultural heritage from the threat of terrorism)
- Human rights/protection of artistic and cultural creators from persecution, together with freedom of expression and artistic freedom
- Logistics concerning the management of international projects such as festivals
- Knowledge of funding opportunities/writing funding applications
- Migration issues
- International cultural tourism
- Innovation management
- Culture as an instrument of foreign policy/soft power/cultural diplomacy
- Cultural identity
- Questions regarding the purpose and appropriateness of segregating high and popular culture

First and foremost, it has to be noted that all those arts managers surveyed perceived the topics listed above, without exception, to be important in the higher education of arts managers. It is difficult to determine a ranking, as all topics were assessed to be of almost equal value. Even the topic considered to be of least importance, the issue of differentiation between high and popular culture, still received an average rating of 3.08 and a median of 3.0.

aaa) Arts Managers from Germany, Austria and Switzerland

The results derived from arts managers originating from the German-speaking countries are dominated by two points. Those practitioners surveyed would like to

explore **funding opportunities** in the classroom, as well as the way in which funding applications need to be written (average of 1.75/median 1.0). **Logistical issues** concerning the management of international projects should also be addressed within the framework of education (average of 1.85/median 1.0). Therefore, traditional arts management tools are of primary importance.

In the winter term of 2015/16, Karin Drda-Kühn from 'Culture and Work Association' offered a course for aspiring arts managers at Heilbronn University in which they had to submit funding applications for their own cultural projects *to bona fide* funders. First, projects which could realistically be developed after the completion of the study programme had to be identified. Then, as a means of funding research, appropriate financial backers were matched and contacted. Of the six projects, five progressed to the application stage. Two student groups actually received funding and can implement the projects after completion of their studies as a stepping stone into working life.

The logistical handling of events and festivals can also be conducted in a practical way during academic courses. Numerous large-scale events such as conferences with international participants and speakers, concerts, exhibitions, poetry slams and workshops have been hosted by Heilbronn University involving active student participation – a significant logistical effort, given the rural location of the campus in Künzelsau.

Referring to this topic, German-speaking arts managers cited '**cultural identity**' (average of 2.1/median 2.0) as important. The term 'cultural identity', which has been used in this survey without being defined is as popular as it is problematic. Singh is one of the few commentators who makes an attempt at a definition:

Definition

"Cultural identity: Any sense of group or collective identity, including local, national, and international cultural identities. Might include notions of race, gender, sexuality, class, nationality."¹²⁸

Overall, only a small number of well-founded theories on identities exist.¹²⁹ At this point in the survey, the issue of whether the hype experienced by the term, particularly within the context of inward and outward migratory movement, has also extended to arts managers' work was explored. The significance that practi-

128 J.P. Singh (2011), XXIV.

129 For example, the one by G.C. Spivak (1988), by M. Castells (1997), or by probably the most prominent representative of British 'cultural studies' S. Hall, who together with P. du Gay published the volume, 'Questions of Cultural Identity' in 1996.

tioners assign to the topic is not surprising, considering the large number of refugees who came to Germany and Austria in the autumn and winter of 2015 – at the time the survey was live – and the resulting media obsession with the subject. It is probable that this topic would not have been perceived as being of such relevance two or three years ago. An important task of arts management has to be that of responding promptly to changes in society, as well as supporting the transformation process. That arts managers do exactly that had already been demonstrated in this survey.

The topic of cultural identity in education can be approached in various ways, but culture per se, always asks the following questions: Who are we? What distinguishes identities? How many identities do we have?¹³⁰ Is there a European identity, such as Habermas and Derrida¹³¹ describe as having felt for the first time during protests in numerous European states against the Gulf wars started by the USA? Or is a European identity a construct of European politicians who, as Singh¹³² demonstrates, have been using such a valuable commodity for decades to protect the cultural sector (in particular, in relation to audio-visual media) from American dominance? Is it even still possible to talk about the shaping effect of culture in a city like, for instance, Berlin – currently home to people from over 180 countries? What is the 'own' that is worth preserving? Is the question of the 'own' useful, or perhaps even reactionary? Will the significance of cultural identity decrease and be replaced by a so-called 'identity of values'¹³³? But is culture nothing more than a collective agreement on shared values? Why is it so difficult to say goodbye to Herder's familiar concept of culture which fails to represent the complexity of modern society? Generalisable answers to these questions are impossible to find. But they still need to be asked and reflected upon.

Legal issues ranked in fourth place (average 2.23/median 2.0). This demonstrates, once again, that issues in the arts managers' focus are overall less abstract and more tangible. The many challenges that practitioners mentioned, particularly within the context of cross-border projects, explain their desire to explore legal issues in closer detail, preferably already during arts management education. In many cases, processes for dealing with legal topics in the respective organisations have already been established. For this, specialised lawyers might have assisted in proposing guidelines. In larger organisations, lawyers are often hired to

130 In his book 'Identity & Violence. The Illusion of Destiny', the Nobel Prize winner in economics, A. Sen, draws attention to the fact that the complex identity of a person is made up of a multitude of different characteristics, rather than one single characteristic, such as the classification into a social group, a specific religion or ethnicity.

131 J. Habermas/J. Derrida (2003).

132 J.P. Singh (2009), p. 141–160.

133 G. Wolfram (2015), p. 20.

help with more complex questions and clarify situations. Tax law, copyright law and labour law should belong to the variety of subjects studied as part of arts management programmes. The need for greater in-depth knowledge about residence rights, visa rights or even custom regulations was also frequently highlighted. Here, involving experts in seminars would be an option since they are capable of explaining certain topics in detail or point to the relevant information to answer the questions that have emerged. The use of case studies, which are still not as widespread in education and literature in Germany could be helpful in addressing certain of these questions.

In fifth place (with an average of 2.31/median 2.0) can be found – unsurprisingly – the topic of **migration**. The extent to which migration concerns arts managers has become apparent at a few points. Numerous projects to make the creative potential of first or second generation migrants visible have already been initiated by practitioners. However, arts managers are specifically looking to engage them as cultural audiences. Within the framework of the discussion on audience development, which has been ongoing for many years, the integration of individuals subsumed under the overarching term of ‘migrants’ is a central topic that has also attracted attention within the field of education. Beyond the context of audience development the topic is, however, still lacking attention. The path from audience development to audience empowerment¹³⁴ is – at least in Germany – a relatively new one and, consequently, still lengthy.

The topic of **innovation management** (average 2.45/median 2.0) appears next in the ranking. Innovation seems to be an imperative, as Andreas Reckwitz describes in ‘The Invention of Creativity’.¹³⁵ Arts and culture are innovative per se since, for artists, creativity is a *conditio sine qua non*. The high significance that arts managers place on creativity and innovation demonstrates once more that the job role as well as their self-conception has been transformed. It can be assumed that creativity not only relates to the creative sourcing of financial means, but also to arts managers becoming a part of creative and artistic processes. Creativity is, for instance, required for the development of new concepts intended for various target groups. A society whose attention is heavily channelled through the media and an expansive leisure sector is always seeking new innovations, experiences and events. The commercial leisure sector has demonstrated how to react to this for years.¹³⁶ It is rare to experience successful theme parks that do not offer a new attraction every year.

134 G. Wolfram (2015 a), p. 18.

135 A. Reckwitz (2013); W. Ullrich (2016) points out the problems that are attached to this imperative that everything and everyone has to be creative.

136 R. Henze (2011).

The practitioners drew particular attention to increasing competition as a challenge, responding to which will require innovation. Consequently, innovation management represents an important issue for aspiring arts managers who would like to see their projects and institutions emerge successfully and sustainably from the increased competition for attention and funding. At first glance, managing innovation might seem paradoxical. Innovation is still too often considered synonymous with unexpected epiphanies or, in some cases, as a by-product of professional processes. Innovation management relates to the organisation and its ability to solve problems as a whole constituting, therefore, part of the operating process for which the arts managers of the organisation are responsible.¹³⁷ To date, few cultural organisations have adopted innovation management.¹³⁸ Within the framework of seminars for organisational development and process management, innovation management and design thinking should also find a place within the arts management curriculum. There are numerous text books about innovation management and innovation consulting – but few are tailored to the needs of the cultural sector. The first ideas in this area were generated during the period 2009–2013 through a programme funded by the Federal Ministry for Education and Research at the University of the Arts, Berlin.¹³⁹

On par with innovation management, the importance of the topic of **human rights/protection of artistic and cultural creators from persecution/freedom of expression and artistic freedom** (average 2.45/median 2.0) was emphasised by the survey participants. The year 2015 witnessed numerous dramatic violations of these freedoms. Among them, the attack on the editors of ‘Charlie Hebdo’ in January, and the terrorist attack on multiple targets in Paris in November (at the time the survey was conducted), during which 89 people lost their lives at the Bataclan concert alone. Although the so-called ‘War on Terrorism’ is led by politicians, it must be precisely those working in arts and culture who raise awareness of the violations of human and cultural rights with all means at their disposal.¹⁴⁰ This can be done in many different ways and the arts might, in this context, even serve as a protective shield in the manner Swiss artist Milo Rau explained at a conference in Berlin in June 2017.¹⁴¹ Particularly national cultural institutes such as the Brit-

137 D. Unterholzner (2015), p. 9.

138 D. Unterholzner (2015), p. 8ff.

139 N. Trobisch (2013), p. 10ff. and www.heldenprinzip.de (Accessed January 20, 2016).

140 On the role of ‘public intellectuals’ see T. Modood (2017).

141 9. Kulturpolitischer Bundeskongress Welt.Kultur.Politik.

ish Council or the Goethe-Institut, which are in a way dependent on foreign policy due to their funding¹⁴², are embarked on a delicate mission¹⁴³.

A form of publicity has to be created which, independent of the political and frequently concomitant economic interests, raises awareness of violations and persecutions.¹⁴⁴ That artists and arts managers have understood this, can be demonstrated by the open letter from the intendant of the Maxim Gorki Theater in Berlin, Shermin Langhoff, and 100 well-known artists, arts managers and academics to the German Chancellor Angela Merkel which was widely publicised in the media¹⁴⁵. In this letter, first published as a petition on the platform www.change.org, which had received several thousand signatures within a few hours as well as generating wide media coverage, the signatories asked the German Chancellor on January 21, 2016 to openly address the issues of human rights violations and freedom of expression during her talks with the Turkish Prime Minister, Ahmet Davutoglu, the following day.

The letter reads:

“Turkey is indispensable as a partner for Germany and Europe. In the fight against terrorism, as well as in the efforts to give the millions of refugees in the region a new perspective. Partnership cannot mean looking away when it comes to violations of human rights. We

142 For more on the relationship between the Goethe-Institut and the Federal Foreign Office, see H. Harnischfeger (2016), p. 101. The Goethe-Institut, as a registered association, occupies a special position among European cultural institutes and may, therefore, have greater decision-making freedom.

143 In 2013, artist Milo Rau restarted three trials that really took place in Moscow as a theatre performance called “Moscow Trials”. Two of the trials dealt with arts exhibitions ‘Caution! Religion’ and ‘Forbidden Art’, the third took up a position against the members of the band Pussy Riot. The Russian courts dealt with what they perceived to be the emotions of the faithful, talked about blasphemy, tabus and the limits on artistic freedom. In Milo Rau’s work all the questions raised during these trials were put again to experts, lawyers, journalists and those involved in front of a jury in the Sacharow-Centre in Moscow over three days. Proceedings were invariably conducted according to the Russian constitution and Russian laws but concluded with an open ending. It was a performance that put reality to the test. The entire project was highly controversial and far from well-received by officials. The Goethe-Institut had to distance itself from the project and the artist, who was denied a visa for Russia when we wanted to return to Moscow a couple of months later.

144 The Danish NPO, Freemuse, documents all attacks on artists and artistic freedom in their yearly report ‘Art under Threat’. Freemuse registered 1,028 attacks on artists and violations of their rights in 2016 across 78 countries (sadly, the real number is presumably much higher), continuing a worrying trend of artistic freedom increasingly coming under threat. The numbers include the killing of two musicians, Amjad Sabri in Pakistan and Pascal Treasury Nshimirimana in Burundi, and the execution of a 15-year-old boy in Iraq by IS for listening to Western music.

145 www.spiegel.de; www.zeit.de (Accessed February 21, 2016).

appeal to you, Frau Chancellor, to support democracy, rule of law and pluralism in Turkey in Friday's talks, as well as in all future talks with the Turkish government."

After the signing of the nuclear agreement with Iran at the beginning of 2016, economic sanctions against the country, which continues to be criticised and looked upon with concern by large numbers of neighbouring states, were lifted. Many large companies are already well-placed to conduct business. The precarious situation of artists and cultural creators¹⁴⁶ and the discrimination against women in Iran, which human rights organisations frequently draw attention to, is only rarely discussed in the media. Here, appropriate interventions are also desirable.

Within this context, it should also be emphasized that cultural organisations are partly involved in practices and projects that, while perhaps not directly violating human rights, still undermine values that are continuously reiterated in the Western world.

Ten years ago, the internationally active Hamburg-based architect Meinhard von Gerkan explained the advantages of building in China at an event involving cooperation with Deutschland Radio and the Goethe-Institut.¹⁴⁷ He enthusiastically described the agility with which the construction workers scaled and descended the bamboo constructions and how quickly and cost effectively construction projects were progressing. Questions about the protection and safety of these construction workers as well as their wages were unfortunately not raised either by von Gerkan or the audience. In recent years, a global cultural activism has evolved which poses precisely these kinds of questions. An example of this is the artist collective, 'Who Builds Your Architecture? (WBYA?)'¹⁴⁸, which has emerged from the Gulf Labor Artist Coalition¹⁴⁹. The latter is an association of international artists which, among other things, advocates for the rights and fair pay of the

146 In February 2016, it was reported that two artists of Iranian Heavy-Metal Band 'Confess' were accused of blasphemy shortly after the launch of their new album, 'In Pursuit of Dreams'. The news quickly spread through social media. A first report on this was posted on the Canadian metal-blog, 'Metal Nation News'. Using the hashtag #freeconfess, numerous supporters of the band responded. The band was threatened with prison sentences and – in the worst case scenario – even death. According to Freemuse (2017), Iran was the worst country in terms of serious violations of artistic freedom of expression with thirty registered cases, including an attack on one artist, the imprisonment of 19, prosecution of six, and persecution of or threat to four others in 2016.

147 'Landmarks: The sleeping giant awoke – does China make the world tremble?' On September 21, 2006 in the Goethe-Institut Hamburg.

148 <http://whobuilds.org/> (Accessed May 10, 2016).

149 <http://gulflabor.org/> (Accessed May 10, 2016).

workers who played an indispensable role in the construction of the Guggenheim Museum, the Louvre, and the New York University campus in Abu Dhabi.¹⁵⁰

The curators of the Documenta in Kassel, the largest exhibition of contemporary art in the world, wrote an open letter to her Royal Highness Sultan Bin Tahnoon Al Nahyan, Chairman of Abu Dhabi Tourism and Culture Authority in July 2015 to appeal against the refusal to issue visas to three well-known, but controversial, artists and researchers related to the aforementioned collective.

"We write today to voice our opposition to the ban, and to respectfully request that you lift this unjust ban, since there is no security threat from them at all in our opinion. In the name of art and culture, and freedom of passage for well-meaning people, we ask that you allow Walid Raad, Ashok Sukumaran and Andrew Ross to freely travel to the Emirates and engage in fruitful international dialogue.

Regardless of whether we individually support or disagree with the positions taken by members of Gulf Labor, we believe that artists and academics should be allowed to conduct research and work that is done in a meaningful and productive manner. We urge you, as concerned authorities, to lift these bans and return the universe of art to its just place within the realm of the imagination and our shared futures."

Sincerely,

Rudi Fuchs, Artistic Director Documenta 7, 1982

Catherine David, Artistic Director Documenta 10, 1997

Okwui Enwezor, Artistic Director Documenta 11, 2002

Roger M. Buergel, Artistic Director Documenta 12, 2007

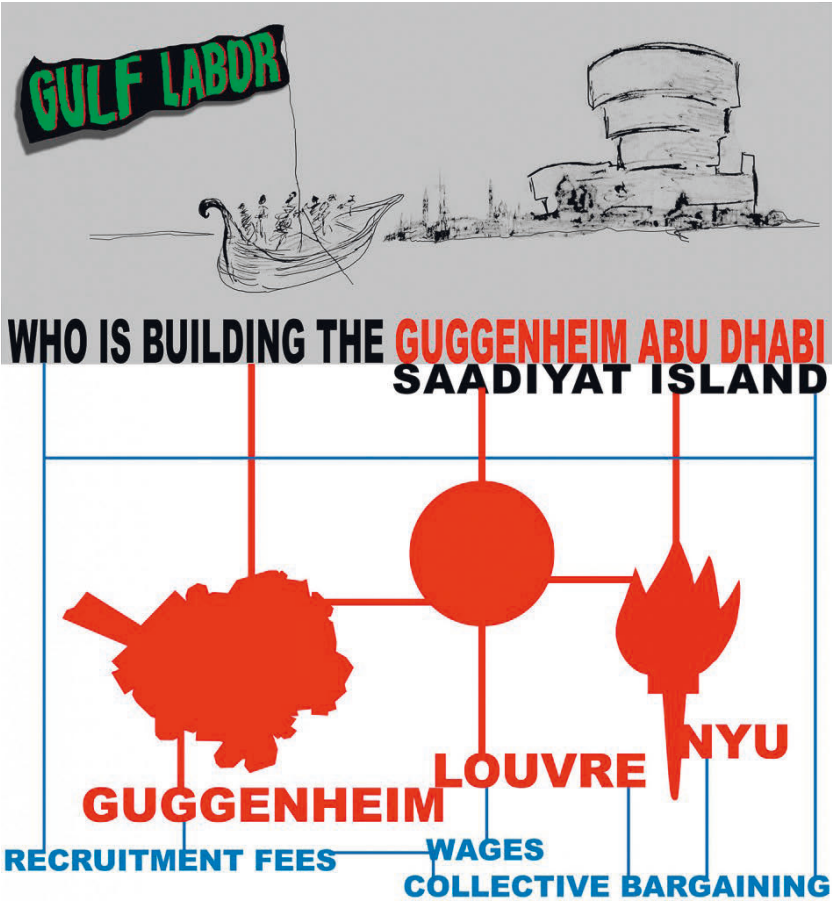
Carolyn Christov-Bakargiev, Artistic Director Documenta 13, 2012

Adam Szymczyk, Artistic Director Documenta 14, 2017

Arts and culture have, particularly when it comes to large sums of money (for instance, regarding these buildings in Abu Dhabi), not always adopted the purest courses of action. However, artists and cultural creators, who critically reflect on these and other violations of human rights and are politically engaged, do have an important voice.

150 In this context, Gabriele Landwehr, manager of the Goethe-Institut Gulf region (2014), p. 40, raises the question of for whom the Louvre and Guggenheim build their flagship museums and whom the predominately British curators are serving with their elaborately well-advertised exhibitions and consultation services. A museum culture still has to be developed in the Gulf region. Museology is faced with major challenges and, currently, still attracts little public interest.

Figure II.6 Who is Building the Guggenheim Abu Dhabi?, exhibited at the 56th Biennale in Venice “All the world’s futures” in 2015. Banner by New York-based transnational artist collective, Gulf Labor Artist Coalition, founded in 2010 Source: <http://gulflabor.org/page/2/#prettyPhoto> (Accessed July 4, 2016)



International cultural tourism (average 2.6/median 3.0) is another topic that the survey participants would like to see anchored in the curriculum of arts management education. Cultural tourism has constituted a global mega-trend for years and will, according to all predictions, continue to be so, due to increasing incomes and more free time.¹⁵¹ The World Tourism Organisation (UNWTO) estimates that almost 40% of tourists can be characterised as cultural tourists. According to the calculations of the OECD, there were 359 million cultural tourists in 2007¹⁵², which makes this form one of the fastest growing sectors of the industry.¹⁵³ In the year 2006, there were already 234 million people working in the tourism industry across the world, which corresponds to 8.7% of employees worldwide.¹⁵⁴ The income generated through tourism amounted to US\$1,260 billion in 2015. Tourists, therefore, account for 10% of global GDP. Tourism is currently growing faster in the countries of the global South than any other regions of the world.¹⁵⁵

Not only cities, but also regions and countries¹⁵⁶ have realised that tourism is a growth market and cultural organisations are now also trying (particularly in collaboration with partners from the cultural and leisure sector) to create offerings that are appealing to the tourism industry. On the one hand, tourism supports capacity-building¹⁵⁷, the development of new target groups, increased awareness of organisations and helps with image improvement.¹⁵⁸ On the other hand, it also furthers the culture-political goal of cultural education. Cultural tourism can create an enduring interest in culture for people, who might usually only engage in cultural activity when they travel and are freed from the constraints of everyday life. These are the kind of people that use cultural activity as a way of overcoming their 'culture guilt'¹⁵⁹, as de Botton phrases it. Cultural tourism could, however, provide them with experiences and adventures that might lead to an increased cultural interest that is sustainable in the longer term.

Rural regions, which have a lot to offer¹⁶⁰, have now also discovered cultural tourism. In this regard, some cities and regions have to appreciate their need to focus much more on the regional day-tripper market, as the appeal of overnight

151 A. Hausmann/L. Murzik (2011), p. 1.

152 OECD (2009), p. 21.

153 R. Bachleitner/A. Rehbogen (2008), p. 153.

154 OECD (2008), p. 2.

155 J.T. Dallen/G.P. Nyaupane (2009), p. 6.

156 Interesting to note is the close link between culture and tourism which is demonstrated, for instance, by the merger of both into one ministry in numerous South American countries and the United Arab Emirates.

157 80% of museum visitors in Berlin are tourists.

158 A. Hausmann/L. Murzik (2011), p. 1.

159 A. de Botton (2003).

160 R. Henze (2014).

tourism is insufficient. Particularly in these regions, networks and coalitions of institutions could provide municipalities and counties with opportunities to increase their appeal through the expansion of their programme¹⁶¹. As this survey has shown, participating arts managers are keenly aware of the importance of building networks. Considering that the travel company, TUI, has recently equipped a cruise ship with a museum, and even has its own department of costume and set design at its headquarters, arts managers should ask whether this important market should really only be left to people active within the tourism industry. In cultural tourism, solid business knowledge is required. Among other things, what is needed are precise potential and competition analyses, well-planned target group-adapted marketing campaigns and knowledge of travel and leisure market development, as well as that of the collaborative process.

Culture as an instrument of foreign policy/soft power/cultural diplomacy (average 2.84/median 3.0) is also considered relevant enough by the survey participants to have a place within the curriculum. Bearing in mind the fact that the survey was primarily targeted at arts managers working in national cultural organisations, and less so at those in international organisations or cultural development organisations, this result is certainly surprising. The considerable significance placed on this topic could possibly be seen as a result of current political events. For political challenges, such as the fight against IS terrorism and the high number of people who flee their home countries, sustainable strategies have not yet been found. Consensuses beyond party and national borders seem to suggest that people need help, particularly on the ground. No one abandons their homeland without compelling reasons. Culture in relation to development work already plays an important role¹⁶² which will continue to increase in the future. This also applies to the understanding of culture as soft power. Not only cultural institutes and cultural development organisations but also independent foundations are needed here. Despite all the criticism that its founder, the best-selling author Greg Mortenson, is experienced due to certain financial irregularities, the work of the Central Asia Institute (CAI) based in Bozeman, Montana, USA, will briefly serve as an example here. Greg Mortenson's books are, despite their considerable success, relatively unknown in Europe. The title of his first work, published in 2008 and translated into no fewer than 46 languages, gives us a hint of the topic, 'Three cups of tea: One man's mission to fight terrorism and build nations'.

161 On the opportunities and risks of collaborations in cultural tourism see P. Föhl/Y. Pröbstle (2011), p. 111ff.

162 See U. Jarchow/G. Kramer (2014), p. 36ff. on their work for the German Association for International Cooperation (GIZ) in a Palestinian refugee camp in Jordan.

After a personal experience in a small village in Pakistan, Greg Mortenson decided to raise funds for the construction of a school. This was the beginning of the campaign that raised money for this purpose in Central Asia, after which the CAI was established. The foundation has now built several schools in Pakistan, Afghanistan and Tajikistan. The foundation's mission, "To empower communities of Central Asia through literacy and education, especially for girls; to promote peace through education, and to convey the importance of these activities globally", aims to equip young people through education with the ability to make their own decisions and, therefore, avoid being easy prey for fundamentalists who might manipulate them for their own purposes. In simplified terms, one could say, "books and education instead of weapons". It would be hard to not consider this a reasonable approach. The initiatives of CAI are an example of soft power, if not of the power of culture then that of education which is closely connected to culture. Moreover, even if it is no longer a popular or opportune topic, the CIA is also concerned with nation-building. Presence on the ground and the positive experience of 'the other' helps to overcome, or even prevent, prejudices from occurring.¹⁶³ One can call it nation-building, or in the best case 'understanding between nations' or even 'friendship', but the term does not change the importance of regional knowledge and culture and the (hopefully) resulting understanding.

After the attacks on the World Trade Centre of the 11th September 2001, the USA showed a significantly increased interest in Islam and, particularly, in questions relating to the Sharia. If only a few experts had been previously concerned with these issues, they suddenly became the focus of world attention. The U.S. government became increasingly aware of the fact that crucial cultural communication with the Arab world had been absent for years. The idea that, at the end of history, the world order would be following an American model – as it was described by political scientist Francis Fukuyama in this book, 'The End of History and the Last Man', after the end of the Cold War in 1992 – was quickly dismissed.¹⁶⁴ Here, it is important to understand that culture within the context of development work, as in foreign policy, is not a one-way street. It is not only 'us' who bring something (know-how, money¹⁶⁵) to these countries, we are also learning from them, their history, their traditions but also their self-conception and approaches. To be able to even initiate this learning process, it is crucial to have experts and networks on the ground. Finding these experts and the appropriate

163 B. Rösler (2015), p. 463.

164 In F. Fukuyama (1992) it says, "... Western liberal democracy ... as the final form of government ..."

165 Whereby the way in which projects are financed needs to be critically evaluated, so it does not continue to include a colonial logic of dependency. A. Hampel (2016).

networks requires considerable time and trust. In the long-term, however, this effort represents a wise investment.

For far too long, particularly in Western countries, people have been living under the illusion of knowing the world. This deceptive impression could have arisen due to the more affordable cost of long-distance travel as well as pop culture. To realise that the world is far more complex and difficult to understand is certainly an important step towards wanting to learn and experience more in the future. In the best case scenario, such learning should not only result in a change of perspective, but even lead to a sense of 'global responsibility'¹⁶⁶. Within this context, Rösler's current study on the Asialink arts residency programme is informative. Through this programme, the Australian government sends forty artists and cultural creators of various disciplines to Asia for several months each year, with the aim of creating relationships and building networks, as well as improving the country's regional image. However, for the fellows, the trip's positive and enriching element was not only a change in perspective, critical self-reflection of that which is considered 'their own', as well as acceptance of pluralism. Two-thirds of the participants were also convinced that it was not they, who were teaching, but actually the ones learning from their stay in Asia.¹⁶⁷ Only very few participants considered themselves ambassadors of Australia's image. Rösler considers the funder's goals to also have been achieved. Equipping people with cosmopolitan perspectives, furthering their intercultural competences and their sensitivity when dealing with other cultural norms and values, will lead to a peaceful form of interaction with each other, and in the long-term, will also promote better economic relations.¹⁶⁸ The **protection of cultural heritage**, with an average of 3.02 and a median of 3.0, also represents another important topic in arts management training which, according to practitioners, should not only concern arts managers working with a focus on the museum sector.

With the destruction of the city of Palmyra in Syria¹⁶⁹, on which even the so-called 'yellow press' repeatedly reported on their front pages in 2015, the destruction of cultural heritage has reached unprecedented proportions regarding media presence. Numerous survey participants employed in museums or in the field of visual arts are painfully aware of the extent of such destruction and the resulting consequences for academia and science. In addition to this destruction, which is meant to serve as an absurd negation of history, the financing of terrorism through the sale of artworks is a parallel issue about which arts manag-

166 B. Rösler (2015), p. 464.

167 B. Rösler (2015), p. 471.

168 B. Rösler (2015), p. 469.

169 More on the destruction of Palmyra and how best to deal with it, H. Bredekamp (2016).

ers should be specifically concerned. Not only does the revenue earned from the illegal art trade serve to replenish the war chests, but the loss of works that will, henceforth, be largely restricted to private collections and, therefore, can no longer be explored and made accessible to the public is problematic. Consequently, strengthening the fight against the illegal art trade is a justified demand that has to be brought to politicians' attention. Yet again, it becomes evident that arts managers cannot avoid political questions and, where appropriate, the associated advocacy work. When legislation does not accurately reflect reality, or even renders future work more difficult, arts managers and their networks have a moral responsibility to act. According to many in the profession this is, for instance, the case with Germany's new law for the protection of cultural heritage which came into force on August 6, 2016.

Digression

Cultural Heritage Protection Act

The Federal Government¹⁷⁰ merged the previously existing laws on cultural heritage protection with a new, unified law and is, therefore, also implementing the then recently-introduced EU return policy as of May 2014. The implementation of the UNESCO Convention of 1970 should be improved, with German law also being adapted to international standards. The aim of the act should be the return of cultural goods illegally exported from other countries, and the increased protection of German cultural goods of national value against an exodus to other countries. The first point of the act, which seeks *inter alia* to prevent the import of looted goods from Syria and Iraq and aims to close off the financial resources of terrorist organisations, has not been criticised. The second point, which imposes export restrictions on works which are classified as cultural goods of national value¹⁷¹, has proven to be more problematic. The works in question are those which have been exhibited in a German museum for over five years regardless of their origin, as well as those which are more than 50 years old with a value in excess of €150,000 (if they are intended for export outside Europe) or those works earmarked for export within Europe, more

170 The 'Protection of German Cultural Heritage Act' is explicitly assigned to the federal government in the Constitution (article 73, paragraph 1 No. 5a GG).

171 According to the vague definition of § 7 I "Cultural goods shall be entered in a register of cultural objects of national importance, if they are particularly significant for the cultural heritage of Germany, the Federal States or a specific historic region, and thus contribute to Germany's cultural identity; and secondly, their exodus would constitute a significant loss for German cultural capital and their remaining in the country lies within the public, cultural interest."

than 70 years old and worth over €300,000. The latter point has been particularly criticised by collectors, artists, art dealers, auctioneers and curators.

The artist Georg Baselitz even threatened to remove his works from German museums in order to save his artistic legacy from expropriation, so to speak. It is feared that numerous collectors of contemporary art works¹⁷² will withdraw their permanent loans from museums and export them abroad to bypass the German Protection of Cultural Heritage Act in the case of a possible sale. If the commercial transfer of a work's ownership is restricted to a German market, securing the prices that an international market with greater financial resources might be willing to pay, would be impossible to achieve. The export restrictions would also have negative effects on the price which would, therefore, only constitute a fraction of that achievable internationally. Museums, particularly those of classical modernism, must fear soon having only empty spaces to exhibit. In Italy, a similar law in effect for quite some time has confirmed these fears.¹⁷³ German auction houses would rarely, if ever, receive bids for such works which are listed as national cultural heritage.

The heated discussion concerning the Protection of Cultural Heritage Act was, on the one hand, about mankind's cultural heritage – which is important to many arts managers – and, on the other, about considerable sums of money. The visual arts, in particular, command a market almost incomparable to any other cultural goods. The problem also lies in the definition of the term 'cultural goods of national importance'. What exactly is it that can be considered to forge identities in an ideologically heterogeneous country like Germany? Is it Andy Warhol's two works, 'Four Marlons' and 'Triple Elvis', auctioned off from a North Rhine-Westphalian casino in 2014 for €120 million, that initiated the whole discussion in the first place?¹⁷⁴ Who can, and should, determine this 'national significance'? Expert panels or individual civil servants? How can we deal with the resulting heterogeneity? Already today, fine arts cultural goods of national interest on this list in the state of Baden-Württemberg are almost exclusively Gothic and Renaissance pieces, while a collection of works

172 Works of modern art are largely privately owned with only a few belonging to the state.

173 In France and the UK, laws foresee that the state can buy a 'national cultural good'-classified piece of work within a specific time period. Once the deadline passes, the work is re-released for sale. Such a 'protection of cultural goods depending on the financial situation' is rejected by the Federal Commissioner for Culture and Media Monika Grütters.

174 Discussions have also extended beyond that to explore how to deal with the fact that federal states, when faced with precarious financial situations, sell their art works to fill the treasury and, therefore, be able to subsequently execute their welfare obligations. The casino was a subsidiary of the state-owned North Rhine-Westphalian bank.

Figure II.7 The Darmstadt Madonna is an oil painting by Hans Holbein the Younger, completed in 1526 in Basel. Collection Würth, Inv.: 14910, Foto: Philipp Schönborn, © Archiv Sammlung Würth.



by contemporary artist Günther Uecker was registered in the state of Mecklenburg-Western Pomerania.¹⁷⁵

A recognised cultural good of national significance is, for instance, the Madonna by Hans Holbein the Younger from 1526, purchased by the entrepreneur Reinhold Würth in 2011 for an estimated, but unverified, sum of at least €50 million¹⁷⁶ (Figure II.7). The art piece, which is not allowed to leave Germany on a permanent basis, is on public display in the Johanniter Church in Schwäbisch Hall. It is a well-known fact that an American art collection was very interested in acquiring this work, being willing to pay \$200 million for it.

Many survey participants consider it useful to ask questions about the **intentional separation of high and popular culture** (average 3.08/median 3.0). While this issue is dealt with only occasionally in arts management research, it is relevant to practitioners. Arts managers are increasingly faced with commercial exploitation in relation to culture. It seems as though arts and culture always have to be profitable in some degree or other. That this objective cannot always be achieved in all contexts, does not require further discussion. However, holding on to the outdated, anti-competitive structures¹⁷⁷ identifiable within European cultural funding, will not result either in the kind of innovations that the surveyed arts managers regard as so crucial. Individuals who feel right at home within the government-funded high culture environment, in particular, have to leave their comfort zone. It is important – at least to some extent – to learn from the lesson of pop culture example.¹⁷⁸

Against this background, the emotionally charged debate within European (high) cultural circles on the TTIP is interesting to note. The consensus among cultural circles was that the free trade agreement, intended for signature in 2016¹⁷⁹,

175 K. Grabers-von Boehm (2015), p. 6.

176 The publicly-funded Frankfurt Städel Museum, which had this painting, that belongs to the the most important paintings of the 16th century, on loan from the owners who wanted to sell it, raised €40 million through a large-scale fundraising campaign, but did not succeed in acquiring it for their collection.

177 The bitter, emotional and polemical discussion about the book 'Der Kulturinfarkt' (2012) by D. Haselbach/A. Klein/P. Knüsel/S. Opitz demonstrates that the authors really touched a nerve.

178 With regard to the music industry, M. Terkessidis (2015), p. 174, explains that making a differentiation between 'underground' and 'mainstream' makes little sense, as the industry no longer relies on just one musician as the driving force (who might then have to cross-subsidise less successful musicians of the company) but provides a diversified offer instead.

179 At least, this was the wish of American President Barack Obama in 2016, when he was still in office.

was dangerous for Europe and its cultural achievements.¹⁸⁰ Several participants of this survey also mentioned TTIP as just one of the many challenges of globalisation.¹⁸¹ In short, it is about fear of competition and the accompanying demise of the cultural nation. No other industry apart from the cultural sector can relate to this in any meaningful way. The exclusion of competition is a form of protectionism which has, to date, never succeeded since it stands in direct contradiction to the essence of art. For instance, what makes American arts and culture so attractive to many parts of the world is precisely this mixture of various cultures and traditions which are accompanied by a certain, indefinable lightness.¹⁸² Good things catch on. Is the fear of the trade agreement not, therefore, an admission of doubt towards the value of the competitive qualities of the very ideas themselves? Ideas that, so far, have hardly had to deal with any competition? As J.P. Singh¹⁸³ demands, one should rather use this energy to make arts and culture as well as the products of the creative industries successful in an international market¹⁸⁴, instead of protecting them. Robertson describes such a process that prepares local cultural products for a global market as 'Glocalisation'.¹⁸⁵ The term, however, does not evoke entirely positive connotations, as it – once again – places the market and the global usability of a good or service firmly in the foreground instead of emphasising its uniqueness. This uniqueness might even have to be adapted to be commonly comprehensible and, as a result, might lose its authenticity.

The concern about 'national' arts and culture is also accompanied by an underestimation of the 'customer'. It has often been demonstrated that national cultural heritage is not always lost to the mainstream. The sales figures for 'domestic music' are continuously the highest worldwide at over 50%. Despite Al-Jazeera and CNN, television remains mostly national¹⁸⁶, if not local. Similarly, more than half of cinema box office earnings in, for example, France and the Czech Republic are achieved by national productions. In Japan and India, the figure is in excess of 80%.¹⁸⁷ It can, therefore, be questioned whether competition – which has been

180 A. Kämpf (2015), p. 20ff.

181 However, with Donald Trump's election as the 45th US President, the free trade agreement and the resulting worries have been eliminated, new ones have emerged.

182 J. Nederveen Pieterse (2004), p. 54.

183 J.P. Singh (2010), p. 154f., critical in relation to this are D. Crane (2002), p. 15 and A. Beale (2002). In contrast to Singh, J.J. Hernández-Acosta (2013), p. 127 argues in favour of quotas for South American countries, particularly in the field of audio-visual media.

184 R. Henze (2014), p. 39ff.

185 Robertson (1995), p. 28.

186 The criticism that was expressed towards the German TV-show 'Wetten Dass' by guests from Hollywood demonstrated that this long-term German flagship entertainment programme might not have been such a success in other countries.

187 F. Martel (2011), p. 31.

specifically combatted by the EU under France's leadership for decades, through, for example, the General Agreement on Tariffs and Trade (GATT, actually leads to the anticipated loss of national identity. It is especially worth asking whether national identity¹⁸⁸ has not, in reality, always been evolving dynamically over time as the result of a multitude of reasons – factors other than the trend that more and more people are watching American TV shows and films.¹⁸⁹

The differentiation between high and popular culture, whereby the latter is often reduced to the level of consumption, also ignores that, for instance, in many Latin American countries, 'leisure time' and the accompanying activities such as cinema visits, are integral to cultural identity.¹⁹⁰ The narrow term 'high culture' was implemented through colonialism, but it has little to do with the actual identity of the respective countries. It is also a very European attitude to believe that 'high culture' and 'pop culture' have to co-exist in an incompatible manner. The American TV show 'Breaking Bad',¹⁹¹ which received a lot of positive attention as well as evoking imitations¹⁹² in, for example, Germany demonstrates that it is possible to engage a 'high culture' audience, at the same time as attracting a wider audience group that might 'only' want to be entertained. The TV show dealt critically with the American health care system as well as with the increasing poverty affecting broad sectors of the population. The actors were highly acclaimed. Cultural products can, and must, combine art and entertainment and be produced for various audiences from the outset if they want to be successful in the long-run.¹⁹³ Then, there is a chance of reaching people with differing ideas about leisure time which is the goal for arts managers increasingly concerned about the challenge of competition.

188 Many countries (for instance; Mexico, Brazil, Nepal, Bhutan, Singapore, Australia and, to a certain extent, Spain and Canada) would describe their culture as inherently hybrid, refraining from using national identity as an argument as do France or Japan. Utilising cultural policy for identity politics also inhibits the promotion of diversity in the way demanded by the 2005 UNESCO Convention. C. Figueira (2015), p. 169.

189 B.T. Edwards (2016) draws attention to the fact that products of American pop culture (which are no longer seen as status symbols) are copied in the Arab world, detached from their American origin, put in different regional contexts, equipped with new meanings and then circulated.

190 J.J. Hernández-Acosta (2013), p. 130.

191 The first American quality series was the 'Sopranos' – a series that managed to reach a wide audience transcending class, age and gender boundaries through the different perspectives from which the story was told and the inclusion of various groups and people. 21 Emmy-Awards and five Golden Globes demonstrate its success.

192 For instance, 'Morgen hör ich auf', with Bastian Pastewka, on German channel ZDF. However, many critics say it is not able to achieve the standards of American series such as 'Breaking Bad', 'True Detective' or 'House of Cards'.

193 D. Diederichsen (2012), p. 29.

Projects like 'Yellow Lounge'¹⁹⁴ that presents stars of classical music next to DJs and VJs in clubs, or arts exhibitions in Berlin's highly popular Berghain club, bring together two successful but seemingly parallel worlds and appeal to a predominantly young audience. For many arts managers, high and popular culture will always stand side-by-side, on equal terms in their daily work. In socio-cultural centres, at festivals or events, offers from both streams naturally form part of the programme.

bbb) Topics that should play a role in arts management training according to arts managers from non-German speaking countries

The results of the survey for the arts managers from the 43 other countries than Germany, Austria and Switzerland appear relatively similar. They also consider the topics dealt with to be important in arts management education, ultimately, even slightly more important than their comparison group. A differentiation between the individual topics in terms of their ranking is almost impossible. All topics were given a median rating of 2.0. The first three places of this sample are occupied by the practice-relevant issues of logistics, financing and writing of funding applications with respective averages of 2.23, 2.27 and 2.3. Of slightly higher importance than found in the ranking of the group of practitioners from Germany, Austria and Switzerland are human rights and freedom of expression with an average of 2.34. This could be related to the fact that these issues directly affect some of the survey participants in their own work, or that they have experienced or still experience human rights violations and restricted freedom of expression in their own countries. It is, therefore, not surprising that survey participants from Yemen, Uganda, Togo and Afghanistan ranked the significance of the issue with 1.0, as very important.

Of almost equal relevance is the topic of multicultural education with an average of 2.35. Numerous countries, particularly from the African continent, have multi-ethnic populations that might not even speak the same language. Similar to the importance that the survey participants assign human rights and freedom of expression, the high ranking of culture as soft power and cultural diplomacy with an average of 2.41 can also, in part, be explained by the personal experience of this form of foreign cultural policy. Many arts managers could benefit from the efforts of international development organisations if projects were funded according to their originality and relevance to the specific knowledge bases of the respective country, as opposed to their universality which, while fulfilling exact funding requirements, has little to do with the actual circumstances within the country con-

194 www.yellowlounge.org (Accessed May 18, 2016).

cerned. The protection of cultural heritage was ranked with an average of 2.49. Here, the fact that the circumstances surrounding cultural heritage in some of the survey participants' home countries are problematic is also important. Arts managers are, therefore, justifiably worried. Of course, also significant was the fact that the events in question enjoyed international media coverage and arts managers all around the world were alerted to the threat to cultural heritage.

With an average of 2.51, the somewhat complex topic of cultural identity is less highly ranked than it was by the arts managers from Germany, Austria and Switzerland. This could be related to the fact that the term has, particularly in German debates, developed into something of a 'buzzword' without which no cultural policy discussion can take place. The topics of cultural tourism, differentiation between high and popular culture as well as innovation management share the same average score of 2.25 and a median of 2.0, which places them slightly higher than in the comparison group of arts managers from Germany, Austria and Switzerland. This ranking of cultural tourism could be related to the fact that tourism's enormous potential was recently recognised, in particular, by poorer African countries. For many countries in Africa, but also those in Latin America and Asia, tourism nowadays represents the largest source of export income.¹⁹⁵

3 Assessment and Outlook

International arts management still represents a niche in research and education. Considering that over 40% of practitioners from German-speaking countries and more than 60% from the other 43 nations describe their work as 'international', this is not only surprising, but also rather negligent, in the sense that adequate preparation for the diverse challenges from the higher education sector is almost completely absent. Due to worldwide trends, it can be assumed that these percentages will increase further in the future.

- The number of international music and arts festivals, as well as those showcasing the performing arts is – due to the desire of many cities and regions which are looking to create more value, or larger recognition for themselves – continuously increasing.¹⁹⁶ International mega-events such as sports competitions

195 J.P. Singh (2010), p. 103.

196 An example of a music festival which is currently active internationally is the *Sónar Festival* for electronic and experimental music, which was established in Barcelona in 1994. The brand *Sónar* is now recognised in many countries and sold as a franchise for various music events. In the visual arts, a similar concept has become well-known in relation to the *Guggenheim* museums.

are almost impossible to imagine without an additional cultural programme. Unfortunately, the issue of security is assuming an ever-increasing importance within this context and the terrorist attacks of recent years might already have affected our societies in the sense that more and more people are deciding to stay away from large-scale events out of fear for their safety.

- Against a background of the emergence of wealthy players, the fine arts market will become increasingly international as it already belongs to one of the world's most robust and profitable markets.¹⁹⁷ The entertainment sector has been expanding for years witnessing numerous and, in many respects, problematic mergers giving rise to large and globally active corporations.
- Projects, such as the European Capital of Culture and the UNESCO Creative Cities network, are looking for more numerous international (co)productions. At the same time, key positions in organising such events, and in international organisations more generally, are increasingly occupied by multi-national personnel with the necessary experience and connections to large networks.¹⁹⁸
- The magnetic draw of urban metropolises will increase and present major challenges for urban planning and cultural development planning in so-called global mega cities¹⁹⁹, but also particularly for regions which are less hybrid in composition.
- High culture institutions and, particularly, museums will, like the Guggenheim Museums or the Louvre, become increasingly internationalised and, therefore, require appropriate international and mobile personnel.
- Due to the growing wealth in numerous countries another increase in international cultural tourism, which is perceived by many arts managers as an opportunity, can be expected. Nevertheless, the fact that we might see increasing travel costs due to scarce resources in the coming years should not be overlooked when considering international cultural tourism.
- International organisations as well as those active in cultural development are increasingly recognising that they have to be more concerned with international 'capacity building' than with exporting cultural goods abroad which, in turn, promotes international projects.

197 In the ranking of the world's most influential and expensive artists, those of the global South can be found only few and far between.

198 The management of the Danish Capital of Culture 2017 Aarhus was taken on by a Briton, Rebecca Matthews, in 2013, who had previously worked in the USA and Australia.

199 For more on this, see S. Sassen (1996; 2002); B. Barber (2016), p. 34f. regards the cities, which are due to their dependance on commerce and mobility per se 'multi-cultural', gaining in significance with the increasing obsolescence of the nation state; similar R. Hambleton (2015), p. 173 who explains the increase in the importance of cities and local governments with their proximity to the citizens.

- The continuously advancing digitalisation will also contribute to the increasing internationalisation of the sector.²⁰⁰

Over 60% of arts managers work in contexts that can be described as ‘transcultural’. Even though intercultural arts management has been discussed in arts management research for some time (particularly within the context of audience development), this survey demonstrates that in the future – and especially in relation to the topics of international and transcultural arts management – the discipline will increasingly have to rely on critical discourse or, in DeVereaux’s words, the ‘discourse of practice’²⁰¹.

a) Discourse of Practice

Unfortunately, DeVereaux’s observation on arts management appears to be somewhat accurate. The practice has developed into a discipline where reaction is the norm and proaction the exception²⁰². For this reason, this critical discourse needs to include the numerous statements of arts managers from Germany, Austria and Switzerland who describe their efforts to ‘integrate’ and ‘enable’ refugees to participate.

Not only this survey, but also a brief review of German theatre programmes demonstrates that not even the smallest performance venues are excluded from the current momentum of addressing the issue of migration, or providing some form of participatory approaches.²⁰³ At a June 2017 conference in Berlin, the term ‘participation-hype’ was introduced to describe this situation. However laudable the intentions of such participatory initiatives, they still have to be critically examined. This is the case not only with regard to their strategy²⁰⁴ and sustainability²⁰⁵, but also in relation to the possibility that hidden behind the participation paradigm, there might be a mere signing-off on a ‘victim/minority’ initiative which

200 J. Stainers/S. Travers/M.J. Chung (2011), p. 16.

201 C. DeVereaux (2009), p. 65–72.

202 C. DeVereaux (2009), p. 66.

203 In a city like Berlin, it has become difficult to find a single refugee anymore who has not already been approached by at least two arts organisations enquiring as to whether she would like to tell, sing or dance her story somewhere on stage, F. Kröger (2016), p. 24.

204 A UK study by B. Lynch (2011) p. 6 suggests that museum employees, in particular, lack a strategy for the so-called engagement work, and suffer from the consequences of the short-termism of the numerous projects. Museum staff noted negatively that after the submission of funding reports there is not enough time available to actually learn from the experiences and the expansion of new networks, as the subsequent project has to begin as soon as possible.

205 G. Wolfram (2015), p. 20.

has been carefully planned by the previously described homogeneous parallel society.²⁰⁶ Whether this instrumentalisation might not actually be perpetuating the participants' 'outsider role'²⁰⁷, and have nothing to do with a presence that is self-determining and autonomous, needs to be addressed.²⁰⁸ Tania Canas, Arts Director and member of the Australian organisation RISE²⁰⁹, has come up with a list of ten key points which cultural creators working with refugees should bear in mind.²¹⁰ Canas points out an important difference between presentation and representation and, among other things, demands that the following questions be asked. "Your project may have elements of participation but know how this can just as easily be limiting, tokenistic and condescending. Your demands on our community to share its stories may be just as easily disempowering. What frameworks have you already imposed on participation? What power dynamics are you reinforcing with such a framework? What relationships are you creating (e.g. informant vs expert, enunciated vs enunciator)?"²¹¹ She asks us to be aware of a superficial aesthetic-only diversity, as it creates disposable voices of those involved.²¹²

Similar to the frequently used terms 'identity', and 'diversity', the word 'participation' is also complex and requires closer examination and critical reflection.²¹³ The term harbours an implicit paternalistic notion, indicating that it is still about participation in the game of those who have laid out its rules and are already playing. Only the ones who accept those rules can play. In the long-term, the immigration society will have to learn to play a new game whose rules can be determined by all the different players. This development is accompanied by fears and worries regarding the preservation of privileges²¹⁴ and has to be taken seriously and mod-

206 M. Terkessidis (2015 a), p. 81.

207 I. Pilic/A. Wiederhold (2015), p. 23.

208 On the difficulties and problems of speaking for others, see also L. Martín Alcoff <http://www.alcoff.com/content/speaothers.html> (Accessed June, 17, 2017)

209 www.riserefugee.org (Accessed June, 23, 2016).

210 T. Canas (2015), <http://riserefugee.org/10-things-you-need-to-consider-if-you-are-an-artist-not-of-the-refugee-and-asylum-seeker-community-looking-to-work-with-our-community/#> (Accessed June 23, 2016).

211 T. Canas (2015), <http://riserefugee.org/10-things-you-need-to-consider-if-you-are-an-artist-not-of-the-refugee-and-asylum-seeker-community-looking-to-work-with-our-community/#> (Accessed June, 23, 2016).

212 T. Canas in a speech organised by the Network Brokering Intercultural Exchange on June 19, 2017 <https://managingculture.net/2017/06/27/understanding-culture-in-a-global-context-with-tania-can%C3%A1s/> (Accessed July, 12, 2017).

213 In Spanish-speaking countries, the term 'cultural participation' is replaced by 'Democratización Cultural' – an expression which seems more fitting in this context.

214 The increase in followers experienced by PEGIDA and the AfD (Alternative for Germany), the Front National in France or the Lega Nord in Italy reflects these fears. Khair speaks of a 'new xenophobia' in Western Europe in this context. T. Khair (2015), p. 59; T. Khair (2016).

erated accordingly, including by cultural organisations. It is, however, surprising that this topic has, largely, only come to the forefront in numerous cultural institutions with the large wave of (im)migration of 2015. Within society, migration is not a marginal issue and has not been so for some considerable time.²¹⁵ The demographic of large conurbations has clearly reflected this fact for many years. In numerous major German cities, the majority of under-7s have a personal history of migration.²¹⁶ However, the Komische Oper Berlin only realised in 2012 that its own children's choir did not include a single individual of Turkish origin. The first Turkish employee of the organisation (taken on as late as 2012), therefore, launched an appeal on Turkish-language radio, after which 200 families came forward wanting to enrol their offspring in the choir.²¹⁷ 25 children of Turkish heritage have now been singing with this renowned ensemble since the 2012/2013 season.

Looking at cultural organisations and their personnel, doubts about how such homogeneity is meant to create diversity in a serious and sustainable way are understandable²¹⁸, but it also raises the question of whether this kind of 'being amongst your own' might have been deliberate and, on some level, even pleasant.²¹⁹ However, by now, more people with a migration background have found their way into cultural organisations²²⁰ and even, to a certain extent, into leadership positions. Care must be taken, however, not to reduce these people to their

215 In this context, the Ballhaus Naunynstraße in Berlin-Kreuzberg, which was lead by Shermin Langhoff before her transfer to the Maxim Gorki Theater, speaks of post-migrant theatre. This is theatre developed particularly by and for people who themselves have no migration experiences because they are 'second generation migrants' often with German citizenship. However, the term 'post-migrant', coined by the Ballhaus Naunynstraße and, nowadays, even utilised internationally is controversial. It is a label for a society which has arrived at a stage where it can address topics beyond migration and diversity.

216 Only 7% of German teachers have a migration background. To combat this, the Fulbright Commission offers a twelve-week training programme, 'Diversity and Integration in the Classroom', and the not-for-profit Hertie Foundation has supported educators and teachers with a migration background with scholarships and programmes since 2008 – the Horizonte programme ends, however, in 2017.

217 M. Terkessidis (2016), German, educated, over 40 – who designs culture for whom?, paper presented at the 8th integration conference in the city of Erlangen on January 29, 2016. In 2014, the Komische Oper Berlin published the book, 'Selam Opera!: Interkultur im Kulturbetrieb' about the intercultural opening of the theatre.

218 D. Hesmondhalgh/A. Saha (2013), p. 183; B. Wagner (2012) pointed out that arts juries have remained homogeneous for many years, and are, to a certain extent, always staffed by the same people.

219 R. Henze (2012), p. 180. Through comprehensive studies over 30 years ago, P. Bourdieu (1987) drew attention to the fact that the arts are not a suitable means for social integration, but rather represent one of differentiation.

220 In the museum field, however, often only through scholarship programmes.

roots and think that the only topics they know about and can comfortably comment on must relate to a specific country or people of the same nationality or ethnicity as themselves. Artists, and in particular writers, are often defined by the work they produce on issues affecting their native countries and are asked to contribute topics that satisfy the 'appetite for the different'.²²¹

As Puwar observed, efforts to increase 'diversity' render it a term which 'overwhelmingly means the inclusion of people who look different' and contribute to 'bringing something different into organisations.' These efforts lead to a perpetuation of the supremacy of a particular ethnicity, that Puwar describes as 'institutional whiteness'²²² and do not help to explore and eradicate the cause of underlying inequalities.²²³ Within this context, some authors speak of a 'Benetton model of diversity', through which diversity becomes an aesthetic opportunity to give organisations a better reputation.²²⁴

What should not be forgotten in the discussion on the mono-perspective of cultural organisations, is that discrimination is not exclusively limited to nationalities and ethnicities. Inequalities still remain with regard to disability, sexual orientation, religion or gender.²²⁵

221 N. Haak (2013), p. 38.

222 N. Puwar (2004), p. 1; T. Canas (2017) even talks about diversity being a white word.

223 T. Canas (2017).

224 S. Ahmed (2012), p. 53.

225 The institute for Museum Research in Berlin found that the percentage of females in museum leadership positions has increased. In 2012, only slightly more than one-in-three museums was managed by a woman. In 2014, it was the same ratio of male and female museum directors: 45.8% women to 48.9% men. 1.3% of museums were jointly managed by a male and female director. This trend is now also emerging in France. The French Culture Ministry released figures in January 2015, showing that 31% of leadership positions in museums are occupied by women; the figure goes up to 41% in state museums and 61% in art centres (A. Mohal (2016), p. 4). On closer inspection, one can see specific role assignments which become apparent in working hours or employment contracts. In Germany, female museum directors occupy the majority of part-time jobs, with only one on three of part-time jobs being occupied by a man. A brief, general review of the museum sector also proves interesting. In the visual arts field, management positions are predominantly filled by women. A similar scenario can be found within culture-historical museums as well as in folk and heritage museums. The gender ratio is different in relation to castles and fortresses, as well as natural history museums and science and technical museums – only one in three of these has a woman at the top of the management hierarchy. For more on discrimination against women in the cultural sector, see K. Derbyshire <http://www.zeit.de/kultur/2016-04/schriftstellerinnen-literaturbetrieb-frauenquote-10-nach-8> (Accessed April 2, 2016). The circumstances and numbers described here should really make us think, particularly considering that there is no shortage of qualified women aspiring to work in the arts and arts management. Women represent the majority of students in arts management programmes. For more on this, see V. Dubois (2016), p. 38.

‘Integration’, another difficult term which was frequently mentioned by arts managers in this study, was already discussed by Hartmut Esser in his theory of integration in the 1970s. ‘Integration’ is defined by the level of adjustment and the notion that those who should or want to integrate themselves, need to balance out ‘deficits’ of certain shape or form. The extent to which this concept is still viable or, rather, whether it has ever been viable, requires a discussion which has been overdue for more than 30 years. Respondents’ numerous contributions do not always clarify that integration is not actually synonymous with diversity which is often mentioned in the same context. Diversity is about “... the organisation itself... Not about the people within the organisations, who do not conform to its norms. In addition, it is not a specific group that is at the centre of the concept, but the individual. This is the difference to an integration approach. Integration assumes that there is one large whole which includes a norm group and divergent groups. The goal is achieved when the divergent groups dissolve in the norm group, and the ideal, original state is restored, even though this state, ultimately, never existed before.”²²⁶ The contradiction between integration and diversity is not only unknown to many practitioners, but also to cultural politicians, as can be demonstrated through the statement of the Federal Commissioner for Culture and Media, Monika Grütters, at the BKM award for cultural education ceremony in June 2015, “Cultural education promotes integration – and integration certainly promotes cultural diversity.”²²⁷

Several arts managers mentioned participatory approaches as a means of integration. This kind of participatory art – which has been a global phenomenon since the 1990s and has, particularly in recent years, been growing exponentially in Europe²²⁸ – cannot be negative in itself. However, even this depends on differentiation. The kind of participation that was, for instance, implemented by the director, Christoph Schlingensiefel, in the 1990s might have secured him a lot of attention, but had relatively little significance for the minorities which he allowed to participate.²²⁹ Although it must also be said that we are currently lacking similar public intellectuals who bring issues relevant to society to the fore.²³⁰ In democratic countries, artists are particularly well-placed to do this.²³¹

226 M. Terkessidis (2010), p. 15.

227 <https://www.bundesregierung.de/Content/DE/Rede/2015/06/2015-06-02-gruetters-preis-kulturelle-bildung.html> (Accessed June 21, 2016).

228 C. Bishop (2012), p. 2.

229 M. Terkessidis (2015), p. 181.

230 T. Modood (2017).

231 The controversial ‘center for political beauty’ engages in innovative forms of political performance arts <http://www.politicalbeauty.com/> (Accessed June 17, 2017) and – as many artists who undertake this kind of political work have – had encounters with administration

In Spivak's work on post-colonial theory, she doubts that participation is able to add any kind of value to the life of the so-called 'subordinate'. Through their engagement, minorities would distance or remove themselves completely from their peers, as they would be taking on a role in a rational conversation held according to the rules of those who initiated it and who enjoy corresponding privileges.²³²

It cannot be ruled out that many of the well-meaning participatory approaches have relatively little in common with self-empowerment or self-representation. However, it would be inadmissible to deny arts, culture and cultural creators this kind of opportunity from the outset.²³³ The programme Multaka: Meeting Point Museum, which was developed by the German Historical Museum in Berlin, is one of several approaches.²³⁴ The institution is training six refugees from Syria to become tour guides, leading Arabic-speaking visitors through the various exhibits. The immediate post-Second World War period and the subsequent rebuilding of Germany represent the foci of the respective tours. Refugees become active players (and possibly even enjoy concrete job opportunities) and intermediaries of a previously unfamiliar history which they convey to visitors from their own perspective. In turn, the visitors will pass on their impressions and experiences of the tours to their own communities. Notable in this context is the association Hajusom e.V., established in 1999 in Hamburg, which sees its work as, "peace-building, and as an artistic intervention in the field of conflict in the current migration politics"²³⁵. The work of Gintersdorfer/Klaßen who have been collaborating with artists from Hamburg and the Ivory Coast since 2005 and contribute to transcul-

and legislation of the less pleasant variety. However, in countries such as e.g. Turkey, the expression of critical opinions is definitely more difficult and even dangerous. For years, people would have liked the Turkish writer Orhan Pamuk to speak up, but he very carefully avoids making public statements. The case of the German 'comedian' Jan Böhmermann, who faced trial because he insulted the Turkish Prime Minister Erdogan in a 'poem' and the arrest of the journalist Deniz Yücel speak for themselves.

232 G.C. Spivak (1988).

233 Y. Fedda/D. Gorman/T. Davidson (2016), p. 4 list several interesting European projects where "artists are showing their role as immediate reaction task-force to help in humanitarian crises, and use their skills to help bring relief or even heal wounds and help newcomers integrate into society."

234 S. Micossé-Aikins/B. Sharifi (2016), p. 81ff. criticise the project as being one-sided. The guides are imagined as integration multipliers, who can communicate the European interpretation of historical developments to other refugees. Many museums are actually still avoiding an exploration of their own colonial history.

235 <http://www.hajusom.de/deutsch/hajusom/ueber-hajusom/> (Accessed April 11, 2016). O. Kontny on the work of Hajusom (2014), p. 22 "If you ever wondered whether art could be empowerment, you find your answer here." and on p. 35 "And if mostly all of the participants of Hajusom are able to build a successful life in Hamburg, then the project did not just contribute to integration, but to emancipation."

tural exchange²³⁶, as well as the projects of choreographer Constanza Macras, who integrates children of Turkish heritage from Neukölln into her dance ensemble as members at eye-level, should not go unmentioned. Similarly exciting are the projects 'KulTür auf! Wir schaffen Zugang', established by the JugendtheaterBüro Berlin²³⁷, the work of Schlesische 27²³⁸ and artists collective Label Noir both based in Berlin²³⁹, and the KunstSozialRaum Brunnenpassage²⁴⁰ in Vienna.

For the numerous discussions which are, among other things, reliant on linguistic challenges and the complex terminology²⁴¹ explored in this book, appropriate theoretical foundations have to be created both during and after the study programme mainly by universities and other higher education institutions. Although arts managers do require certain tools – predominantly from business administration but also from law – for their daily work (a fact pointed out by a large majority of survey participants) they also need, if only for the legitimisation of their work, to be put in a position in which they do not only react but actively shape developments and explore issues in larger, theoretical contexts. In particular, for arts management theory, which can partially be understood as working in the service of arts management practice, it is crucial to retain an external critical view on this very practice. Adopting such a perspective is, of course, not an easy task for those involved on a day-to-day basis.²⁴² As emphasised by Peter Drucker, every practice is grounded in theory, even though practitioners are not necessarily always aware of it.²⁴³

For this reason, academia has to support (in collaboration with practice) the critical discourse on meaning, values and interpretations²⁴⁴ particularly through higher education (there are valid reasons for arts management training taking place at universities, rather than via apprenticeships) and through publications and conferences. However, conferences such as the 'Mind the Gap – access bar-

236 www.gintersdorferklassen.org (Accessed May 16, 2016).

237 <http://www.grenzen-los.eu/jugendtheaterbuero/kultur-auf-2/uber-das-projekt/> (Accessed April 11, 2016).

238 <http://www.schlesische27.de/s27/> (Accessed June 28, 2017).

239 www.labelnoir.net (Accessed November 28, 2016).

240 For more on the transcultural strategies of the Brunnenpassage see I. Pilic/A. Wiederhold (2015).

241 Arts Council Ireland made an impressive attempt at defining many of the terms discussed in this book, including diversity, multiculturalism, interculturalism, minority ethnic, assimilation and integration, in their publication 'Cultural diversity and the arts – language and meaning'. <http://www.artscouncil.ie/Arts-in-Ireland/Arts-participation/Arts-and-cultural-diversity/> (Accessed April 11, 2016).

242 C. DeVereaux (2009 a), p. 156.

243 P. Drucker (1985), p. 26.

244 C. DeVereaux (2009a), p. 165.

riers to cultural offers and concepts of low-threshold cultural mediation', organised by the Institute for Cultural Policy of the University of Hildesheim and the Kulturloge Berlin that took place on 9th and 10th January 2014, demonstrate that academia is not always itself above peddling stereotypes. The conference was interrupted by an artistic intervention of an alliance of self-governing groups (among them JugendtheaterBüro Berlin), which nowadays call themselves the 'Alliance of Critical Cultural Practitioners'²⁴⁵. With their intervention 'Mind the Trap', these predominantly young people wanted to draw attention to the fact that, from their point of view, only the 'usual suspects' were participating in the discussion – all of whom stood on one side of the 'gap' while discussing the other side intensively during the course of the event. This other side was, once again, supposed to suffer from inherent deficits, which needed to be resolved so that culture could be adequately appreciated and enjoyed.

This intervention had consequences for the JugendtheaterBüro Berlin. The collaboration they had established with Deutsches Theater, where the conference took place, was discontinued. This does not auger well for critical discourse being conducted across all levels, involving all people. However, this kind of critical and theory-lead discourse which should be conducted on an interdisciplinary and, where possible, a nationwide scale is crucial for work in international and trans-cultural contexts. It is essential, not only for the urgently needed refining of terminology – which is made even more difficult due to different translations into various foreign languages. It is also important for maintaining focus on the crucial questions which legitimise arts and cultural institutions in the first place, while also highlighting the practice and the mastering of numerous administrative challenges during daily work (challenges for which arts management programmes absolutely have to prepare their students).

These crucial questions, also relating to the current context, have to include: What can arts and culture actually contribute in relation to coping with current challenges and anxieties? What do arts and culture have to contribute? Do arts and culture have to contribute anything at all? Does it help refugees and/or the society when Lessing's 'Nathan the Wise' is performed in almost every theatre?²⁴⁶ Is there not a more contemporary play and other young authors who can portray diversity in a way that would better appeal to diverse audiences? Who does it help, who does it provoke, who does it encourage to think, when a choir of refugees from the respective performance locations sings in the Steman production of 'Die

245 <https://mindthetrapberlin.wordpress.com/> (Accessed May 10, 2016).

246 In March 2016, the Theater Erlangen invited the volunteers supporting refugees to see the production of 'Nathan the Wise' while noting that: "... next to sending a positive sign for volunteer work, we are also hoping for a marketing effect for the theatre".

Figure II.8 'Mind the Trap', JugendtheaterBüro Berlin

Schutzbefohlenen' by Elfriede Jelinek?²⁴⁷ Is it even arts and culture's task to 'help'? Is this widespread desire to help not actually perpetuating inequality? Can theatres, museums and socio-cultural centres really be a factor in social integration?

Answers to these questions are difficult to find, but discussing them is necessary. Just as necessary is the realisation that arts and culture can only produce sustainable impact when they are dedicated to issues over a longer period of time, rather than as an ad hoc response to requirements of a societal or political nature, or changing audience preferences. As described by Bonet und Négrier²⁴⁸, at this stage, the arts and cultural sector might have to further emancipate itself from cul-

247 In contrast to all other actors, the names of the refugees were not printed in the programme. This has less to do with 'self' representation, and more with reducing the refugees to their personal circumstance of migration. A comprehensive examination of Stemmann's artistic direction can be found in M. Helling/N. Stoffers (2016), p. 243ff. The production of the same play by director Tina Leisch on April 14, 2016 provoked 30 to 40 right-wing extremists from the 'Identitarian Movement of Austria' (under surveillance by the Austrian office for the Protection of the Constitution since 2012), to storm the stage on which the play was performed at the University of Vienna, throwing fake blood and shouting "multi-culti kills" at the audience. The refugees from Syria, Afghanistan and Iraq who were performing that evening, decided to continue the play after several minutes of fear due to the interruption.

248 L. Bonet/E. Négrier (2011), p. 577.

tural policy which always reacts to social and political developments and adapts its aims to socio-cultural changes – even though this emancipation proves difficult due to existing financial dependencies.

It would also be advantageous if visitor research explored Audéoud's hypothesis, formulated in 2002, which states that potential audiences in Europe are not interested in international contents (with the obvious exception of pop culture and to a certain extent literature and film), a fact which has an impact on the mobility of artists, productions and works.²⁴⁹ The present survey does, in fact, demonstrate that German-speaking arts managers show little interest in travel and collaborations outside areas of close geographical proximity when compared to their international counterparts. The issue Audéoud demonstrates is the so-called 'chicken-and-egg problem'. Could it not be the case that the limited interest of the audience stems from a lack of opportunities and exposure to such content? And should it not be the task of publicly-funded arts management to develop audiences and, with the help of an appropriate cultural programme, demonstrate the multiple benefits of cultural exchange?²⁵⁰ Is this exchange not actually mandatory, considering that audiences have developed into something even more hybrid in the years since Audéoud's study, and that one cannot assume them to have exclusively homogeneous interests or, rather, disinterests any longer?

b) Eurocentrism Versus Global Challenges

It is important to break through the prevailing Eurocentrism.²⁵¹ In future, arts managers and their organisations will need to learn even more. Within this context, the unavoidable need for foreign language skills, as well as the knowledge that organisations will have to do a better job at accurately representing societies, are probably the easiest to achieve. More difficult and time-consuming will be the attainment of local and national knowledge about foreign countries which is becoming increasingly significant not only for arts managers consciously work-

249 O. Audéoud (2002), p. 26. Audéoud mentions several challenges for the mobility of artists within Europe in his text. Fifteen years after his study, one can say with certainty that – particularly in regard to support (mainly financial but also non-material) of artists – a lot of progress has been made. Many challenges (for instance, lack of information/missing networks/problems with the recognition of foreign diplomas) have, nowadays, been largely eliminated – however, the difficulties that are based on different languages and legal systems (taxes, pension rights, intellectual property rights) within Europe, remain to a large extent.

250 C. DeVereaux/M. Griffin (2006), p. 5. However, it would be wrong to only talk about cultural organisations in this context. Nurseries and schools also have to play their part. Curricula in several countries show a clear lack of artistic or musical subjects.

251 R. Henze (2017b).

ing in international contexts. It becomes necessary to look beyond neighbouring European countries to find answers to numerous urgent questions, among them not only those relating to current political circumstances, but also ones concerned with the increasing competition for attention of an increasingly polyglot audience. Some studies note that intercultural experiences promote a person's creativity due to the necessary ability to adapt.²⁵² However, in an international comparison, the arts managers from German-speaking regions still leave their comfort zone – their concept of culture and even their language region – too rarely. It is to be feared that precisely such behaviour will, in effect, create a competitive disadvantage in relation to the increasing international rivalry which numerous survey participants have to deal with or, rather, become 'caught up' in national stereotypes.

As Rösler describes, necessary social development processes cannot be initiated without exchange. Through her research, she demonstrates that work within a different cultural environment often leads to a continuous intercultural dialogue which, in the best case, has the potential to promote a change of perspective, as well as transform or even create new international working methods or art forms. A cosmopolitan rethinking of social relationships, initiated through visits abroad and the accompanying exploration of other working approaches, can result in an even more nuanced creation of art. Art, which could potentially familiarise audiences with different values and traditions.²⁵³ This addresses an issue that arts management has, until now, almost completely left to its fellow discipline of cultural studies, namely; the exploration of cultural production. The production of art in arts management research should be given more attention, given that the manner in which something is produced, logically has an influence on the finished artwork and, therefore, on the way that knowledge and values are circulated within society.²⁵⁴ Detecting or critically exploring racism, sexism and homophobia in the production of arts and culture means to actively confront social inequalities.²⁵⁵ The issue of racism had resurfaced in the run-up to the 88. Academy Award ceremony in January 2016, during the annual 'Nominees Luncheon'. As demonstrated in the photograph (figure II.9), there was not a single black person featured among the nominees.²⁵⁶ The Afro-American president of the academy consequently an-

252 W.W. Maddux/A.D. Galinsky (2009), p. 1047–1061.

253 B. Rösler (2015), p. 476.

254 D. Hesmondhalgh/A. Saha (2013), p. 183.

255 D. Hesmondhalgh/A. Saha (2013), *Ibid.*

256 Spike Lee, whose films often deal with racism in the USA and who was meant to receive an 'Honorary Oscar', did not attend the event on February 28, 2016, to protest at the lack of ethnic diversity.

Figure II.9 Oscar nominees' luncheon 2016

nounced reform measures that would reduce the dominant voting power of elderly white males.²⁵⁷

The mass media, including journalism in particular, is almost exclusively mono-ethnic²⁵⁸ which has a worldwide impact on content. This is by no means singularly an American or media-related problem. Racism in everyday life as well as in academia is clearly listed as an important topic by Kilomba.²⁵⁹ Beyond that, it would not only further intercultural sensitivity but also enrich existing discourses if arts managers became increasingly aware of the fact that their own, omnipresent 'issues under construction' are no longer the same as those in other countries, or that colleagues from abroad have other issues on their agendas. An interesting conclusion from this questionnaire study is also the realisation that topics of 'migration' and 'cultural identity' are not considered as relevant in other countries and might even be perceived to be European, if not only German, "problems".²⁶⁰ Many countries have experienced waves of (im)migration throughout their history²⁶¹. Exploring diverse audiences who, while sharing the same nationality, do not

257 And indeed, the situation in 2017 looked slightly different with two Academy Awards for actors in a supporting role awarded to actors of colour and best motion picture award to the film *Moonlight*.

258 Only 1% of journalists of the German 'Tagespresse' are not of German origin, according to R. Geißler/K. Enders/V. Reuter (2009).

259 G. Kilomba (2013).

260 See case studies on p. 170ff.

261 Here, among others, France and Great Britain, which experienced and are still experiencing a large influx of people due to the legacy of their colonial past. While the British integrationist approach was developed in the 1970s in North America and is multicultural, France attempts integration through assimilation which has not worked due to the large waves of

speak the same language or have the same ethnicity, is in numerous countries often the rule, rather than the exception. To seek exchange and learn from the experiences of colleagues should therefore be the goal, assuming that the competencies and skills of the colleagues are recognised as such. Arts managers from Africa and the Arab regions often feel as though their specific knowledge bases, experiences and competencies as well as local discourses are considered irrelevant by Western colleagues. This demonstrates an ignorance that, for various reasons, no-one can afford to be guilty of in a global world. For the benefit of all, developing from a 'donor country' into a real partner who is willing to learn, becomes a task for cultural institutes and development cooperation organisations in particular, but also for those who are involved in co-productions or international projects. The survey participants seem to demonstrate the required willingness and necessary sensitivity in this regard.

At university, next to courses offered in intercultural competencies (of sometimes dubious quality) and the almost obligatory semesters abroad, there are other opportunities to focus on countries and topics which lie outside one's comfort zone. Collaborations with partner universities as well as practitioners from abroad, have to be developed and intensified. Topics such as power asymmetries, inequality and racism, but also sexism must not be excluded within the context of international arts management.²⁶² It will be exciting to see how this kind of inter- and transcultural learning is approached by practitioners and academics in the future, and how the probably predominantly digital international communication might change the nature of interpersonal relationships.²⁶³

c) Development and Expansion of Networks

Within the focus of learning is the building of networks, mentioned by several practitioners. Even though networks have experienced an increase in significance

migration. For a definition of assimilation and (im)migration in the USA see D. FitzGerald (2015), p. 124ff. Spain and Italy's situation is comparable to Germany's, as they are also facing the challenge of migration in a rather abrupt way. Germany has experienced waves of migration since the 1960s, however, due to different reasons. At that time, the so-called 'guest workers' were brought to Germany under nine recruitment agreements and welcomed with open arms. Nevertheless, when those guest workers did not – as expected – return to their home countries after the completion of their employment, but stayed and brought their families over to Germany, outdated ideas began to re-emerge. Since then, new ways of living together are still waiting to be developed.

262 An interesting resource that provides workshop material to create LBGTQ awareness is the Safe Zone Project, <http://thesafezoneproject.com/> (Accessed July 13, 2017).

263 For more on this topic see: N.K. Baym (2015).

and an expansion through the dramatic rise of social media, the network society has long been a much-discussed issue since the publication of the book 'The Rise of the Network Society' by Castells in 1996. As long ago as 1992, Suteu dedicated her work to European cultural networks through her publication 'Networking Culture: The Role of European Cultural Networks'. In 1986, she observed an increase in networks in Europe's cultural sector and thought this to be related to a standardisation of the market for arts and culture, the fall of the wall and the opening of many Eastern European states, as well as the then still embryonic blurring of the line between professional and amateur, and artists and audience.²⁶⁴

Networks should serve the objective of information gain. Next to money and IT skills, knowledge and information are means of power which is why in many countries access to information online and the resulting networking is forbidden or strictly monitored by the state. The significance of information and networks, for instance, to the 'Arab Spring', which began in December 2010 with protests in Tunisia and yielded many hopes for wealth, work, education but also the improvement of the human rights situation in numerous Arab countries, is considered relatively high. For German-speaking arts managers, networks are less about the overthrow of a political system and only, on occasion, about 'weak ties' in terms of network theory, but rather about professional networks which can be utilised in a specific work context. The engagement in cultural policy networks demonstrates space for expansion. International networks are also only rarely utilised. The number of German arts managers on the World Cultures Connect (WCC) website is limited. Indeed, only a few of the survey participants know about the network at all. Interesting professional development opportunities offered by foreign institutions were also largely unknown to many arts managers in this survey. The vast number of interesting opportunities and helpful publications for practitioners advertised online is, as was also demonstrated during research for this book, overwhelming. Reducing complexity is, therefore, difficult but necessary as, according to Castells, networks generate innovation. Both professional and personal networks can help to cope with information overflow.

A 2011 survey on the adoption of social media in German theatres²⁶⁵ showed that employees that did not belong to the generation of so-called 'digital natives', particularly struggled with the use of appropriate internet tools. It is, therefore, hardly surprising that the arts managers in this survey consider the development of media literacy as very important and assign this responsibility to universities. This task is, in many aspects, far from trivial. Moreover, it is a necessary one, as it can be feared that German arts managers might be marginalised due to lack of

264 C. Suteu (1999), p. 41.

265 R. Henze (2011).

knowledge, but sometimes also limited affinity with information exchange and social media communication. This communication does not only take place on Facebook and Twitter nowadays, but also through Pinterest, Instagram and Snapchat communities. The internet, in general, and social media, in particular, are too rarely acknowledged in arts management research as information and learning tools, and too often reduced to their marketing and, more recently, crowd-funding functions.

Professional networks, often organised as associations, offer their members opportunities via newsletters which address current trends and developments in the sector. They also organise workshops and conferences at which members can meet on an annual basis. Despite the cost efficient opportunities for continuous exchange with diverse partners across country borders and time zones as a result of digitalisation, personal contact still remains an important factor. Efforts are also made at conferences to facilitate 'networking' through, for instance, pin boards for business cards and the almost obligatory circulation of participant lists. In most conference schedules, a note allocating 'sufficient time to networking' will be present. Next to knowledge gained through discussions about smart practice examples or specialist talks, for many arts managers networking is also about acquisition. At conferences or other events, potential partners for collaborative projects, or even clients for one's own services can be found. The 'KulturInvest' congress taking place annually in Berlin, attracts numerous practitioners from the German-speaking countries every year and deals mainly with pragmatic and important work-related topics such as financing, marketing, fundraising, sponsoring or real estate management. However, participation at such events or membership of professional networks is sometimes quite expensive.²⁶⁶

The impulse for more international networks in arts management, and for an expansion of the agenda beyond the basics of the discipline, has to be initiated by researchers and academics. It is surprising that comparatively little has been achieved in relation to this at the time of writing. Even the EU programme 'Culture 2000' mentioned 'support for instruments (such as networks) encouraging multiplication of multilateral cultural activities' as the second of four key points. The funding, such as in this case through the EU, seems not to be the problem.²⁶⁷

Academia has to address issues of practice beyond the borders of the arts management discipline and bring them within an international and critical discourse,

266 Membership of ENCATC costs approximately €500 a year. The registration fee for the two-day KulturInvest event in Berlin in the year 2016 came to €650 (without offering any early-bird discounts).

267 It has to be critically noted that these network activities were only funded during the set-up phase. To maintain networks financially in the long-run requires a long-term commitment from the funder's side.

as well as give new impulses for practice. The practitioners that are already closely connected to or even collaborate with universities, will be open to this approach. One project that is currently working in this direction is the Arts & Humanities Research Council-funded network, 'Brokering Intercultural Exchange: Interrogating the role of Arts and Cultural Management'. This recently-founded network addresses an urgent need within the current context of internationalisation, globalisation and increasing global migration, for a greater understanding of the role and interpretative power of arts managers as intercultural brokers. The network aims to develop greater critical discourse on the contribution of arts management to intercultural understanding through examination of the field's dominant ideology and how this ideology is enacted or challenged by arts managers. Such study requires exploration of the field's terminology/language, institutional structures and habits, all of which are enacted by arts managers themselves.²⁶⁸

- If, among other things, the development of critical and indeed, theory-lead discourse on issues of practice is progressed with the help of practice;
- if utilising new media and the establishment and maintenance of new and already existing networks is used to research, teach and work in an interdisciplinary and cross-border way;
- if European arts managers move out of their comfort zone to an unprecedented degree into contexts that continually challenge their personal concept of culture in order to strive for what Isar²⁶⁹ calls 'a productive fusion of horizons';
- if they confront contradictions, appreciate local knowledge bases, accept and analyse differences in approaches as well as take a stance when it is necessary;
- if they overcome the fear of a mainstream that does not necessarily result in the destruction of the local and regional, and explore the phenomenon in a less emotional way;
- if they do not only react to current developments but think ahead, and work with sustainable long-term strategies on topics relevant for society²⁷⁰;
- if funders increase their financial support for co-productions or joint projects in an extra-European context, and do it in a way that manifests and promotes the mutual willingness to learn from each other, working with alternative/experimental finance structures;

268 www.managingculture.net (Accessed June 18, 2017).

269 Y. Isar (2012).

270 Where are all the theatre plays on the crisis in Greece nowadays, the crisis which was an omni-present issue in all the media in 2015, and then found a corresponding resonance in the cultural sector?

- if the education of international arts managers does not focus exclusively on intercultural competencies and foreign language skills, but globalisation and its numerous impacts are also explored, including essential terminology;
- if we succeed in decolonizing the discipline;
- if international collaborations between universities could be expanded beyond Europe with the help of practitioners and academics; and the increasing diversity of students were to be understood as an opportunity for those who are teaching, and arts management education confronted the newly developed challenges which, in addition to new content also includes the development of completely new formats and additional programmes, as well as the effort to incorporate a larger diversity in teaching personnel;²⁷¹

if all of this, among other things, could be achieved, then not only will international arts management find the important and necessary place in arts management education, but research as well as practice will also come to benefit from exploring and discussing issues of globalisation and internationalisation.

Knowledge Review Questions

- 1) How do the concepts of 'diversity' and 'integration' differ from each other?
- 2) Define 'audience development'. What alternatives to audience development exist? Why was audience development to a large extent unable to fulfil the expectations placed upon it?
- 3) Name examples of successful community engagement projects.
- 4) How would you define the word 'identity'?
- 5) How would you define the term 'cultural identity'?
- 6) What difficulties does the word 'migrant' present?
- 7) What does 'cultural participation' mean? Why has this term been criticised?
- 8) Define the term 'cultural education'.
- 9) Define the term 'soft power'. What indicators could be used to measure a country's soft power?
- 10) The terms 'soft powers' and 'cultural diplomacy' are often used interchangeably. Can you explain the differences?
- 11) Which worldwide trends will increase the significance of international arts management?

271 In the UK 4% of the professors are of colour and a miniscule 0.4% have an African/Caribbean background. The question 'Why is my curriculum so white?' that has been asked by numerous students in the UK (and the USA) over the last years is therefore not surprising.

- 12) What arguments are presented against the Transatlantic Trade and Investment Partnership agreement?
- 13) Which two aims does the Cultural Heritage Protection Act in Germany have?
- 14) What is 'nation branding'? Is this concept still applicable today?
- 15) What tasks does the Creative Europe Desk have?
- 16) How does the EU programme 'Creative Europe' work, and what criticism has been put forward with regard to it? What other funding opportunities exist for cross-border cultural projects? Where can you find information on them?
- 17) What criticism does the World Bank and the International Monetary Fund invoke with regard to 'culture and development'?
- 18) Which tasks can arts managers take on in terms of 'culture and development' in countries of the global South and other economies in transition?
- 19) What difficulties do the terms 'development' and, in particular, 'developing country' pose?
- 20) How can the social impact of arts and arts organisations be assessed? Name some indicators.
- 21) Why will international networks increase in relevance?
- 22) In your opinion, why is internationalisation and diversification of personnel further advanced in some fields than in others?
- 23) In literature, the end of the nation state has been predicted. Describe why this is not completely unrealistic and what dangers could potentially result from it.
- 24) What is often criticised about participatory projects? In your opinion, is this criticism justified?
- 25) What do you think 'empowerment' and 'selfempowerment' mean? Give examples of projects which initiate or advance self-empowerment processes.
- 26) What aims does the 2005 UNESCO Convention on Cultural Diversity have?



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