
Preface

While much has been written about globalisation and internationalisation, surprisingly little can be found on these phenomena within an arts management context. This book will explore the influence of globalisation on arts management, while also seeking to shed light on how its practice has become increasingly internationalised. It is not intended to provide specific guidance on working within international organisations. Nor is it a toolkit containing practical solutions or recommendations for the successful overcoming of challenges in a range of global contexts. Such an approach would not only be unrealistic, but would also fail to meet the complex requirements of arts managers and their gradually evolving role within which they need to provide much more than mere administrative assistance. Rather, this review seeks to convey how arts managers in over forty countries around the world respond to globalisation, as well as how cultural organisations are becoming – more or less of their own volition – increasingly internationalised. Its focus will be on learning from practitioners' experiences and on undertaking a global comparison, as well as providing a critical assessment of behaviours and processes from a scientific perspective. The greatest challenge lies in the numerous perspectives from which the subject can be approached. The topic can, for instance, be analyzed from an anthropological, ethnological, sociological, geographical, historical or economic viewpoint. A single text would struggle to cover all of these different approaches, thereby continually running the risk of not adequately focussing on one specific knowledge base or professional approach. The extensive literature review serves, therefore, to provide readers with an opportunity to familiarise themselves further with distinct but related fields.

This book not only represents a means of raising awareness about an increasingly relevant and, at the time of writing, under-represented topic in arts management research. It can also be seen as a call for continuous interdisciplinary and international research, allied with sustainable knowledge exchange with expert

practitioners. The intended target audience consists of students seeking a career in arts management, as well as lecturers preparing them for employment in this field. Moreover, practitioners who regard themselves as confronted by an increasingly broad and international range of work and an ever-evolving concept of culture will encounter practical suggestions and ideas. Two additional objectives are to explain relevant international arts management terminology and to advocate the sensitive use of language, particularly in international contexts. Awareness will also be raised of the fact that globalisation and internationalisation are not only relevant to those consciously choosing to work in international contexts, but can be just as important for arts managers employed by a local city theatre, museum or orchestra, all of which are affected by globalisation.

This contribution to the existing literature does not, therefore, represent a traditional reference work. It is not broken down into separate thematic blocks but, rather, consists of four mutually-supporting parts. The first section will seek to define relevant terms and introduce the fields of activity. It will deal with the genesis of international arts management which can be seen as a novel sub-field of the still relatively young discipline of arts management. At the end of the chapter, a set of content review questions designed to recap on and deepen understanding of the previously presented information is provided. The second part of the book will present, explain and interpret the results of an online survey involving 350 arts managers from forty six countries. Based on this review, international comparisons can be drawn and trends illustrated regarding the different approaches to dealing with the challenges and opportunities that globalisation generates in various countries. At the end of this chapter, content review questions are, again, provided to promote discourse and learning. The third part of the book presents case studies submitted by twelve experts with extensive experience of various cultural fields. These do not consist of the so-called 'best practice examples' often found in books focusing solely on economics but, rather, experience-based reports that illustrate the wide variety of issues and challenges that can arise during activities relating to international/intercultural contexts or when undertaking work abroad. The fourth and final part of the book is an annotated reference section that aims to help the reader conduct online searches for targeted information on the cultural policy of different countries, potential partners and funders, scholarship/exchange programmes and residencies.

Special thanks are extended to Anastasia Shevchenko-Markossian for producing the first English language translation of this book that appeared in September 2016. The last few months have seen several fundamental developments, for example in India, Russia, Turkey and the Anglo-American world, already rendering a number of up-dates and amendments to the German version necessary.

I also extend my appreciation to the Würth Foundation for its generous support.

Wishing you an inspiring read and looking forward to receiving your feedback.

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Künzelsau, July 2017

Introduction to International Arts Management

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2018, XI, 221 p. 11 illus., Softcover

ISBN: 978-3-658-19273-0