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Cultural Management Education in Risk Societies -
Towards a Paradigm and Policy Shift?!

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Cultural Management Education in Risk Societies - Towards a Paradigm and Policy Shift?!

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Internationalization in the professional field of arts management – effects, challenges, future goals and tasks for arts/cultural managers in international context

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Abstract

Despite the vastly growing internationalization in the art worlds and in cultural management due to the growing number of international projects and cooperation as well as globalization and migration there have hardly been any scientific studies on the effects of internationalization on role models, challenges and competencies of cultural managers until now. How do they work in different countries, which goals and role models do they connect with their work, how have they experienced the value and the difficulties of international cooperation? Are there differences in working styles due to national political and economic relations or due to a different understanding of the role of arts and culture or which other factors are influencing the way of managing and creating cultural contexts? What competencies are needed to work internationally and how can these be taught to future arts managers?

Keywords: Internationalization, Arts management, Role Models of Cultural managers, Quantitative survey

Introduction and main research questions

Despite the vastly growing internationalization in the art worlds and in cultural management due to the growing number of international projects and cooperation as well as globalization and migration there have hardly been any scientific studies on the effects of internationalization on role models, challenges and competencies of cultural managers until now. To fill that gap in research the Department of Cultural Policy at the University of Hildesheim conducted an empirical study (mixed-method design) on international cultural management in cooperation with the Goethe Institute and the European Cultural Foundation Amsterdam/Mit Ost Berlin between the years 2015-2016.

The results give an insight into the way cultural managers in different countries view themselves, how they work, what they think about the influence of arts management on societal and political development and the value and challenges of international cooperation as well as ideas about the main future challenges. The four main research questions were: 1. How do arts/cultural managers in different countries view themselves and what role-models do they identify with? 2. To what extent does the region they live in, influence their work and what other factors influences the style, in which arts/cultural management is practiced? 3. Is there a standardized global set of arts/cultural management tools? 4. What kind of differences and similarities can be found in executing arts management in different countries and regions?

It is the first comprehensive study on arts managers working internationally. Therefore the survey is explorative in its aim to fill a gap in research and to create a basis for the development of scientific theories and further future analyses. It cannot be considered as representative for all cultural managers working internationally. But it can indicate trends and tendencies and show differences in the answers of cultural managers acting in different regions as well as an idea to what extent the understanding of someone's own role influences his or her work.

1. Research Method

For the purpose of the study 35 experts on international arts management from different countries were intensely interviewed using qualitative methods. Based on the results an online survey was developed. The basic population of that study consisted of cultural managers working internationally in all countries of the world at the present moment.

Because of a lack of list in which these are indicated – together with the up-to-date email-addresses – an alternative reference population needed to be defined: Cultural managers working internationally who participated at the „Managing the Arts: Cultural Organizations in Transition”–MOOC by the Goethe Institut, at “Tandem” by European Cultural Foundation Amsterdam/Mit Ost Berlin or prospects and participants of the “International Conference on Cultural Policy Research” 2014 at the University of Hildesheim. All people on the according mailing lists were asked to take part in an online survey in English. There was no sample drawn, but a full survey of all persons on the e-mail distribution list was conducted. Around 750 people coming from 110 countries answered the questionnaire until the end of June 2016.

The study also involved expert Interviews with two responsible managers of the exchange program for cultural managers “Tandem” by European Cultural Foundation Amsterdam/Mit Ost Berlin (Philipp Dietachmair/Jotham Sietsma), an analysis of all evaluation documents from Tandem programs since 2011, a group discussion with 15 participants from Tandem Europe in Leeuwarden July, 13th 2016, a participating observation during the Tandem Europe meeting in Leeuwarden and the analysis of questions contributed to Goethe Instituts' own internal evaluation of its Mentored Open Online Course (MOOC) “Managing the Arts: Cultural Organizations in Transition” – MOOC 2016.

Structure of the sample

Sociodemography

The sample consisted of various age groups with the highest number of members of the "middle" age group 31-40 (38 percent), nearly equal parts of people aged under 30 years and 41 through 50 years and a relatively low proportion of people older than 50 years (17 percent). Around two-thirds of those questioned (67 percent) were females equivalent to the high portion of females working in the cultural field.

The degree of formal education of the respondents was extremely high, 75 percent did have B.A., M.A. or another university degree, another 14 percent had a doctor's degree. Only around 10 percent of those questioned stated that they had no university degree but a vocational/professional degree (6 percent) or a degree in higher education (high school, grammar school) (4,4 percent). This indicates that the profession of cultural manager is internationally of a strongly academic nature.

The vast majority of the respondents did not have a specific degree/certificate in arts/cultural management (61 percent) while the fact that 38 percent did not possess such a certificate indicated a large amount of self-trained persons in the working field of arts/cultural management. They might have had an academic degree, but not with a specialization in that working field.

Sector and working field

When asked for the sector they mainly worked in, a large majority of respondents (slightly more than 60 percent) indicated that they worked in the non-profit sector, about half of them in the public sector (32 percent) and the other half in NGOs (non-profit) (31 percent). Around 35 percent worked for-profit either in

the private sector (12 percent) or as freelancers and cultural entrepreneurs working for several cultural projects/customers (23 percent).

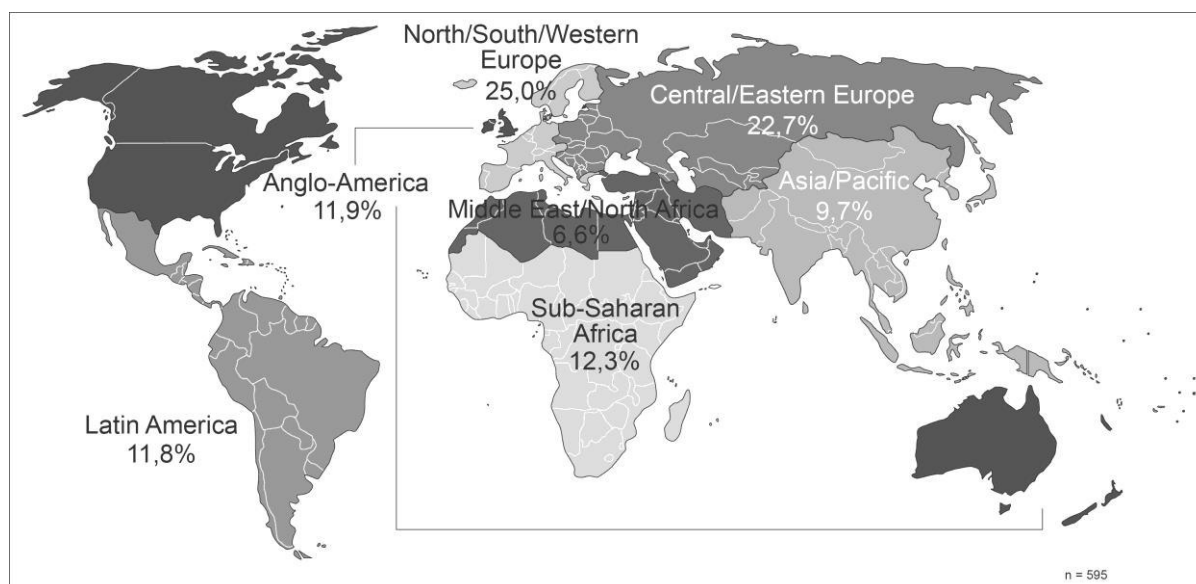
The largest proportion of those questioned worked in arts institutions (29 percent), followed by the field “training, teaching, research” (24 percent) and “arts administration/cultural policy” (17 percent), whereas only 10 percent of them worked in the field of festival management and even less in the fields of cultural diplomacy (4 percent) and cultural tourism (3 percent). A relatively large number of respondents (13 percent) stated that they worked in another field. The area mentioned most frequently in this context was `artistic/design` indicating smooth transitions between cultural management and artistic activities.

Geographic origin

The study presumed that cultural managers who worked internationally are very mobile and that their country of origin and country they mainly lived and worked in are likely to differ. On the contrary, almost 95 percent of the respondents mainly lived and worked in the same country and were also born in that country in most of the cases. This shows that the respondents were very much regionally or nationally "rooted" despite the global trends of increasing internationalization and ongoing migration.

In order to assess whether the country specific, geographical or culture-specific background influences the answers of the respondents, their individual countries of origin needed to be clustered into bigger regions. After a review and examination of differing classifications, a mainly geographical classification was chosen.¹ A majority of those surveyed originated from the clusters North, South and Western Europe (25 percent) and Central and Eastern Europe (23 percent). But respondents from Sub-Saharan Africa (12 percent), Anglo-America (12 percent), Latin America (12 percent), Asia and Pacific (10 percent) and Middle East and North Africa (7 percent) were also well-represented and formed a sufficiently sample for statistical evaluation (see figure 1).

Figure 1. Regions mainly lived in



¹ Only the countries United Kingdom, USA, Canada, New Zealand, Australia and Ireland were excluded from the regions they originally belonged to. Respondents from these countries they were clustered in the region “Anglo-America” and considered to answer differently because the discipline “cultural management” originated there.

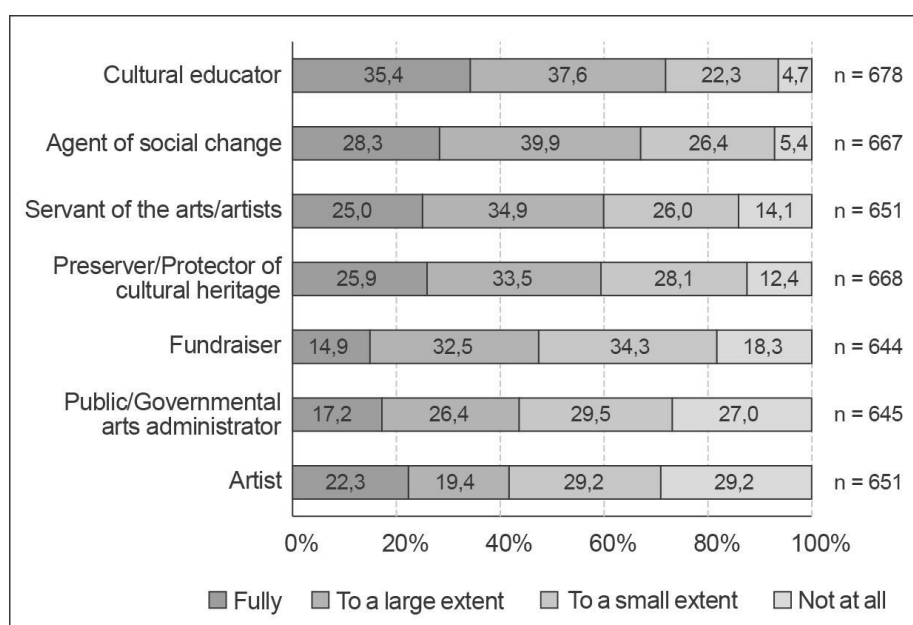
2. Key results

Role models of the respondents: A large majority of the respondents favors a broad concept of defining their role and goals in cultural management and prefers the term “cultural manager” in comparison with “arts manager”; most of the respondents can identify themselves more with the role/function “cultural educator” and “agent of change” than with being a service provider for the arts/artist or an public administrator.

Asked if they see themselves rather as “cultural” managers” or “arts managers” about half of the respondents (51 percent) decided for the broader concept of the cultural manager (most frequently those active in the cultural tourism and festival management sector, 70 percent). Just over a quarter of the respondents view themselves in a narrower sense as “arts managers” (26 percent). A large number of the ones questioned (23 percent) deemed both self-descriptions not appropriate, most of them working as “academic/university teachers/researchers”. Not surprisingly the self-definition “arts manager” was mostly used by those who can identify most with the role model as artist and those working in arts institutions. The self-definition “arts manager” was mostly common in Sub-Saharan Africa (46 percent) and Anglo America (41 percent) whereas in comparison only a notably smaller number of respondents from Latin America (16 percent) and North/South and Western Europe (13 percent) preferred that term.

The respondents were also asked to what extent they could identify with different functions/role models of arts/cultural managers. As can be seen in Figure 2 some functions/role models enjoyed noticeably greater popularity than others. Nearly three quarters of those questioned felt at least to a large extent related to being a “cultural educator” (73 percent) and more than two third to an “agent of change” (68 percent). Popular were also the characterizations “servant of the arts/artists” (60 percent) and “preserver/protector of cultural heritage” (59 percent). Comparatively less often, but nevertheless in a not to be underestimated degree, the respondents identified themselves with the functions/roles “fundraiser” (47 percent), “public/governmental arts administrator” (44 percent) and “artist” (42 percent).

Figure 2. Roles/Functions



Some functions/role models were named significantly often in certain regions. The ones who described themselves as “artists” mainly lived in Sub-Saharan Africa (71 percent) and to a much lesser extent in Middle East and North Africa (50 percent), while that self-characterizations were especially unpopular in), Anglo-

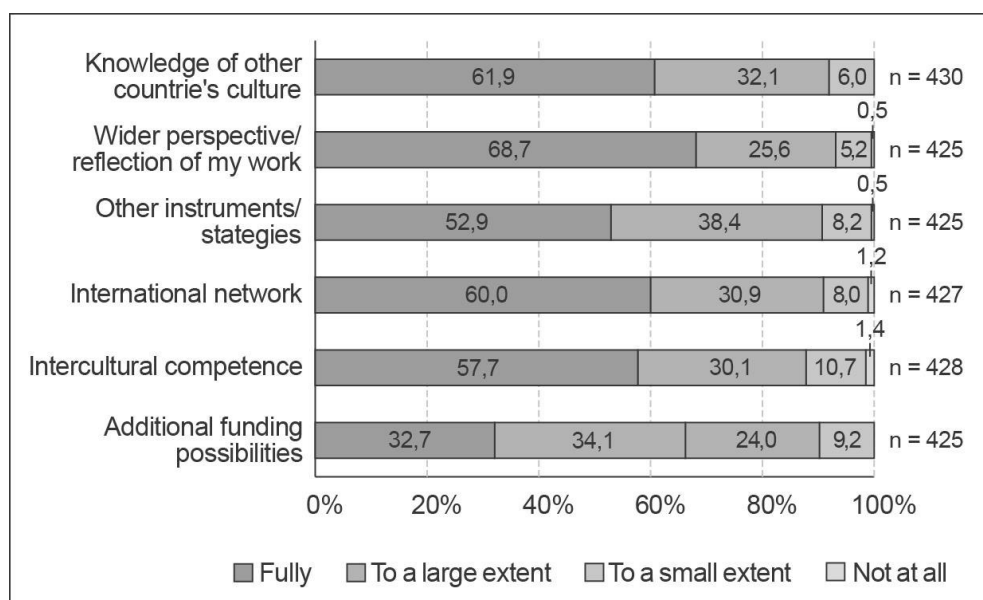
America (35 percent), North, South and Western Europe (32 percent) and Central and Eastern Europe (31 percent). The function/role “public/governmental arts administrator” was mainly chosen in Asia and Pacific as well as in Sub-Saharan Africa (between 50-60 percent) and the least chosen in North, South and Western Europe and Latin America (around 35 percent).

International experience of the respondents and positive effects of international cooperation: Gaining knowledge of the culture of another country and gaining a wider perspective/reflection of ones work are the most valuable benefits of international cooperation.

Roughly two thirds of those questioned stated to have experience with arts/cultural management in an international context (67 percent). Nearly 50 percent of them had worked in at least one other country besides the one they mainly lived in, only around 14 percent had worked in three or more countries. The language mainly used in international cooperation was English.

Those respondents who had experience with arts/cultural management in an international context were asked what advantages they saw in it. They found several benefits of working internationally equally applying to them. Quite all of them considered gaining knowledge of the culture of other countries (94 percent), gaining a wider perspective/reflection of my work (94 percent), gaining knowledge of other arts/cultural management instruments/strategies (91 percent) and establishing an international professional network (91 percent) at least to a large extent applicable. Also very important was the fact that they gained intercultural competence through working internationally (88 percent). In comparison identifying additional funding possibilities (e.g. EU-funding) did not play such a major role (67 percent) (see figure 3).

Figure 3. Benefits of working internationally



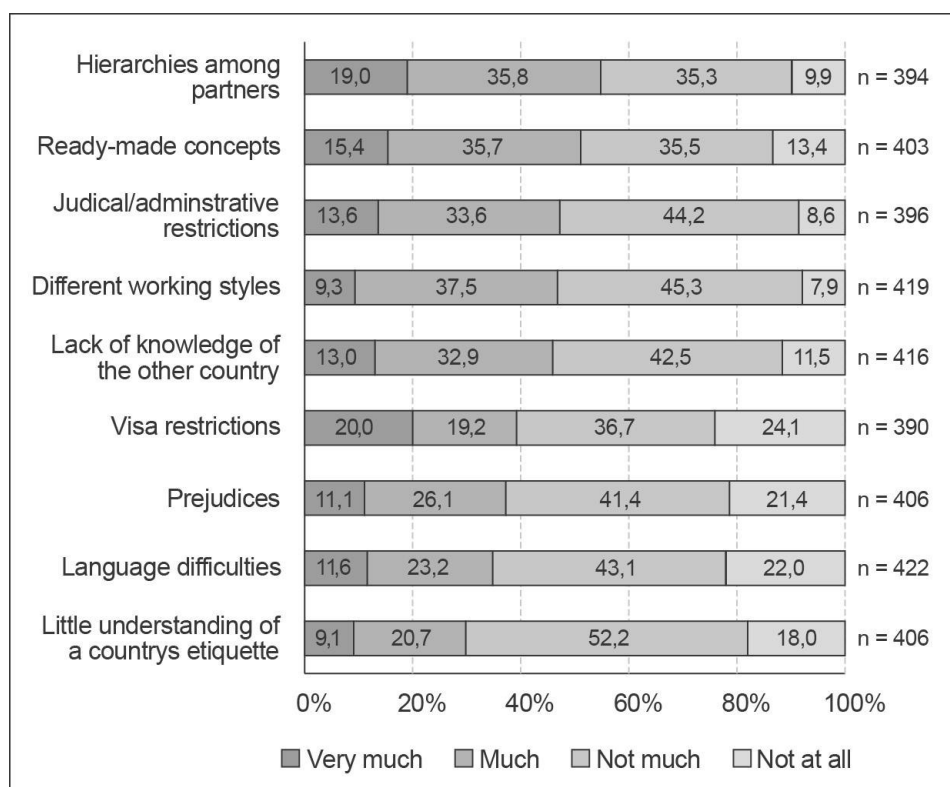
In context with this question the region where the respondents lived in did not have a statistically significant impact on their answers. But some differences between respondents who identified or did not identify themselves with certain roles/functions could be found. It was striking that the benefit of gaining knowledge of other arts/cultural management instruments/strategies tended to be especially important to the ones who identified themselves to a large extent with the role/function “public/governmental arts administrator”. Gaining

intercultural competences tended to have a greater importance to the ones who described themselves to a large extent as “agents of change”.

Biggest challenges and difficulties in working internationally: Hierarchies among partners and ready-made concepts ignoring specific national/local contexts were considered the most important issues – little understanding of country specific rules of etiquette was at least challenging.

In a ranking challenges and difficulties potentially applying to their international work the respondents saw less practical problems like (language difficulties or visa restrictions) but hierarchies among partners (e.g. unequal financial resources) (55 percent) and ready-made concepts ignoring specific national/local contexts (51 percent). In comparison practical difficulties arising from the framework conditions of concrete work situations, interpersonal contacts or the individual requirements of the persons involved were also important challenges and difficulties in their view but to a minor extent. Judicial/administrative restrictions (47 percent), different working styles (e.g. time management) (47 percent) and lack of knowledge of the other country (e.g. cultural history, current political situation, cultural traditions) (46 percent) were ranked the third, fourth and fifth largest issues. Visa restrictions (39,2 percent), prejudices (e.g. eurocentrism, orientalism) (37 percent), language difficulties (lack of language skills, different wording etc.) (35 percent) were considered less challenges and difficulties. At least problematic in the view of the respondents was little understanding of country specific rules of etiquette (e.g. social manners) (30 percent) – namely what traditionally inter-cultural training courses are usually focused on (see figure 4).

Figure 4. Challenges and difficulties of working internationally



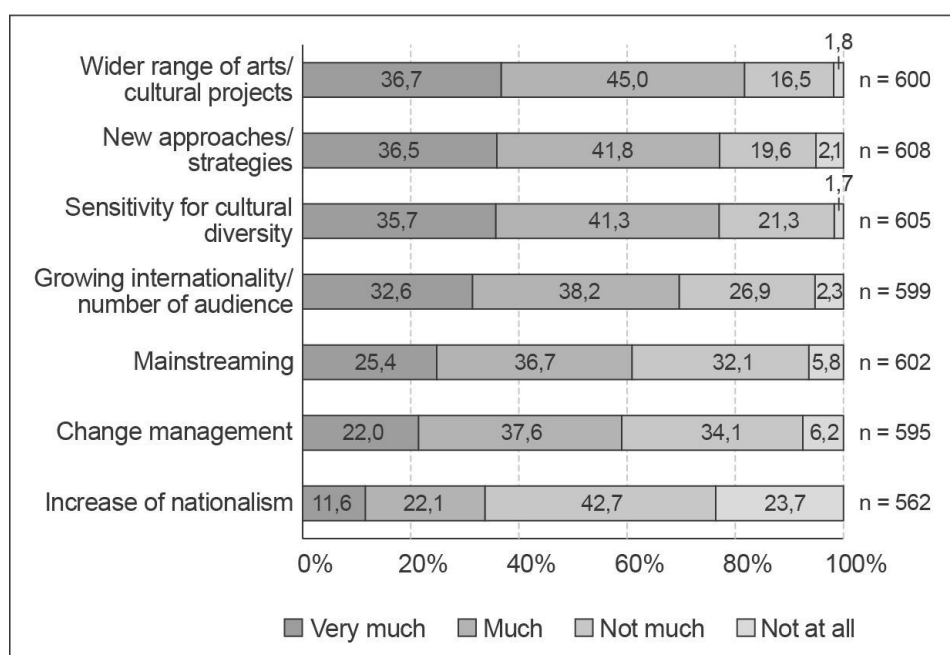
A deeper analysis of the data revealed some significant regional differences between the responses concerning challenges and difficulties that might occur while working internationally. The issue hierarchies among partners (e.g. unequal financial resources) was most important for respondents originating from Sub-

Saharan Africa (75 percent). In tendency that was also the case for the issue ready-made concepts ignoring specific national/local contexts (72 percent). The ones originating from Middle East and North Africa named the challenge/difficulty “visa restrictions” especially often (68 percent).

Effects of internationalization on the cultural sector in the country the respondents lived in: A generally positive evaluation of internationalization which is seen as an enrichment of the existing cultural life and cultural institutions by providing various stimulations.

In the view of the respondents an increasing internationalization primarily caused a wider range of arts/cultural projects (82 percent), the enrichment of the cultural sector by new approaches/strategies from other countries (78 percent) and an increased sensitivity for cultural diversity (77 percent). In their assessment, to a lesser extent, it also led to a growing international audience and number of participants in arts offerings (71 percent). In comparison deemed a process of change management in traditional cultural institutions due to intercultural influences to be lesser relevant (60 percent). To a lower degree the respondents noticed negative effects like a development toward cultural mainstreaming and globalization/loss of traditional and local culture (62 percent) and an increase of nationalism in their countries (34 percent) (see figure 5).

Figure 5. Effects of internationalization

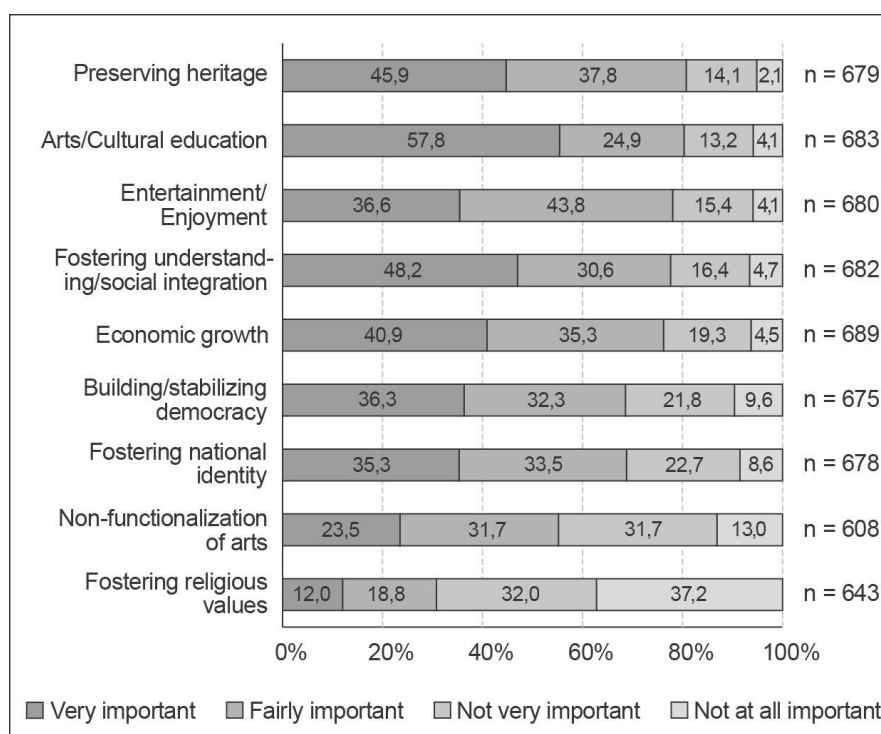


A deeper analysis of the data revealed significant regional differences between the responses concerning some of the observed effects. Cultural mainstreaming and globalization/loss of traditional and local culture were especially often named by those respondents originating from Sub-Saharan Africa (86 percent) and Asia and Pacific (75 percent). The process of change management in traditional cultural institutions due to intercultural influences was the least observed in Central and Eastern Europe (48 percent). In that region the effect on an increased sensitivity for cultural diversity also tended to be noticed to the least extent (65 percent).

Central objectives of cultural policy in the countries the respondents lived in: Preserving heritage and arts and cultural education were both estimated central objectives of cultural policy in the countries the respondents lived in; fostering religious values was the least important to respondents from Anglo-American countries and North, South and Western Europe.

The three most relevant aims of cultural policy for the respondents in their respective countries (at least fairly important) were preserving heritage (84 percent), arts and cultural education (83 percent) and entertainment and enjoyment (80 percent). Also very important from the respondent's point of view were fostering understanding between different groups within the population/promoting social integration (79 percent), economic growth (generating jobs, culture as location factor, tourism) (76 percent), building and stabilizing democracy (69 percent) and fostering national identity (69 percent). In comparison, ensuring that the arts are not functionalized (55 percent) and especially fostering religious values (31 percent) played a smaller role (figure 6).

Figure 6. Aims of arts and culture



While the three most relevant aims of cultural policy – preserving heritage, arts and cultural education and entertainment and enjoyment – seemed to be almost equally important across all regions, a deeper analysis of the data revealed significant regional differences between the responses concerning all the other aims. Fostering understanding between different groups within the population/promoting social integration was especially important to the respondents coming from the Sub-Saharan region (90 percent). In comparison, it was the least important in Central and Eastern Europe (63 percent).

Building and stabilizing democracy played a very large role in Sub-Saharan Africa (86 percent), Asia and Pacific (77 percent) and Middle East and North Africa (73 percent). It was also rated as the least important national cultural policy goal to those originating from Central and Eastern Europe (56 percent). Fostering national identity was the most important in Asia and Pacific (86 percent) and Sub-Saharan Africa (85

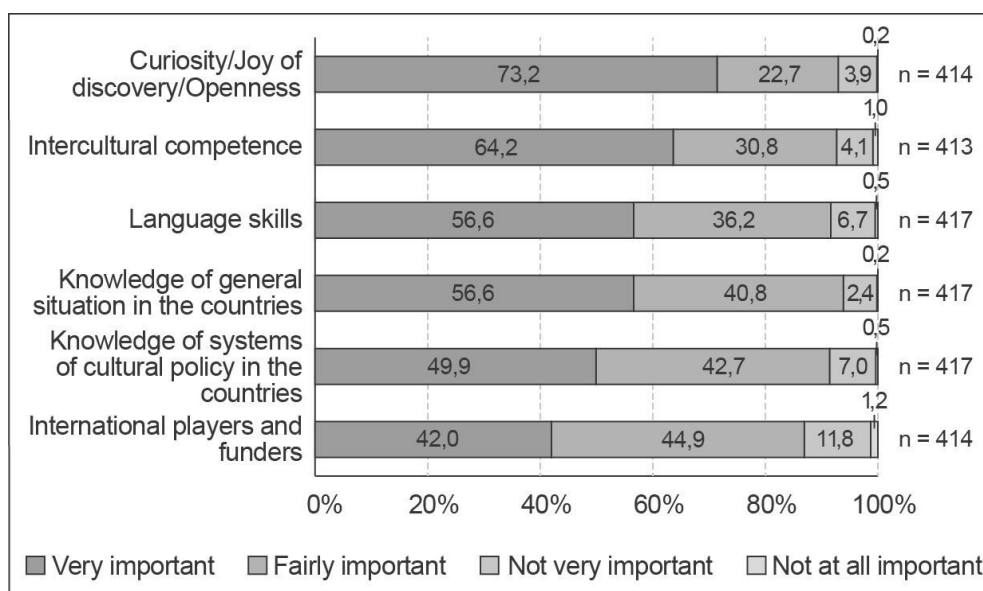
percent). Respondents from Anglo-America (60 percent) as well as from North, South and Western Europe (54 percent) considered this aim for cultural policy in comparison of minor importance.

The largest differences between the regions could be seen within the answers concerning the aim of cultural policy “fostering religious values”. While it was quite important in Asia and Pacific (51 percent), Sub-Saharan Africa (49 percent), Middle East and North Africa (44 percent) and Central and Eastern Europe (36 percent), it was substantially of minor importance in Latin America (25 percent) and North, South and Western Europe (18 percent) but especially in Anglo-America (9 percent).

Most important competences for cultural managers working internationally: Social competences like curiosity and openness were considered as even more important skills for working internationally than knowledge about the cooperating country.

The respondents assessed several skills for working in an international arts/cultural management context according to their importance. The most important one by far was a personal characteristic: curiosity, joy of discovery, openness – 73 percent of the respondents found it very important. Also very important from their point of view were intercultural competence (64 percent), language skills (57 percent), knowledge of the general situation in the country of the cooperating partner/s (historical, economical, social, political, judicial) (57 percent) and knowledge of the systems of cultural policy of the other country/countries (50 percent). In comparison – although nevertheless of great importance – was knowledge of international players and funders in the field of cultural policy (e.g. UN, UNESCO, EU) of lesser relevance (42 percent) in their opinion (see figure 7).

Figure 7. Skills for working in an international arts/cultural management context



Training of arts/cultural management: In the majority of the countries of origin of the respondents there are professional courses for arts/cultural management available, although especially in Middle East and North Africa mainly in the form of training courses; Acquiring an official certificate is not an important outcome of international cultural management trainings.

Particularly bearing in mind that the respondents found the individual educational background of the manager the second most important influence factor on the style, in which arts/cultural management is practiced, it was interesting to take a closer look at the training situation in the countries they lived in. Slightly

more than two thirds of the ones questioned (67 percent) indicated that there are courses for arts/cultural management in their country at universities. Nearly 50 percent stated that there are (also) advanced training courses.

Only in a few countries no training possibilities at all were offered. This is certainly (also) due to the increasing establishment of cultural management training courses in the context of cultural diplomacy and development support, provided by for example by the Goethe Institut, the British Council, the Institut Français, and the American University. Especially in Middle East and North Africa as well as in Central and Eastern Europe a large number of the ones who answered (around 77 percent) stated that there was a maximum of only one of those opportunities offered in their country, if at all.

A majority of those questioned had taken part in at least one professional training course on arts/cultural management with an international focus (65 percent). Asked for an evaluation to what extent different possible outcomes of these training courses applied to them unsurprisingly almost all of the respondents stated that they hoped to gain knowledge of arts/cultural management instruments/strategies (92 percent). Also very important to them was the opportunity to establishing an international professional network (73 percent). In comparison the least important outcome was acquiring an official certificate (42 percent). That outcome was especially important to those who originated from Middle East and North Africa (60 percent) with only very few arts management training possibilities, while it was the least important to those originating from the cluster Anglo-America (22 percent).

Literature on arts/cultural management: More than half of the respondents use literature on the subject of cultural management from other countries than their own, mainly from USA and GB.

Nearly 60 percent of the respondents stated that there is literature in their own language, around 24 percent answered this question in the negative. The fact that 17 percent did not know whether there was such literature in the country they live in, indicates that arts/cultural management as a field of work does not focus much on theory. Instead, learning by doing seems to play the predominant role. Especially respondents from the cluster Anglo-America (82 percent), North, South and Western Europe (71 percent) and Latin America (73 percent) stated that such literature was available in their country.

At this point, it is important to mention that 45 percent of the ones questioned said they used literature from the country they live in, while 51 percent said they worked with literature from another country, but only 21 percent used both sources. Literature on cultural management from other countries, which the respondents used, mainly originated from countries within the region Anglo-America (89 percent), followed by Germany (22 percent), France (14 percent) and the Netherlands (11 percent) with much lower values.

Not surprisingly, especially respondents originating from the cluster Anglo-America used literature from the country they lived (73 percent). In North, South and Western Europe, Middle East and North Africa and Sub-Saharan Africa literature from their own country and literature from another countries was used to nearly the same extent.

Standards and strategies of arts/cultural management: Despite the dominance of literature originating from Anglo-America, the majority of the respondents does not think that the same set of arts/cultural management instruments/methods exists all over the world.

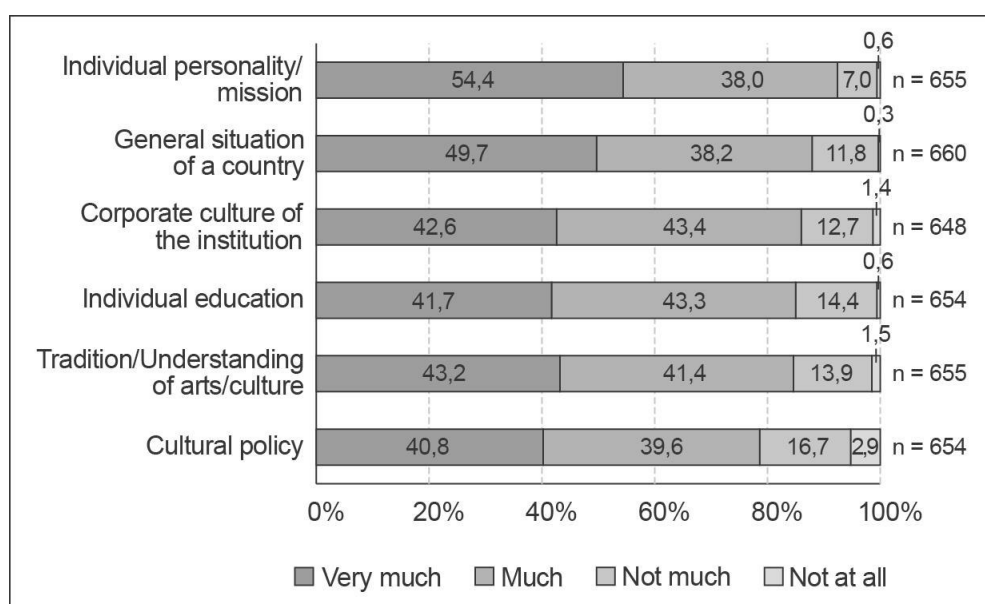
Given the Anglo-American dominance of the offering of literature the question arose whether that leads to the understanding that the same set of “globalized” arts/cultural management instruments/methods exists all over the world. The majority of the respondents rejected the idea (65 percent), while slightly more than one third was at least tending to be in agreement with the premises. The idea of a “global arts management” set found the least acceptance in Latin America (79,4 percent), Anglo-America (72,9 percent) and North, South and Western Europe (69,3 percent); the level of rejection was at a lower level in Middle East and North

Africa (65,7 percent), Sub-Saharan Africa (59,1 percent), Central and Eastern Europe (53,8 percent) and Asia and Pacific (53,4 percent).

Influence factors on the style, in which arts/cultural management is practiced: The individual personality and mission of the individual manager and his or her educational background were considered the most important influence factors on the style, in which arts/cultural management is practiced

Nearly all respondents regarded the personality and mission of the individual manager a more important influence factor (92 percent) than national or institutional framework conditions of their work. The individual educational background of the manager (85 percent) played a very important role in their view, too. Nevertheless, also the general situation of a country (historical, economical, social, political, judicial) (88 percent), the corporate culture of the institutions involved (86 percent), national/regional/local tradition and understanding of arts/culture (85 percent) and national/regional/local cultural policy (80 percent) were seen as important influence factors (see figure 8).

Figure 8. Influence factors on the style of arts/cultural management practice



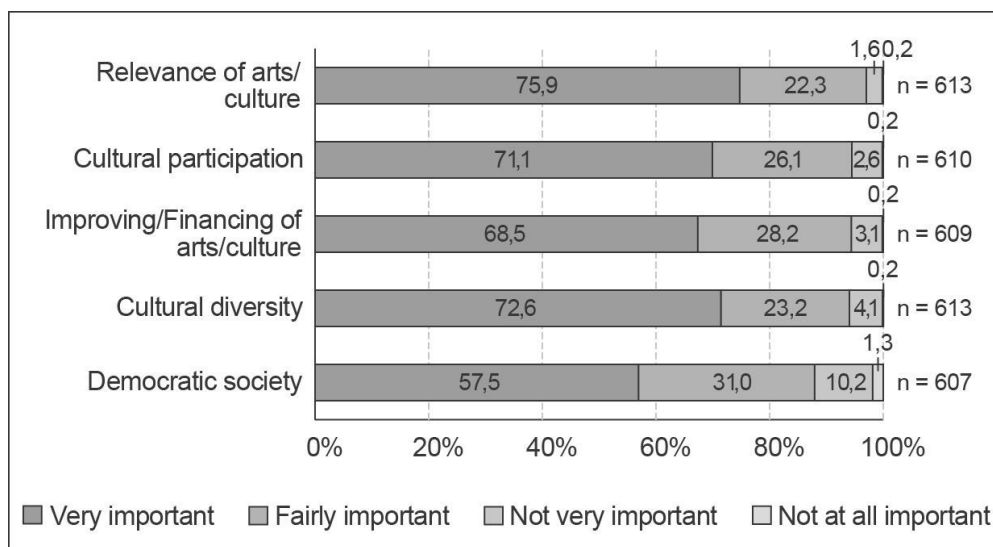
A deeper analysis of the data revealed again regional differences: The influence factor national/regional/local tradition and understanding of arts/culture was most important for respondents originating from Asia and Pacific (65 percent) and Sub-Saharan Africa (59 percent), while it played a much lesser role in Central and Eastern Europe (31 percent). In comparison the influence factor national/regional/local cultural policy tended to be the least important in Central and Eastern Europe, too (76 percent). The individual educational background of the manager tended to be an especially important influence factor to the respondents coming from Sub-Saharan Africa (94 percent).

Future goals and tasks of arts/cultural management: Hardly any differences between the respondents according to their estimation that enlarging the relevance of arts/culture in society and encouraging cultural participation in all groups of the population were the key future aims of cultural management.

At the end of the survey, respondents gave their opinion about several future goals and tasks for arts/cultural managers. They gave highly similar answers to that question. In the opinion of almost all of the ones

questioned enlarging the relevance of arts/culture in society (98 percent), encouraging cultural participation in all groups of the population (97 percent), improving arts institutions and the financing of arts/culture (97 percent) and promoting cultural diversity (96 percent) were equally extremely important. In comparison – although still being a very important future goals and tasks – building and strengthening a democratic society was of lesser importance (89 percent) (see figure 9).

Figure 9. Future goals and tasks for arts/cultural managers



In context with this question the region the respondents lived in had statistically significant impact on only one answer. Building and strengthening a democratic society was tended to be considered most important by respondents from Sub-Saharan Africa (96 percent) and Middle East and North Africa (95 percent) and of least relevance by the ones originating from Central and Eastern Europe (81 percent). Naturally, that specific benefit was also of special relevance for those respondents who identify themselves strongly with the role/function “agent of social change” (92 percent).

Conclusion

The goal of the project has been to gain a better knowledge of the mind sets, goals and practices of arts managers worldwide and about their experiences made in international cooperation. What can we learn from the results of our empirical research about our main research questions?

How do arts/cultural managers in different countries view themselves and what role-models do they identify with?

Different from our hypothesis that role models in cultural management are very much influenced by national cultural policy and institutional structures, there are hardly any country specific differences in preferences for a certain role model, connected to the main mission of a cultural manager: A clear majority votes for the cultural educator and agent of social change, which are role models, where cultural managers take over societal responsibility instead of only managing an arts institution efficiently.

But: Cultural managers in developing countries with a weak democracy tend to understand themselves even more often as an agent of social change and pursue stronger political goals than cultural managers e.g. in Western European countries who tend to emphasis more on arts intrinsic values.

To what extent does the region they live in, influence their work and what other factors influences the style, in which arts/cultural management is practiced?

One of the most striking and unexpected results of the study is that a clear majority of respondents is convinced that the working style and mission of cultural managers are less defined by country specific influences like the system of cultural policy and politics or the understanding of arts and culture in a certain region, but mostly by the individual personality or cultural manager and his/her educational background, which was rated also more important as the organizational working context. Even though the political structure, especially in countries with instable political circumstances, has a big influence on working conditions of cultural organizations and programs, the working styles of the individual cultural managers seems to be much more influenced by their individual values and missions.

Is there a standardized global set of arts/cultural management tools?

A majority of the consulted cultural managers is convinced that there is no standardized global set of arts/cultural management tools, e.g. derived from business management, which is practiced in the same way all over the world. Instead they believe that the way how arts and culture are managed depends on many context specific aspects and mostly on the personality of the individual cultural manager.

What kind of differences and similarities can be found in executing arts management in different countries and regions?

It became obvious that in some countries with a less structured and financed cultural infrastructure there is also a lower grade of specialization in cultural work. That means that the profession of a “cultural manager” is even more difficult to define, as many cultural workers have to do different work as artist, manager, educator, political activist at the same time. In many countries cultural managers who work in NGOs, in grass root projects and as freelancer are less specialized and need to execute different roles at the same time. It seems that in some countries with a low standard of public cultural policy and funding, international cooperation is needed for the survival of arts and cultural management in general. In wealthy countries like Germany experiences gained in international cooperation, seem to be more important for the development of intercultural competences that are also needed for dealing with different societal groups and changes due to migration within the country.

What are the main challenges and problems and what are the main outcomes in international cultural cooperation and training?

Main challenges in international cooperation are, according to the respondents, not so much technical problems like Visa restrictions and language problems or little understanding of country specific rules on how to behave, but mostly the personal relationships between cultural managers: Hierarchical relations between partners from richer or poorer countries and different working styles proved to be most problematic. The most important outcomes of working internationally were again on a rather personal level: a new perspective on ones own work due to experiences in a different context.

How is an increasingly international and intercultural arts and cultural sector changing national concepts for arts/cultural management?

An overall result of the study is that there were very similar estimations on goals, outcomes, role models, biggest challenges in cultural management and the cultural sector beyond national identity of the respondents and despite country specific challenges. This could indicate that internationalization leads to a worldwide similar type of cultural manager and the area or arts and culture is becoming more similar in different regions due to international exchange of art/cultural workers and cultural managers. The majority of

the respondents value this internationalization as a positive development that enriches the cultural life at home.

Which training models in cultural management proved to be successful in which way?

Most important is not the knowledge of skills and instruments but rather a mind set of openness and coping with uncertainty. The fact that the individual personality is rated that important is a hint that also in cultural management training one should have a stronger emphasis on the personal development of the individuals including the ability of coping with uncertainty. This could be improved by selecting heterogeneous students from different countries and social milieus, avoiding ready-made concepts but being open for new ideas and challenges, include project learning where students can experience real life conditions and find out about own strength and weaknesses. Programs which offer context specific learning by a reflective doing rather than by only teaching standardized tools are very likely most successful in preparing students for a future career in international cultural management.

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