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Summary

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Research on the views of arts/cultural managers around the world regarding their profession, working conditions, current challenges, required competencies, and training opportunities

Despite the growing impact of globalization on the arts and culture sector, there are hardly any scientific studies on the effects of internationalization on tasks, missions, or skill requirements of arts/cultural managers, or on the benefits and challenges of international arts/cultural management and cooperation. How do arts/cultural managers value the outcomes and difficulties of international cooperation? Are there differences in working concepts and styles due to different national political and economic conditions or to a different understanding of the role of arts and culture in the society? What competencies are needed to work internationally and how can these be taught in future training programs?

To address this gap in existing research, the author served as principal investigator for an empirical study on internationalization and international cooperation in arts/cultural management, in cooperation with the Goethe Institut and the European Cultural Foundation Amsterdam/Mit Ost Berlin. The researchers utilized a mixed methods approach to identify what current leaders in the field identify as missions, working conditions, challenges, competencies, and training for arts/cultural management in international contexts. From January to June 2016, interviews were conducted with 35 experts on international arts/cultural management, and 750 respondents from all over the world completed an online survey. In addition, the researchers completed in-depth analyses of two international arts/cultural management trainings programs: the "MOOC Managing the Arts" and the "Tandem" Program.

This report provides an overview of the data collected for this study, as well as a comprehensive analysis and clearly articulated summaries and results. Ultimately, findings from the study are provided in thee major areas: findings on diverse international contexts of arts/cultural management; findings on different roles and missions of arts/cultural managers around the world; and findings on strategies for and approaches to international cooperation and international trainings in arts/cultural management.

This study on *Arts/Cultural Management in International Contexts* seeks to provide researchers and practitioners around the world with a solid foundation for continued research and reflection on all of the issues raised throughout this report.

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0. Introduction and Main Research Questions

Due to the influences of globalization, world-wide digital interconnectivity, constant engagement in international communications, immigration patterns, the ease of international travel, arts and cultural managers are increasingly working in international and intercultural contexts.

Arts/cultural managers[1] are often engaged in international projects; they work in global companies of the creative industries, in international art festivals, or international tourism. They are involved in cultural exchanges, cultural diplomacy, and cultural development cooperation. Moreover, in times of an increasing worldwide migration, arts/cultural managers are engaged in the integration of immigrants and in moderating "intercultural" change management processes in their own countries.

Working internationally as an arts/cultural manager can involve presenting artistic productions abroad, creating cultural products with international dimensions, or collaborating in common projects. Reasons for working international can be manifold, like expanding markets beyond national borders, gaining additional funding, improving artistic products and cultural projects and making them more innovative due to ideas from other countries, or wishing to present artefacts to an international audience or widen horizons by intercultural collaboration.

For researchers, educators, and practitioners alike, the increasing international engagement of arts/cultural managers raises many important questions, such as the following:

– How is internationalization influencing arts/cultural management? Is there a tendency towards harmonization of arts/cultural management practices due to cultural globalization? Or are concepts and practices of arts/cultural management still more influenced by the specific national or regional contexts and cultural values?

– How do arts/cultural managers from different world regions describe their work context, working conditions and missions? How do they assess goals of cultural policy in their country and the effects of internationalization on the cultural sector?

1   As in some countries the term *arts management* is used and in other countries the term *cultural management* is used, this publication encapsulates both terms as *arts/cultural management*.

– What are in their opinions the main challenges and the main bene-
fits of international cultural cooperation and which competencies
do they deem important for working successfully in international
and intercultural contexts?

– And how does internationalization influence concepts and curricu-
lum in arts/cultural management training? How should internatio-
nal trainings be designed to be beneficial?

This study on *Arts/Cultural Management in International Contexts* sought
to investigate these questions, with the intent to broadly inform the field
and to lay a foundation for on going research on this topic. The Appendix:
Research Design summarizes the research strategy and the data collected.
In searching for answers to the questions listed above, key informant in-
terviews took place with experts from different regions in the world. This
in-depth insight from experts was compared with data collected through
focus group discussions and the analyses of international training pro-
grams. Further, in cooperation with the Goethe Institute and the European
Cultural Foundation Amsterdam/MitOst e.V. Berlin, a quantitative survey
was conducted online. This survey instrument asked arts/cultural manag-
ers worldwide about their experiences and opinions on international arts/
cultural management. As a result, the data collected for this study comprise
the most robust set of global perspectives on arts/cultural management in
international contexts that is currently available.

In the **first chapter** of this publication, some theoretical background on
the internationalization of cultural systems and arts/cultural management
is provided to form a basis for analyzing several key research questions:
To what extent is the work of arts/cultural managers in different countries
influenced by international factors? What are the main factors shaping the
work of arts/cultural managers in national and international contexts? Is
the internationalization of arts/cultural management influenced by an An-
glo-American business-oriented understanding? Or, does the opposite oc-
cur, where internationalization encourages a cultural diversity management
approach by sensitizing for differences?

This chapter discusses definitions and categories of functions and role
models in arts/cultural management, and how these are influenced by in-
ternationalization. Diverse concepts associated with the internationaliza-
tion of arts and culture – such as "global", "intercultural", and "transcultur-
al" approaches – are presented in detail.

The **second chapter** describes the results of the qualitative and quanti-
tative field research conducted for this study. This main chapter both pre-

sents and analyses these data, providing valuable insight into the way arts/cultural managers in different countries view themselves, how they work, their opinion on the influence of arts/cultural management on societal and political development, the benefits and challenges of international cooperation, as well as the major challenges that they see in the future.

How international training programs in arts/cultural management can be designed and what kind of training strategies proved to be most beneficial for the participants is presented in the **third chapter**. Two international training programs were analysed in detail: (1) The Massive Online Course "MOOC Managing the Arts" (run by the Goethe Institut and Leuphana University Digital School Lüneburg) as the biggest international, digital program for arts/cultural management; and (2) The "Tandem" program (run by European Cultural Foundation Amsterdam and MitOst e.V. Berlin) as one of the most intensive international cooperation and training program for arts/cultural managers.

This chapter investigates how experiences, gained in international trainings, can be transferred to local contexts. Particular attention is paid to ways in which a thorough reflection of cultural differences beyond cultural stereotyping can contribute to intercultural awareness and competence.

Selected expert interviews, representing views from arts/cultural management experts in different countries and regions of the world, in the **fourth chapter**, show more detailed perspectives and examples of regional arts/cultural management practises and challenges as well as on how international exchange influences arts/cultural management in general.

The final **fifth chapter** summarizes the main findings of the study as a whole. Ultimately, this chapter presents key perspectives on and recommendations for developing arts/cultural management practice and training in our era of turbulent change that is dominated by international influences.

Altogether, this publication presents the first comprehensive and comparative study in international arts/cultural management. The primary research instruments (survey and interview) were designed to be exploratory in order to create a foundation for future research. Although including the voices from many different parts of the world, this study was mainly developed through the lens of the German context and experience, predominantly utilizing literature and ideas from the German-speaking cultural management discourse. It is hoped that this study will be used as a starting point for further reflections from cultural practitioners and researchers in other parts of the world.

The study could only be conducted with the support of the students of the BA and MA programs "Cultural management and mediation, cultural

policy and arts" at Hildesheim University: Imke Bachmann, Leonie Bathow, Rebecca David, Maximilian Gallo, Laura Hofmann, Katrin Ivenz, Dennis Janssen, Marie Koch, Max Körner, Claudia May, Maria Mielke, Helene Timm, Kira Sauermüller, Annika von Schütz.

This study was only made possible by the support of the experts and arts/cultural managers from different parts of the world, who took part in the survey and contributed their knowledge, experiences, and ideas. The results of the study are being published in an open access format to make them widely available and for free to arts/cultural managers and to future researchers worldwide who may use the results for deeper inquiries.

Thanks to Vera Allmanritter, staff member of the Institut für Kulturpolitik at Hildesheim University for her support of the empirical study, thanks to Matina Magkou/Athens for her feedback and and thanks to Patricia Lambert, professor at the University of Oregon, for her *Lectorat* (comprehensive editorial review) and her valuable remarks. Thanks to the Goethe Institut and the European Cultural Foundation/MitOst for their support.

1. Theoretical Introduction: Key Factors Influencing the Practice of Arts/Cultural Managers in National and International Contexts

1.1 Definitions, Missions, and Role Models of Arts/ Cultural Managers

The notion of arts/cultural management and the functions connected with it are neither for the German speaking countries nor internationally clearly defined. Unlike other professional categories, like medical doctors or lawyers, the access to the occupation is not protected by law and bound to a certain qualification.

> "The lack of agreed upon foundations raises the charge that arts/cultural management does not truly exist as a field or discipline, but is simply a loosely related set of practises that more or less carry the label cultural management" (DeVereaux/Vartiaien 2008: 6-7).

Already the notions of arts management versus cultural management could indicate that there might be a different underlying understanding: Whereas arts management mainly refers to the arts field and organization of arts and its institutions, the notion of cultural management is suggesting a much wider responsibility for a variety of cultural contexts. As far as the use of these notions in academic literature is concerned, this differentiation often is not made which is why in this text most often both terms "arts/cultural management" are being used.

In the US, where the first academic programs in arts/cultural management were introduced already in the 1960s, the notion of "arts administration" is used for academic training programs. This indicates that, although the art world in the US is dominated by private cultural industries, the goals of academic programs for arts/cultural managers are rather seen as serving and administrating arts in the non profit sector and also in relations to cultural policy and arts as a public good. (Mandel 2015a)

A wide variety of academic arts/cultural management programs with different focus and based on different core disciplines got established in

most European countries since the 1990s. Brkic categorised the existing academic arts management programs in those

> "that copy directly from business management; programs that focus on the technological process of producing an artwork (usually run by practitioners); those that interlink cultural management and cultural policy (highlighting the role of public governance as a higher principle); and programs that focus on an entrepreneurial approach to arts management, connecting it to issues of creativity and innovation" (Brkic 2009: 270).

Some programs have a focus on very practical skills such as finance, marketing instruments, other emphasize more theoretical issues. Some programs target more the commercial and other rather the public sectors. Whereas the term management derives from the economic sphere, arts and culture are part of the humanities.

> "The consequence of the unclassifiable category of cultural manager is that they are only partly integrated by the artistic milieu, not really business managers and not fully recognized as administrators, at least not those with a general competence" (Suteu 2006: 40).

In the German-speaking and some other European countries, the image of arts/cultural managers is rather ambivalent: connecting cultural and artistic practices with managerial practices might raise the danger that economic principles could dominate over cultural values and that arts/cultural management would contribute to rationalize and commercialize arts and culture. Many of those who work as cultural operators don't identify themselves with being an arts/cultural manager with the argument, that this labelling would be too much associated with economic principles and not adequate for their mission. Alternatively they call themselves "curator", "cultural designer", "facilitator", "mediator", "cultural worker" (Keller 2008, Mandel 2009a; Suteu 2006).

All in all it can be stated that "there is no precise description of a prototype of a cultural manager. The attitude, tasks, fields and origins of arts/cultural managers are too diverse" (Föhl 2009: 5).

Missions and functions of arts/cultural managers

According to a definition from the German context, arts/cultural management is defined by two contrasting poles: on one side the goal to establish order and structures, on the other side to open up space for new, unexpected and innovative ideas and forms.

"Cultural managers are at the same time "system drivers" and "troublemakers".
As a consequence the author is pleading for a "self-reflexive cultural manage-
ment", that is continuously critically questioning one´s own managerial
practise and thus creating strength by consciously holding the balance bet-
ween pragmatic, systematic and strategic action and innovation, creation and
flexibility" (Heinze 2009: 19).

Arts/cultural management is not restricted to strategic management and
leadership but also involves creative work. Management, on the one hand
side, tries to handle and also to reduce complexity in order to make things
work. The arts, on the other hand, are characterized by being over-complex,
unpredictable, produce different meanings and not serve certain goals; the
effects of the arts on individual´s life and cultural life in general cannot
be foreseen. Thus, management of the arts is always confronted by dealing
with uncertainty.

The British Council associates arts/cultural management mainly with cul-
tural leadership. Cultural leadership thereby isn´t only described in the sense
of leading a team in an organisation but moreover in the sense of taking re-
sponsibility for a complex set of cultural tasks also beyond a cultural organ-
isation:

"Leading the cultural sector is practised in two different ways. First, it con-
cerns competently managing the organisations of the cultural sector, ensuring
that they are financially viable, legal and with well-organised staff. Second,
it means leading culture itself - making work, productions and projects
which show different ways of thinking, feeling and experiencing the world
– bringing dynamism to the economy and wider society." (https://www.
culturepartnership.eu/en/article/what-is-cultural-leadership)

In the German-speaking discourse, a change in the perception of arts/cultur-
al management from the 1990s to present can be perceived: In the beginning
of arts/cultural management as a professional practise and academic disci-
pline its mission was mainly seen in serving the arts and not interfering in
any content. This message about the new discipline of arts/cultural manage-
ment was also spread to defend itself against existing prejudices that cultural
management would interfere and threaten the autonomy of the arts (Hein-
richs & Klein 1996). In the meantime, a pro-active and creative dimension of
arts/cultural management is stronger emphasized, highlighting the influence
arts/cultural management has on the cultural landscape and on cultural pol-
icy making (Föhl, Wolfram, & Peper 2016; Mandel 2011, 2013b, 2016 b).

This change of perspective on arts/cultural management is also reflected
in the self descriptions of academic training programs of universities which

are represented in the Association of Cultural Management for Germany, Austria, Switzerland (www.fachverband-kulturmanagement.org). The curricula have been changed during the last 20 years from emphasizing missions like "fundraiser" "servant of the arts" "administrator" to missions like "cultural entrepreneur", "curators", "co-creators", "transformator". The role of the "specialist on economic issues" of the cultural sector and the mediator between the business world and the cultural world is now being expanded to taken on social responsibilities as "change makers." "Graduates of arts/cultural management programs are also expected to act as transformers of the cultural and other sectors".

> "Cultural managers are to be understood not only as managers of cultural organizations, but also as central actors of 'cultural production,' who have the capacity to balance economic, sociocultural, and artistic goals" (Lang in Mandel 2015a).

The model of arts/cultural management programs of study in the German-speaking nations has changed accordingly.

Suteu observed already in 2006 "a general trend in European arts/cultural management from a narrow sense of running a cultural organization to a broader and complex sense of leadership" (Suteu 2006: 29). A broadening of the perception of arts/cultural management from a mainly arts administrative function or service function for artists to a broader spectrum of cultural and societal functions is seen in connection with the idea that arts/cultural managers are having a leadership role. Also for the United States a tendency of widening the missions of "arts administrators" beyond arts institutions can be observed, involving tasks like cultural city planning and development (Dewey 2005: 8).

Föhl, Wolfram and Peper define a new role of the arts/cultural manager as "Interspace Manager", who's specific added value lies in creating new relations and cooperation between professionals from different societal fields and cultures.

> "New 'interspaces' are appearing for arts/cultural managers who need to be able to understand and moderate the logic underlying activities in other fields and accept it with its specific approaches. (…) The cultural manager needs to fulfil the task of bridging the gap between interspaces. As an external actor who only enters a new cultural field of intervention for a certain amount of time he can be seen as having a very high degree of structural autonomy that makes him the ultimate broker" (Föhl, Wolfram, & Peper 2016: 19-21)

This debate on changing roles of arts/cultural managers could get reinforced by international exchange as different perspectives and definitions of goals and working fields can be seen.

The functions of arts/cultural managers also differ according to the sectors they are working in:

In the **public sector**, arts/cultural managers might be working both in public arts/cultural institutions as well as in governmental cultural administrations. Arts/cultural managers in public institutions are expected to contribute to public interest and welfare (e.g. contributing to cultural education by forming cooperation with schools). Working in a public cultural administration they might even be, behind the curtain, main professional actors for preparing and executing cultural policy (Mandel 2011).

In the **private sector**, arts/cultural managers are expected to contribute to economic goals of a cultural enterprise when dealing with artistic and cultural goods. In Europe mainly the film and pop music business as well as big publishers are part of the private cultural industries, often acting within international markets.

In the **civil society sector** arts/cultural managers work in non-profit organizations for the benefit to the public. Their missions can be manifold: managing and assuring the funds of the organisation, contributing to social and political change, achieving sustainable effects of cultural work, e.g. by contributing to cultural education and empowerment or promoting democratic processes in civil society.

As **freelancers**, arts/cultural managers are working for several projects or institutions in all three sectors and also outside the cultural field, often project-based and in temporary cooperation with other freelancers. Due to a lack of posts for professional arts/cultural managers in organizations and due to the trend of outsourcing certain functions of arts/cultural management in larger public or private organizations there is a tendency in many countries towards such self employed "Cultural Entrepreneurs" (Hagoort 2001, Mandel 2007).

Findings of an empirical study on "The new cultural entrepreneurs" in Germany (Mandel 2007) show that although they are part of the profit sector, cultural entrepreneurs often also pursue their own cultural projects with idealistic artistic, cultural, social and political aims and visions.

> "Entrepreneurs in the arts are change agents with strategic visions that create economic as well as cultural and social value that benefit themselves, the artists and creative team, partners and stakeholders, as well as audiences, communities and society as a whole" (Varbanova 2016: 83)

> Another notion is that of the "artpreneur, combining the creative process idea with an appropriate business model to make a living from their own artistic activity" (Varbanova 2016: 89).

Hagoort foresaw a development towards a new "C-entrepreneurial style", based on "creativity, connectivity and communication" with arts/cultural managers working in "intercultural network organisations" as creative teams, based on self-employment and interdisciplinary teamwork and an intensive use of different communication technologies. "In these flexible INO it is not important who the artist and the manager are, but what are the team results" (Hagoort 2001: 219).

Also Hagoort is emphasizing that this new type of C-cultural entrepreneurs won´t be restricted to work in the cultural world but

> "will be found in all sectors of global society: Within communication, trade, education and charity sectors, private or public – the need for innovation will become increasingly strong and these sectors need new management approaches that reflect the C-Entrepreneurial style" (Hagoort 2001: 219).

It is obvious that the borders between the different sectors and between different roles of arts/cultural managers have become blurred. Moreover often roles and missions are rather defined by personal ideas instead of by organizational contexts.

Role models in arts/cultural management

Van den Berg distinguishes the following ideal types of roles of arts/cultural managers, based on personal missions:

– The arts/cultural manager as a "commercializer", who markets culture in the most efficient way to generate demand and thus profit.

– The arts/cultural manager as an "enabler", who supports artists and cultural workers by his professional knowledge in terms of techniques, instruments and contacts to realize their ideas and initiatives.

– The arts/cultural manager as a "translator", who connects different systems (like the economic and the cultural world), builds bridges and mediates between different understandings of culture.

– The arts/cultural manager as a "charismatic producer", who is able to convince people by his personal drive and mission for certain arts and culture. Contrary to the neutral role of an "enabler" and "translator", he wants to produce meaningful art and culture himself.

– The arts/cultural manager as a "post-heroic artist" as someone who defines himself also as an artist and connects his artistic practise intensively with management (van den Berg 2007:137 ff).

Based on these ideal types of roles and on statements from the expert interviews and grounded on the thesis, that missions of arts/cultural managers are, beyond certain national or institutional contexts, also shaped by individual convictions and motivations, the following classification of role models had been developed for the quantitative survey:

– Arts/cultural manager as "Servant of the Arts" (describes the attitude of organizing ideal framework conditions behind the curtains for artists and creatives without wanting to take any influence on content)

– Arts/cultural manager as "Fundraiser" (referring -and reducing- to the economic function of cultural manager as generating funds to enable artistic or cultural production)

– Arts/cultural manager as "Public/governmental administrator (focussing on working in public administration at the interface between public policy makers and cultural operators)

– Arts/cultural manager as "Preserver of cultural heritage" (sustaining traditional cultural goods, artefacts, architecture, but also traditions and values to shelter them and keep them alive)

– Arts/cultural manager as "Cultural Educator" (considering the mediation and educational function of arts/cultural managers who feel responsible not only for artistic and cultural distribution but also for the reception and understanding processes and who want to build bridges between arts and audiences and use arts and culture to empower people)

– Arts/cultural manager as "Agent of social change" (emphasising a pro-active approach of arts/cultural managers for social and political change, different from the attitude of *"l art pour l´art"*/ art for arts sake")

– Arts/cultural manager as "Artist" (characterizing a type of arts/cultural manager who feels and acts as well as artist, either because he is working in both functions at the same time or because he also understands his managerial work very much as creative and artistic work).

1.2 The Impact of Internationalization on Cultural Systems

Arts/Cultural managers are affected by internationalization also "at home". There has been an intense discourse in cultural and social sciences on changes of cultural systems due to migration and globalization. What happens to a national cultural system, when people with different cultural backgrounds are living together in the same society? What is the impact of cultural globalisation due to the world-wide dissemination of cultural goods on national cultures?

Migration and encountering people from different cultural areas

In the case of Germany, we see a growing scientific interest in questions of ethnically shaped cultural differences, which is mainly driven by a changing demographic composition of the population due to migration. Some empirical studies in the fields of arts/cultural management, cultural policy and arts education have been dealing with the question of how the influx of people from different cultural areas is changing the understanding of arts and culture, the cultural interests in the population and how cultural operators could react on this (Zentrum für Kulturforschung/Keuchel 2012; Mandel 2013a; Allmanritter 2014; Cerci 2008; Ministerpräsident des Landes Nordrhein-Westfalen 2010; Mandel 2013b; Henze 2016a; Wolfram 2012 and 2015).

The first "Interkulturbarometer" in Germany, comparing cultural interests, visits and understanding of arts and culture between the population with and without migration background, did not only show that people with non-European and non-Western migration background were significantly less interested in classical public arts institutions but also had a much wider understanding of culture. Whereas the German population traditionally has a narrow concept of culture – mainly meaning high arts artefacts like classical music, high literature and museums – migrants have a wider understanding, compassing also everyday life culture, food, language and social events, as well as cultural traditions and religion (Zentrum für Kulturforschung/Keuchel 2012).

On the one hand, it is evident that the cultural origin of people is influencing their understanding of arts and culture and their cultural pref-

erences. But on the other hand, there is also empirical evidence that the influences of social groups, milieus, education and family is much more important on shaping cultural interests than the geographical or ethnical origin (Ministerpräsident des Landes Nordrhein-Westfalen 2010).

What happens to the culture of a society, if, due to migration, large groups of people, originating from different cultural areas, are living together? Three general concepts of cultural encounters are offered by the scientific discipline of "Cultural Studies" (Hall 1996, Bhabha 1994; Welsch 2010):

The concept of **multi-culturality** considers geographic and/or ethnical cultures as clearly defined and closed unities, characterized particularly by a common language and homogeneous traditions and values. These different cultural unities exist besides each other without extensive encounters and exchanges. In practice this can be found in societies where certain migration groups formed parallel societies, living together in certain districts, practising their original languages and their original traditions and way of life. The concept of "multi-culti" today is very much criticized (e.g. in the Netherlands, Belgium, and Germany) and the alternative concepts of cultural "integration" or cultural "hybridisation" are highlighted (Panayi 2004; Kymlicka 2007).

The concept of **"inter-culturality"** is also based on the existence of groups of the population being socialized in different cultural areas, but focuses on the encounters and exchanges between them. It is argued that it would be important to notice differences in values, understanding, and behavior of people shaped by a certain group identity, but not to manifest them and pro-actively work with these differences and find common ground (Hansen 2009).

The concept of **"transculturality"** denies the idea of cultures being fixed entities with clear demarcation lines (Welsch 2010). Transculturality indicates that cultures are and always have been in permanent development, which is even more true in mobile societies, and that cultures are getting more and more interwoven (Langenohl, Poole & Weinberg 2015; Yousefi & Braun 2011).

In a similar direction, the concept of **"cultural hybridity"**, which was brought up by the discussions of postcolonial studies, opposes the implicit hierarchy of cultures by the concepts of "hybridity" and "third space", opening a new space in between cultures beyond traditional power relations (Bhabha 2012). Inter-cultural contacts, especially through migration, evolve transformation of culture and might lead to new cultural identities.

The notion of "cultural identity" could be defined as "any sense of group or collective identity, including local, national and international cultural identities and might include notions of race, gender, sexuality, class, nationality" (Singh in Henze 2016b: 115). That means that cultures are not only characterised by nations or states but also by certain geographical regions with common cultural roots in the past and that, moreover, a feeling of belonging to a certain culture can also derive from other group identities than regional or ethnical. From a geographical point of view the sense of belonging to a certain culture is not necessarily limited by a nation state (e.g. French culture) but can also comprise a certain region (e.g. Arabic culture) or even within parts of several nations (e.g. Curdish culture) because the official borders don't correspond with the prevalence of a certain culture.

Effects of Cultural Globalization

Cultural globalization in terms of production and consumption of the same cultural goods all over the world, often driven by global cultural enterprises, is, besides migration, another important influence factor on national cultural systems. *Cultural globalisation* can be defined as "the transmission or diffusion across national borders of various forms of media and the arts and as a complex and diverse phenomenon consisting of global cultures, originating from many different nations and regions" (Crane 2002:1). From a cultural point of view, "globalization is the process of increasing homogeneity of lifestyles and aspirations via media, TV, films, tourism etc., combined with the rapid spread of different views." (Reisinger 2009: 4). The notion of globalization is often connected with a "liberalization" of markets, a "universalization" and a "Westernization" or "modernization" of cultures (Reisinger 2009:4).

What are the effects of cultural globalization on national and regional cultural systems? Three hypotheses can be identified:

1. The thesis of **"cultural convergence"** assumes that cultures of the world would become increasingly similar and that a global assimilation in the direction of the culture of dominant groups or states would take place. Origins of a potential cultural convergence are mostly seen in the economic powerful Anglo American and Western countries and global cultural enterprises like Disney, Hollywood, Time Warner or Bertelsmann. This is expressed in notions like "MacDonaldisation" and "Westernization" of culture (Laycock 2008: 33).

A tendency towards a world-wide cultural convergence would mean that traditional cultural diversity understood as the preservation of local cultural production and cultural traditions is endangered. For UNESCO, cultural diversity is a key component of its policy.

> "Cultural diversity creates a rich and varied world, which enhances democracy, tolerance, social justice and mutual respect. Cultural diversity increases the range of choices, nurtures human capacities and values, and is such a mainspring for sustainable development." (UNESCO 2005: 2)

The 2005 UNESCO Convention on the protection and promotion of the diversity of cultural expression has been ratified by many states worldwide. Nevertheless, there is the problem that

> "only countries with stable political and economic systems and well-developed mechanism of cultural policy are managing to resist the liberal cultural market" (Dragićević Šešić & Dragojevic 2005: 22).

2. The thesis of **"cultural differentialism"** argues that the cultures of nations and regions will remain largely unaffected by globalization (Laycock 2008). Cultural differences might even become more distinct due to the need of demarcation against other cultural influences and profiling. Evidence for this can be seen in recent tendencies of cultural and political re-nationalization of some states. Also in countries with problems regarding the integration of some groups of second or third generation migrants into the labour market and the society in general, it can be noticed that these migrant groups often develop a stronger identification with the country of their ancestors and tend to reject the culture of the receiving country.

3. According to the thesis of **"cultural hybridisation"** pure cultures can´t exist, as there are always interferences of different cultures and in times of increasing mobility of people and cultural goods, culture is always hybrid and in a permanent process of development (Laycock 2008; Bhabha 2012).

On the one hand effects of cultural universalization and globalization can be observed, e.g. by looking at the pop music sector. On the other hand, scholars argue that "the dominance of one culture which would become a universal global culture is very unlikely in a multipolar world, which is no longer dominated by one or two super power states anymore" (Henze 2016 a: 10).

1.3 The Impact of Internationalization on Arts/Cultural Management

When considering the impact of internationalization on arts/cultural management, many important questions are raised:

– In what ways does internationalization influence goals, concepts and actions of arts/cultural management?

– Is there a kind of global arts/cultural management, dominated by North American and Western European narratives, which have further spread to other countries, also as a result of the internationalisation of higher education and arts/cultural management training?

– Is there a certain group identity beyond national borders with certain values, shared by arts/cultural managers worldwide?

– In which way are approaches and leadership style in arts/cultural management shaped by national frameworks and national or regional cultural values?

– And what are the challenges for arts/cultural management in countries with a strong migration from other cultural areas?

To begin to investigate these questions, one can first identify main domains of international and intercultural arts/cultural management:

– Management in international, global enterprises of creative industries

– Management of international festivals and management in international cultural tourism

– Management of politically initiated cooperation between countries in cultural diplomacy, exchange programs, and development cooperation

– Intercultural change management in cultural institutions and projects at home due to migration

How (business) management practice is influenced by the national origin or cultural background of managers has been researched since the1950s. Several scientists share the hypothesis that despite a de-territorialisation of cultural goods due to globalization and despite increasingly hybrid concepts of cultural identity, there is still a close connection between coming

from a certain country or cultural region with certain values, work ethics and work concepts (Rothlauf 2014; Reimer 2005).

The first extensive study on cultural differences between countries is the so-called "IBM Study" by Dutch social psychologist Geert Hofstede in the field of Culture-Comparative Management research. He defined "culture" as "the collective programming of the mind that distinguishes the members of one group or category of people from others" (Hofstede 1991: 5), consisting of symbols, heroes, rituals and values. According to Hofstede, thinking and behaviour is the result of an interplay of human nature in general, individual personality and culture. "Culture should be distinguished from human nature on one side, and from an individual's personality on the other." (Hofstede 1991: 6f.)

Based on his model of mental programming he developed a framework to identify cultural differences between countries. He found the following dimensions as indices for assessing the culture-based behaviour of around 16,000 IBM employees worldwide:

1. Power Distance (large versus small) – the degree to which the less powerful members of a society accept and expect that power is distributed unequally

2. Uncertainty Avoidance (strong versus weak) – the degree to which the members of a society feel uncomfortable with uncertainty and ambiguity

3. Individualism versus Collectivism – the degree to which people's self-image is defined in terms of "I" or "we."

4. Masculinity versus Femininity – the degree to which a society at large is more competitive or if there is a preference for cooperation, modesty, caring for the weak and quality of life

5. Long-Term versus Short-Term Orientation – the degree to which the choice of focus for people's efforts is the future or the present and past

6. Indulgence versus Restraint – the degree to which a society allows gratification of basic and natural human drives related to enjoying life and having fun. (Hofstede 2011: 391)

The results showed clear country-specific differences between the respondents, proving the influence of national cultural concepts on the individual managers. Hofstede´s model made a significant contribution to the field of culture-comparative management and was often used as a base for "intercultural trainings" for managers of companies but also of arts/cultural management (e.g. http://www.encatc.org/en/events/detail/the-hofstede-method).

However, some scholars have criticized the study for several reasons (for an overview see e.g. Reimer 2005). The most important objection is that the study focuses only on culture as a trait of nations. It ignores that cultures often extend across national borders and that at the same time there might be different cultural groups or mixed cultures within one country. Additionally, it is argued that the author´s way of thinking and building items is based on interests and attitudes from the Western world, which would not be representative for other parts of the world.

The work of Hofstede has more recently been expanded upon by two large and complex empirical studies conducted by the GLOBE group. The "Globe Study" widened the group clustering from a national to wider regional clusters and analysed relations between national/regional cultures, organisational cultures and leadership styles (House et al. 2006, 2014). For the 2004 study more than 17,000 mid-level managers in 62 countries were asked on cultural values and practices in their country (http://globeproject. com/results). The "Globe Study" also uses a broad concept of culture, which is defined "as shared motives, values, beliefs, identities and interpretations or meanings of significant events that result from common experiences of members of collectives that are transmitted across generations".

On the basis of a literature review and two pilot studies, nine "cultural dimensions" were identified that would serve as units of measurement for similarities and differences among various societal and organizational cultures:

- Performance orientation - refers to the extent to which a society encourages and rewards group members for performance improvement and excellence.

- Assertiveness orientation - is the degree to which individuals in organizations or societies are assertive, confrontational, and aggressive in social relationships.

- Future orientation - is the degree to which individuals in organizations or societies engage in future-oriented behaviours such as planning, investing in the future, and delaying gratification.

- Humane orientation - is the degree to which individuals in organizations or societies encourage and reward individuals for being fair, altruistic, friendly, generous, caring, and kind to others.

- Collectivism I: Institutional collectivism - reflects the degree to which organizational and societal institutional practices encourage and reward collective distribution of resources and collective action.

– Collectivism II: In-group collectivism - reflects the degree to which individuals express pride, loyalty and cohesiveness in their organizations or families.

– Gender egalitarianism - is the extent to which an organization or a society minimizes gender role differences and gender discrimination.

– Power distance - is defined as the degree to which members of an organization or society expect and agree that power should be unequally shared.

– Uncertainty avoidance - is defined as the extent to which members of an organization or society strive to avoid uncertainty by reliance on social norms, rituals, and bureaucratic practices to alleviate the unpredictability of future events.

Within each of the nine cultural dimensions, the 17,000 respondents were asked about both existing practices "as it is," and values "as it should be" in leadership. A major research question concerned the extent to which the practices and values associated with leadership are universal and to which extent they are specific to societies.

From a larger list of possible leader behaviours, the researchers found some that were universally deemed to be desirable like being honest or communicative. Furthermore, they found leadership attributes that are universally undesirable, like being asocial or non-cooperative. Some other attributes of leadership had different assessments in different cultural contexts, that means that they may work effectively in one culture but cause harm in others (Javidan et al. 2006: 73). These contingent leadership attributes are:

– **Charismatic/Value-Based Leadership:** Reflects the ability to inspire, motivate, and expect high performance outcomes from others based on firmly held core values.

– **Team-Oriented Leadership:** Emphasizes effective team building and implementation of a common purpose or goal among team members.

– **Participative Leadership:** Reflects the degree to which managers involve others in making and implementing decisions.

– **Humane-Oriented Leadership:** Reflects supportive and considerate leadership and includes compassion and generosity.

- **Autonomous Leadership:** Refers to independent and individualistic leadership attributes.
- **Self-Protective Leadership:** Focuses on ensuring the safety and security of the individual and group through status enhancement and face saving.

The findings show relations between the above listed cultural dimensions, organizational practices, and culturally endorsed leadership styles on country or regional cluster level. On the basis of the findings, the researcher put up a world map that shows cultural proximity respectively distance between countries or cultural regions. For example, while in the Germanic Europe Country Cluster (Austria, Germany, the Netherlands, Switzerland) leaders believe in Participative Leadership and also support independent thinking and strongly rejecting elements of Self-protective Leadership, in the Confucian Asia Country Cluster (China, Hong Kong, Japan, Singapore, South Korea, and Taiwan) Self-protective Leadership is viewed less negatively, especially when coupled with motivations arising out of group protection and Face Saving; Participative leadership is not expected in this regional cluster.

In the 2014 Globe Study, data from over 100 CEOs (Chief Executive Officers) and 5,000 senior executives in corporations in a variety of industries in 24 countries were collected (House et. al. 2013). Two of the key questions were:

- How does national culture influence the kinds of leadership behaviours expected in a society?
- How important is it that CEO leadership behaviours match the leadership expectations within a society?

The findings show a considerable influence of national culture on leadership. Cultural values would indirectly predict behaviour through the manifestation of culturally endorsed leadership expectations. Leadership success would depend on a matching of leadership style to the leadership expectations within each country (House et al. 2013). Managers working abroad would have to bridge the gap between their own cultural background and the cultural context in which they are working. Javidan et al. (2006) propose a two-step process for any manager who is embarking on an assignment in a new country:

"First, the executive needs to share information about his own as well as the host country's culture. (…) Second, the global manager needs to think about how to bridge the gap between the two cultures. While it is important to understand the other culture, it does not necessarily mean that one should

automatically apply their approach. (…) But instead of a solitary learning journey for the executive, managers can create a collective learning journey that can be enriching." (Javidan et al. 2006: 84 f.).

While the question of leadership and management styles, being influenced by national or cultural aspects has been discussed intensively in business management, leading to often very superficial guides on "intercultural business behaviour" this issue has hardly been discussed in arts/cultural management – may be also because arts/cultural managers around the world might be convinced to have more similar values.

How a cultural manager failed in his work abroad because he couldn´t bridge the cultural gap, is illustrated by the experience of German cultural manager Michael Schindhelm, who was hired by Dubai's Government to install a museum there. He failed because of different concepts and perceptions of arts and culture, like the Western European tradition of connecting cultural work with ideas of enlightment and education wasn't adaptable to a mainly commercial approach of the Dubai partners, but also because of his West European leadership style, being grounded in democratic values as well as to ideas of transparency and planning ahead (Schindhelm 2009, 2012).

By interviewing cultural managers working internationally in the creative industries, Varbanova identified the following competences, specifically needed for international work:

"to be able to observe international trends (economic, political, social, technological), to spot problems and regard them as opportunities by focusing on global solutions. (…) Deep understanding of cultural policies and trends in the targeted country, both on national and local levels is required and (…) knowledge of national and international laws, especially intellectual property and copyright legislation."

Managing an international enterprise in the arts would require

"International arts marketing with an emphasis on adapting arts products to foreign markets and mobile online technologies (…) and developing international audiences. (…) seeking international financing, currency exchange; legal matters and logistics with an emphasis on custom regulations, visas etc."

Moreover managing international teams would comprise "managing cross cultural differences" (Varbanova 2016: 99, 256).

The British Council conducted a study in 2010 on "International Cultural Leadership," in which 35 experts and leaders from cultural institutions

worldwide were interviewed on the question which "values, qualities and skills does it take to lead in the international cultural field and what international experience and engagement brings to the development of these skills" (British Council 2010: 4). The authors of the study identified four broad dimensions of capacities in their interviews as being crucial for international leadership and its development:

– "Values and beliefs (like "holding passionate belief in the common ground", "being ready to see another´s point of view", "assuming responsibility for change/transformation)

– Psychological attributes and practices (like "thriving on complexity and uncertainty", "possessing curiosity and love of learning")

– Intellectual capacities and practices (like "knowing and reflecting context of practice", "being politically aware")

– Social and collaborative capacities (like "working for and with others", "changing attitudes and policy.") (British Council 2010: 15)

Although the Globe study confirmed the influence of national cultures and values on managerial behaviour, it might be assumed that this influence is becoming weaker due to international work exchange, international teams, migration and cultural globalisation. Today, especially in Western countries with an important migrant population, it becomes ever more difficult to identify a so-called "national character" based on certain cultural traditions and values. Moreover, a growing individualisation and pluralisation of lifestyles could reduce the influence of group identities based on cultural traditions (Hradil 1987; Beck 1983), especially for those with a high level of education and mobility. A survey in five countries (Germany, Poland, Turkey, Mexico, USA), asking members of the elite for their estimations and values, confirmed the thesis that people belonging to the elites of a society in terms of education and social status show rather homogenous attitudes independently from their national background or institutional sector, including a cosmopolitan orientation (Strijbis &Teney 2016). This homogeneity is explained by regular transnational contacts within the elites.

Arts/cultural managers all over the world might have similar attitudes, also because they often belong to the highly educated, more mobile and more cosmopolitan groups within societies. Moreover they might share certain visions and values shaped by their professional field: "arts and culture", like the conviction that the freedom of art is crucial or that arts and culture can only thrive in a democratic society. As Oswald observed as one of the main results of the Goethe Institut Forum for arts/cultural managers

from all over the world: "The participants experienced that independently of their geographical and professional background they are connected by the vision to break down barriers and prejudices" (Oswald 2017). She experienced a strong group identity between arts/cultural managers beyond national borders.

Another important question pertains to how far cultural globalization might lead to universal concepts of arts/cultural management independent of culturally rooted leadership styles. It can be assumed that economically successful players and countries might have a dominant influence on concepts of arts/cultural management worldwide. As the first academic programs and literature on arts/cultural management were developed in Anglo-American countries and, moreover, English serves as the lingua franca and English literature is pre-dominantly used in many countries, concepts from the Anglo-Saxon world might serve as a kind of world standard.

However, the Anglo-American models of arts/cultural management are shaped by a more economic understanding of arts and cultural production. This might introduce economic values to arts and arts/cultural management worldwide due to a dominance of English arts/cultural management literature. But also, Western European ideas and structures of arts and culture might be spread by training programs in development cooperation to other regions of the world (Oswald 2016: 171).

This raises the question what could be universal in arts/cultural management beyond context specific conditions. Varbanova identified in the academic literature from different countries a number of key functions that might be similar for arts/cultural managers all over the world:

> "Strategic management and business planning; developing and allocating resources, financial management; project management, time management, marketing management including public relations and branding; key management functions such as: organising, delegating, coordinating, su-pervising" (Varbanova 2016: 98)

These general management functions are necessary in order to enable artistic and cultural goods or services to be produced, distributed or maintained. But how these skeleton functions get filled with life rather depends on the specific context.

A recent quantitative online survey among 228 cultural practitioners, mainly from Germany, Austria, Switzerland, plus 122 cultural mangers from other countries worldwide, asked which kind of influence internationalization had on their work. One result is that cultural operators in

German-speaking countries defined their work less often as "international" than those from other regions of the world (p. 81). The author argues:

> „The fact that globalization and internationalization are more relevant [to arts/cultural managers] in other nations may have to do with the fact that in some nations the impact of globalization may be felt more strongly, whether positively or negatively. Further, some cultural managers may already be particularly culturally or politically sensitive to these forces because of difficult conditions at present in their home countries." (Henze 2016a: 82).

Another result of the survey is that there is a significantly stronger interest of arts/cultural managers in German speaking countries on issues of "migration, refugees, integration and diversity management", which is a dominant topic in society in these countries (Henze 2016a: 83f.). As main effects of internationalization, the respondents in general named quite often

> "more competition among arts institutions and enterprises worldwide and a fear of cultural mainstreaming". But especially arts/cultural managers from developing countries saw positive aspects of internationalization like finding new funding resources and gaining more knowledge and ideas from outside (Henze 2014: 107).

Transcultural and intercultural arts/cultural management

Which concepts of arts/cultural management are adequate for dealing pro-actively with encounters of people from different cultural areas?

Different from the idea of a global approach in arts/cultural management, dominated by economically influential players and countries, a **transculturally oriented management** would support the idea of working together beyond ethnical fixations and on equal footing. The notion "transcultural arts/cultural management" would indicate that the working context of arts/cultural managers, especially in mobile societies, is characterised by a cultural hybridity caused by encounters of people from different cultural areas and migration. It compasses the development of hybrid common identities as a result of working together. *Transcultural cultural management* „aims to transcend the patterns of distinction among cultures" (Wolfram 2015: 19).

The concept of **"intercultural arts/cultural management"** accepts that certain cultural differences exist among societies. These differences might not only be rooted in national or ethnical differences, but as well in social differences like age, gender, social status, education, religion (Hansen 2009, Rothlauf 2014). The challenge of intercultural arts/cultural management is

to work productively with these differences, against the background that institutions and societies as a whole benefit from diversity. Thus, the role of an intercultural arts/cultural manager could be defined as a kind of "moderator" and "diversity manager", dealing with differences in arts and cultural production, presentation and communication.

In this context, **"intercultural competence"** for arts/cultural managers could mean the ability to recognize and proactively use diversity and help finding common ground in interaction where there is not yet a conventional way of dealing with each other.

> "An interculturally competent person is in the position to respectfully recognize what is 'normal' for a foreign participant in any given situation, to search for a common sense of belonging in the setting, to construct common ways of working together and interacting with each other; one could even say, to produce a new culture." (Rathje 2015: 23).

Obviously, **diversity management** is also a success factor in economic terms. Global international enterprises, also in the Creative industries like e.g. Time Warner, NBC Universal, Walt Disney or Bertelsmann and RTL Group have included extensive "Diversity Management Programs" to secure their world-wide success. Acknowledging diversity in teams has positive effects on market success. Also public cultural institutions are required to use diversity as an advantage and strengthening factor and are asked to diversify not only their programs to become more attractive for a diverse potential audience but also introduce diversity in their human resources by engaging people coming from different national, cultural, and social backgrounds (Terkessides 2010, Mandel 2013a, Carty 2015).

1.4 The Influence of National Cultural Governance Structures on Arts/Cultural Management

Besides international influences, the goals, concepts and concrete practices of arts/cultural management are influenced by a number of framework conditions, shaped by national contexts.

Offering arts to the public has always needed some kind of management. But the conviction that arts/cultural institutions should be managed in a systematic manner similar to private enterprises is historically quite new, even in Western countries where the beginning of a systematic arts/cultur-

al management and the emergence of professional training programs were closely linked.

In most European countries, the majority of arts/cultural management programs were founded only in the middle of the 1990s (Suteu 2003 and 2006; Mandel 2009 b; Laycock 2008), hence about 30 years later than in the USA. Only since that time arts/cultural management as a professional function with professional training programs on short term level as well as on academic level had been established in Europe.

In many countries outside the Western world, the prerequisites for a professional arts/cultural management do not exist or only partially exist: If e.g. artistic activities are mainly understood as cultural practices in a ritual, religious or community context, people are neither used to nor willing to pay for artistic performances, as they are part of their social practices. Often there are blurred lines between professional artists and amateurs; the West European concept of "high arts audiences" does not exist. Public arts institutions are few and arts markets are only nascent. The arts sector is weakly institutionalized, there are no developed markets for arts and cultural goods, and there are no adequate training opportunities. The providers of arts and cultural goods don't have the size and financial resources for employing specialized arts/cultural managers. So artists are often at the same time their own managers or they are practicing their arts only voluntarily while earning their income in other fields. Under these circumstances, there is no specialized function of an "arts manager.".

An overview on arts/cultural management programs worldwide shows that half of all programs are situated in Europe and the US (Oswald 2015: 32; https://artsmanagement.net/index.php?module=Education).

However, even in a country like Germany with a high level of publicly financed cultural infrastructure, a broad variety of arts/cultural management practices can be observed, ranging from highly specialised occupations in larger arts institutions to rather rudimentarily executed management tasks in small grass root projects.

Important framework conditions that are influencing the practice of arts/cultural management are: the role of arts and culture in the society; the institutional structure of the cultural sector, the relative weight of the public, private and civil society providers; the funding source and the amount of funding (profit, non-profit, private), a predominantly market or state regulation; a democratic or an authoritarian political regime; the priorities of cultural policy and the interests and influence of the diverse players in cultural government processes; the socio demographic structure of user

and non-user of the cultural offer, the importance and influence of foreign investments in arts and culture.

Also, the main objectives of cultural policy in a country, whether explicitly formulated in a policy document or implicitly by the dominant practice of cultural funding, can be very different.

Cultural policy can be defined as "the entire amalgams of actions, that aim to meet the cultural needs of a country or society by means of the optimal investment of all the human and material resources available to that society" (UNESCO 1982). In a more idealistic perspective it means "A national vision for work in the culture, the arts and heritage which sets the goals and courses of action to which the state and all cultural actors should commit themselves in the interests of supporting and strengthening the cultural realm in the country" (Culture Resource/Arab Cultural Policy Group/European Cultural Foundation 2010). National cultural policy might be focused on: Preserving and valorisation of cultural heritage; fostering contemporary arts; nation building and national cultural identity building by means of arts and culture; promoting creative industries and economic growth; fostering education through arts and culture and cultural participation.

Arts/cultural managers can be most important professional players in cultural governance processes.

The broad variety of country-specific framework conditions under which arts/cultural managers are working worldwide[2] show the following examples of countries from different world regions: Germany, Lebanon, USA and India.

Germany is an example for a country where the state-funded cultural infrastructure plays a central role. Lebanon, heavily affected by political changes and civil wars, is an example for the opposite situation with hardly any public support for arts and culture, forcing arts/cultural managers to find other ways of enabling cultural projects.

As it is often assumed that arts/cultural management worldwide is highly influenced by the USA, cultural policy in the US is presented, as a country with only limited public support for arts and culture but a widespread philanthropic tradition of civil society promoting arts and culture. Another

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2   Very helpful to find out about cultural policy structures worldwide is the International database on cultural policies (IFACCA); for European countries the Compendium of Cultural Policies and Trends in Europe (European Institute for Comparative Cultural Research/Eric Arts and Council of Europe); for Cultural Policy in Arabic countries: Culture Resources/European Cultural Foundation/Boekmanstudies.

example is India, an emerging country with a cultural background that very much differs from Western cultural traditions. The most obvious difference between these countries concerns the role of the state in funding arts and cultural production and the size of the public cultural sector. Whereas in Germany the state is financing a huge public cultural infrastructure, in Lebanon the production of cultural goods is largely funded by private stakeholders and left to the "free market". Funding from foreign countries are a very important source for the cultural sector in Lebanon. In the USA there is besides as strong cultural industry sector, a widespread tradition of the civil society and individual funding arts and culture. In India, the government is mostly interested in preserving the cultural heritage, leaving contemporary cultural expressions mostly to the private sector.

The following texts do not deliver a systematic comparison of cultural policy in these countries, but show some structural dimensions that influence the radius of action for arts/cultural managers.

Germany

The cultural sector in Germany is characterized by a very high proportion of state-funded arts institutions as well as by its de-centralization where each of the 16 federal countries designs its own cultural policy and even each city of a certain size has its own cultural policy agenda.

The German cultural landscape, compared to that of other countries, comprises a very high number of publicly-funded and often publicly-run high arts institutions: more than 150 state and municipal theatres (nearly every bigger city in Germany has a theatre, fully staffed with ballet, drama and orchestra), over 200 private, often partly-subsidised theatres; 130 state-funded symphony and chamber orchestras; 6,000 museums (half of which are publicly funded); 40 festival halls and some 7,000 festivals per year; around 10,000 libraries. A total of € 9.7 billion public money is annually distributed to arts and culture institutions. (Statistische Ämter des Bundes und der Länder 2014).

The publicly financed arts and cultural sector is highly institutionalized and thus rather inflexible. Public arts institutions are supposed to present "high serious valuable arts" or "avant-garde" which need to be supported by the state to keep their independency from the market, whereas forms of entertaining arts and culture, preferred by the majority of the population like movies, pop music, comedy, are mostly left to the private sector. Also there is a wide spread non-profit sector, partly funded by city governments

and by many public and private foundations, with 450 socio cultural centres and many arts education institutions.

Thus arts/cultural managers find a wide field of specialized occupations in all cultural sectors.

At the academic level there are about 45 programs for arts/cultural management (the majority on the Master level) and about 30 further education training programs (http://www.kulturmanagement.net/ausbildung/prm/57/cs__11/chi_ia__1/index.html).

The first programs have been established in the middle of the 1990s. Especially with the founding of the Association of Cultural Management at Universities in German speaking countries in 2007, arts/cultural management got further established as an academic discipline with basis academic research (www.fachverband-kulturmanagement.com).

Lebanon

Although Lebanon is a parliamentary democracy, the country is rated as only "partly free". (https://freedomhouse.org/report/freedom-net/2015/lebanon) Censorship and restrictions on freedom of expression are a major component of policies concerning culture. Thus books, plays, events, music and other cultural forms are regularly censored. (Maltzahn 2017:81)

The economy is amongst the strongest in Middle East/North Africa. (13.936 US $ gross domestic product (GDP) per capita, e.g. Morocco 7.842 US$, World Bank. Database). But the living standard is unequally distributed in the country. In 2011/12 about 27 % of the population are rated as being poor, among them in Beirut only 16 % but 37 % in North Lebanon and Bekaa regions (World Bank 2016:13). About one third of the population of 6 million in 2017 (http://www.worldometers.info/world-population/lebanon-population) live in Greater Beirut. This number includes about 1 million officially registered Syrian refugees (http://data.unhcr.org/syrianrefugees/country.php?id=122) and 455 000 Palestine refugees (*https://www.unrwa.org/where-we-work/lebanon)*. Around 60% of the Lebanese population are Muslims and 40% are Christians. Lebanon has 18 recognized religious groups, with roots in specific cultures (Hamadi/Azar).

In 1993 the Ministry of Culture was formed in order to establish a single responsibility for all aspects of the country's cultural life. But in reality the influence of the Ministry is rather weak. The successive governments left culture without a proper policy and without sufficient funding (Azar, 2016). Cultural policies don't target minorities, rural areas and youth nor consider

the social cohesion that is needed to unite the cultures of minorities and different religious groups (Hamadi/ Azar : 117).

The ministry has three public institutions under its umbrella: the Directorate of Museums, in charge of the National Museum, the National Higher Conservatory of Music, and the Lebanese National Library. The national conservatoire has branches across the country, and there is a national library in Baakline.

The municipalities have the right to design local cultural policies by establishing and managing cultural institutions by themselves or with the help of third parties (Hamadi/Azar:107) Beirut Municipality for instance is involved in a number of large-scale cultural projects, including the Sursock Museum, and the municipal public libraries. However, the latter are operated by an NGO with the French region Ile-de-France as a main funding body (Maltzahn 2017 : 79). In general, municipalities don't play a big role in cultural life apart from organizing festivals and folklore (Azar, 2016).

The production and the consumption of cultural events is geographically very much concentrated on the capital. A study determined that in 2002 89 % of the cultural events in Lebanon took place in Greater Beirut and only a small part of the inhabitants of the Lebanon took part in cultural events (Chebli 2010: 30 f., 36).

The budget of the Ministry of Culture is very small with about 12 million US dollar per year.

The limited financial support "forced civil societies and institutions, the private sector, intellectuals and artists to compensate this shortage and activate the country's cultural activities through individual initiatives occasionally financed by private, Arab or foreign funds." (Azar, 2016)

Thus it can be stated that most of cultural life depends on foreign funds, private sponsors and cultural industries. "It is indeed a cultural policy fuelled by the market that Lebanon has chosen to put in place" (Rouxe 2015).

Many artists are at the same time their own managers. It is deplored that the university is not preparing for administrative and management work (Chebli 2010: 52). There are Master programs at public and private universities in Curation/Art Criticism and in Cultural Mediation in Beirut and a master program in Museum Studies and Cultural Heritage Management near Tripoli, but until now no Arts/Cultural Management programs.

The biggest challenges for cultural managers in Lebanon are to establish cultural infrastructure without public funds and to develop cultural activities that contribute to community building among the population from different social groups and different religious background.

USA[3]

Cultural policy in the United States has evolved to be as fragmented, decentralized, multi-layered, and complex as the diverse population it represents. In practice, American cultural policy continues to broaden in scope and deepen in its institutional structures and systems. In contrast to many other nations, America does not have a formal, centralized cultural policy. Rather, cultural policy is often embedded in and defined by various constellations of public policy goals and programs that are often not explicitly designed to affect culture.

American cultural policy reflects a national culture that values pragmatism and instrumentalism (Wyszomirski, 2008).

A mixed system of both private and public support for culture and the arts has long existed in America, strongly supported by formal tax laws and policies that encourage a culture of individual philanthropy. In addition, while the "high arts" continue to be valued, American cultural policy has evolved to also encompass closely-related entertainment, heritage, design, and unincorporated arts sectors.

Increasingly, as the American economy is recognized as being knowledge-based and creativity-driven, public policies that support a creative economy, creative cities, and creative industries both directly and indirectly impact the arts and culture sector. The arts are viewed as central to the creative sector, which has been mapped by Cherbo, Vogel, and Wyszomirski (2008) to comprise the creative workforce along with seven distinct cultural industry clusters, supported by three integral infrastructure systems. The core of the *creative sector* (often used interchangeably with the term *cultural sector*) is now seen to collectively encompass areas as diverse as visual arts and crafts, architecture and design, literary publishing, cultural and entertainment industries, museums and heritage, performing arts, and informal arts.

In the American cultural policy system, we have evolved from being a federally-driven arts funding issue network to being a highly complex creative sector policy community. The work of federal agencies, such as the National Endowment for the Arts, is inextricably intertwined with the efforts of state and local arts councils and agencies. With the cultural policy system moving toward more fluid, flexible, and localized community engagement around specific issue areas, the field requires structures and processes of multi-level and network governance. Strategies and tools for planning and

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3   This text is contributed by Patricia Dewey Lambert.

managing community engagement within the American cultural policy system have become imperative (Dewey & Flood, 2013).

Most professional arts institutions in America are non-profit organizations, and support for non-profit arts is a delicate balance of roughly 60% earned revenue (ticket sales, sponsorships, events), 30% private sector contributions (individual, foundation, and corporate giving), and 10% government funding. This public funding breaks down further to approximately 4% of the arts organization's budget coming from local government support; 2% from state government support, and 3% from federal government support. Because support for the arts has always been viewed as primarily a private and a local responsibility in the United States, individuals comprise the largest percentage of contributed support, at roughly 24%. Thus fundraising within the civil society is a major task of arts management in the US. Similarly, most public (government) funding comes from local rather than from federal levels.

The arm's-length National Endowment for the Arts (NEA), while highly significant in advancing and professionalizing the arts and culture sector across the United States, does not serve as a ministry of culture and is very small in terms of its budget. Federal appropriations to the NEA in fiscal year 2017 remained steady from 2016, at $148 million. Since 1984, the NEA has consistently decreased in its share of non-defense federal spending, and has not kept pace with inflation. In short, while its budget has remained stable since 2008, the agency's proportion of federal funding relative to other agencies has consistently decreased. It is important to note, however, that the NEA represents only one of many federal funding streams that support arts and culture, which together total roughly $2 billion annually. Most areas of non-military federal government spending in the United States are currently (spring 2017) in question due to the new Trump administration's priorities, so it is difficult to anticipate federal funding trends in the next few years. Because almost all of the funding that supports non-profit arts organizations in America comes from many funding streams that are not directly from the federal government, the uncertainty in predictability of federal funding does not place American arts organizations in a crisis situation.

The majority of Arts Administration educational programs in the United States focus on non-profit professional arts organizations. This academic field began in the 1960s and 1970s to support professionalization initiatives underway in arts organizations across the country at the time, propelled largely by the founding of the National Endowment for the Arts in 1965. This academic field has grown extensively throughout the United States

since the mid-1990s, focusing initially on master's degree level education. In the past decade, significant growth of the academic field can also be found in the development of many undergraduate bachelor's degree programs. [4]

India

India has had by no means a coherent or unitary cultural policy (Rajadhyaksha et al. 2014). The Ministry of Culture is mainly working on the protection, development and promotion of all types of the cultural heritage of India (Ministry of Culture India 2017). The 28 states and 7 union territories focus on the protection of regional languages and folk cultures and support of contemporary arts. At the municipal level, there are local bodies that have concentrated on cultural heritage conservation but also on arts in public spaces (Rajadhyaksha et al. 2014).

The bulk of funding for arts and culture is provided by the government, usually around 0.1 % of its annual total expenditure. Since the 1980s there was a rise in the numbers of arts institutions independent of the state, which are run by private owners, Trusts or NGO who have developed alternative means of sustenance like sponsorships from foundations or companies. And the Ministry of Culture has increasingly started making grants available to independent organisations and initiatives in the arts, such as theatre groups or music ensembles (Rajadhyaksha et al. 2014).

In 2010/2012, public authorities financed 3650 cultural heritage sites, a number of state controlled museums but only 3 music theatres and no dramatic theatres or symphonic orchestras (Rajadhyaksha et al. 2014). The Ministry of Culture finances academies, which are fostering cultural activities in different cultural fields. For example, the Lalit Kala Akademi provides financial assistance to artists and art organizations through scholarships and grants in the field of visual arts (Ministry of Culture India 2017: 97).

There are a number of smaller or larger private theatre companies, often touring theatres. However many of them can't earn their budget on the

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4   Those wishing to gain an introduction to cultural policy in the United States may wish to begin by exploring resources available on the websites of these organizations:
National Endowment for the Arts (www.arts.gov)
(See, in particular, the publication titled "How the United States Funds the Arts.")
Americans for the Arts (www.americansforthearts.org)
Numerous resources also exist for arts/cultural management education. The organization Association of Arts Administration Educators (AAAE) provides an overview of university-level training programs.

market but need extra private donations. (https://en.wikipedia.org/wiki/
Category:Theatre companies_in_India)

Several large cities have district-level cultural centres. For example, in
Janakpuri the auditorium is also available to NGOs, artists and other cor-
porate houses for organizing their cultural programs at nominal rent (Ra-
jadhyaksha et al. 2014). In Mumbai the National Centre for the Perform-
ing Arts, founded by a private initiative, has five theatres in its premise and
has also etablished the only Symphony Orchestra of India in 2006. (https://
en.wikipedia.org/wiki/National_Centre_for_the_Performing_Arts_(India))

India has well over 9000 museums. The public museums often are in a
bad shape, one reason for that being poor management:

> "For years, public museums were headed by bureaucrats with no experience
> or interest in them. It wasn't unusual for some with a background in the
> department of agriculture to be suddenly dealing with culture (…). Museum
> managers are underpaid, as salaries are measured against those of civil
> servants. It simply takes leadership, and a collaboration between public and
> private talent, to make a museum vivid. What we need is a cadre of Indian
> Cultural Service administrators." Gopalakrishnan, Amulya (2015)

Not many public institutions are run by cultural professionals because the
recruitment of the managers is based on civil services selection criteria that
most cultural professionals cannot meet. Therefore arts managers mostly are
either artists, cultural professionals working in the private sector or cultural
entrepreneurs in the not for profit sector. (Pooja Sood, expert interview)

The awareness of the importance of a professional arts/cultural manage-
ment is not yet widespread in India. And there are no bachelor or master
programs in arts/cultural management at universities. A civil society initi-
ative, ArtThinkSouthAsia, offers a skill development programme in arts/
cultural management for people, who are trying to run their own cultural
projects/institutions. (Pooja Sood, expert interview)

Pooja Sood, director of ArtThinkSouthAsia assesses the current situa-
tion as follows:

> "Culture is clearly not a priority for the government and so the way forward
> seems to be corporate patronage. Not for profits continue to struggle to raise
> funds and are increasingly looking to become more self reliant. The need
> therefore, to build a cadre of professional cultural managers who can ride the
> changing tide is necessary and is now being looked upon favourably." (expert
> interview)

The short views on cultural governance in these countries reveal a wide range of defining the role of arts and culture in society and of the degree of institutionalizing a professional arts sector. Arts/Cultural management in each country has to be practiced in accordance with these conditions. But the knowledge of cultural systems in other countries might help arts/cultural managers to develop a wider perspective and to question the given political and institutional structures

2. Empirical Results of the Expert Interviews and the Online Survey of Arts/Cultural Managers Worldwide

The study raised three main empirical research questions with an international comparative approach:

– What are the working fields and current and future missions of arts/cultural managers and which national contextual factors are shaping their practical work?

– How do arts/cultural managers evaluate the effects of globalization of culture on the cultural sector in their country? How do they evaluate the effects of internationalization on their own work as arts/cultural managers? Is there a globalized, standardized set of tools and approaches in arts/cultural management been developed?

– How do arts/cultural managers assess the challenges and benefits of working internationally, and the specific competences that are needed for doing so?

These questions were presented to 35 experts in guided interviews and to 738 respondents in an online survey.

2.1 Profile of the Experts and the Respondents of the Online Survey. Employment Sectors and Working Fields; Education; International Experience

Selections of experts: Structure of the qualitative sample

The experts interviewed come from different world regions. Considering their background and expertise they form a vast variety in operational areas of arts/cultural management in international contexts. These areas comprise fields such as:

– international festival management in different sectors covering from independent theatre to public cultural institutions and cultural industry;

- international artists' exchange and international arts/cultural management exchange programs; international cooperation in cultural development with NGOs, foundations and national foreign cultural exchange institutions

- Research and training in international arts/cultural management;

- intercultural re-organisation and diversity management of national cultural institutions.

All experts have international experience in arts/cultural management.

The following experts were interviewed:

- **Carl Adalsteinsson** (Artistic Director of Centre des Arts Pluriels d'Ettelbruck (CAPe), Luxemburg)

- **Jamila AlYousef** (Independent Arts/Cultural Manager and Musician, based in Berlin, Germany)

- **Christoph Bertrams** (Director Goethe-Institut Bangalore, India)

- **Prof. Dr. Gesa Birnkraut** (Professor in strategic management for nonprofit organisations, University of Osnabrück, Founder of Institut für Kulturkonzepte Hamburg e.V., Arts Management Consultions BIRNKRAUT|PARTNER, Germany)

- **Melanie Botzki** (Botzki Konzept – Event Marketing and Arts Management, Board member of Eisfabrik e.V., Germany)

- **Nico Degenkolb** (Project Manager "Culture and Development" Goethe-Institut Munich, Germany)

- **Amelie Deuflhard** (Artistic Diector Kampnagel Theater Hamburg, Germany)

- **Prof. Dr. Constance DeVeraux** (Professor in Arts Leadership & Administration, Head of LEAP Institute for the Arts, Colorado State University, USA)

- **Prof. Dr. Patricia Dewey-Lambert** (Professor in Arts and Administration, Head of the Arts and Administration Program, University of Oregon, USA)

- **Philipp Dietachmair** (Programme Manager, "Tandem" arts/cultural managers Exchange, Research & Development, European Cultural Foundation (ECF) Amsterdam, Netherlands)

- **Prof. Dr. Milena Dragićević Šešić** (Professor in Cultural Management, Cultural Studies and Media Studies as well as Head of UNESCO Chair in Cultural Policy and Management, University of

Arts Belgrade, Serbia)

– **Basma El Husseiny** (Head of "Resource & Cultural Activist", Founding member of Arab Fund for Arts & Culture, Tunisia/ Egypt, former director of Al Mawred)

– **Bernard Fleury** (former Artistic Director of Maillon Theatre, Strasburg, France)

– **Dr. Daniel Gad** (General Secretary UNESCO Chair, Institut for Cultural Policy Hildesheim University, Germany)

– **Jens Hillje** (Artistic Co-Director Maxim Gorki Theater, Berlin, Germany)

– **Kim Kapischke** (Office- and Guestmanagement Film Festival Berlinale, Germany)

– **Margit Kleinman** (Head of Villa Aurora e. V., Team Los Angeles, USA)

– **Leticia Labaronne** (Senior Research Associate Arts Management, Fundraising and Sponsoring at Zürcher Hochschule für Ange- wandte Wissenschaften, Zurich, Switzerland)

– **Matthias Lilienthal** (Artistic Director Kammerspiele München Theatre, Germany)

– **Sinead MacAodha** (Head of Literature Ireland, formerly known as Ireland Literature Exchange, Dublin, Ireland)

– **Natalie Meissner** (Head of education of KULTURAKADEMIE, a skill enhancement training for arts/cultural managers, Goethe-In- stitut Tunis, Germany/Tunisia)

– **Dr. Lebogang Lancelot Nawa** (Assistant Professor in Cultural Pol- icy and Arts Management, Director at Segarona Culture Institute, Tshwane University of Technology, Pretoria, Southern Africa)

– **Miguel Peromingo** (Project Manager World Association of Public Employment Services, Belgium)

– **Prof. Dr. Bernd Scherer** (Director Haus der Kulturen der Welt, Berlin, Germany)

– **Stephan Schnell** (Education officer and vice head of the German Association of Nonprofessional Theatre – Bund Deutscher Ama- teurtheater, Germany)

- **Prof. Dr. Annick Schramme** (Head of Competence Center Creative Industries at Antwerp Management School, Belgium)
- **Ulrich Schreiber** (Director and Founder "international literature festival berlin (ilb)", Berlin, Germany)
- **Dr. Jörg Schumacher** (Head of Marketing and Communication, Deutschlandradio, Germany, former head of Goethe Institut Ramallah Palestina)
- **Pooja Sood** (Head of KHOJ International Artists' Association – Arthink SouthernAsia, India)
- **Prof. Dr. Verena Teissl** (Professor in Cultural Studies & Cultural Management Fachhochschule Kufstein Tirol, Austria)
- **Annemie Vanackere** (Director and CEO Hebbel am Ufer Theater Berlin, Germany)
- **Anna Veigel** (Head of international volunteer program "kulturweit", by the German UNESCO Commitee and the German Ministry of Foreign Affairs, Germany)

Structures of the respondents of the quantitative online survey in terms of world regions of origin, employment sectors and working fields, education and certificates, international experience

In the following the structure of the respondents of the online survey by world regions, employment sectors, working fields, education, certificates and international experience are described:

World regions

From all 738 respondents of the online survey, 25% live in Northern/South-ern/Western Europe, 23% in Central and Eastern Europe. 12% in Sub Saha-ra Africa, 12% in Anglo-America, 12% in Latin America, 10% in Asia and Pacific and 7% in Middle East/Northern Africa.
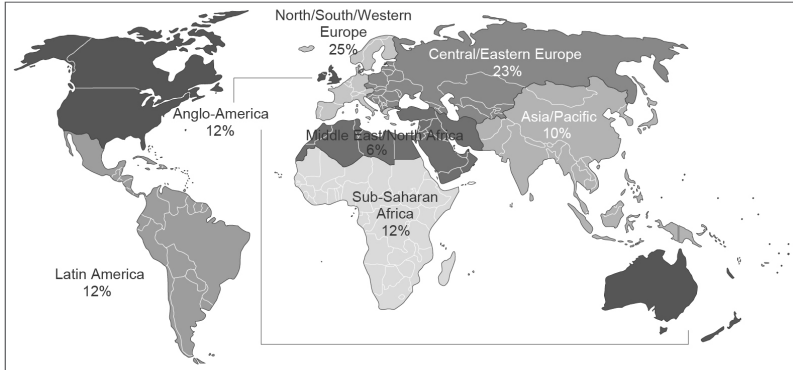
Age and gender

In the age distribution of the respondents, the highest proportion is the "middle" age group 31 to 40 years (38 %); nearly equal parts of the respond-ents are aged under 30 years (22%) and 41 to 50 years (24%) and a relatively low proportion are older than 50 years (16 %).

Around two-thirds of those questioned are women (67%), equivalent to the high portion of women working in the cultural field in general at least in Western countries. Among the respondents from Middle East/Northern Africa and in Sub Saharan Africa only 35 % of the respondents are female.
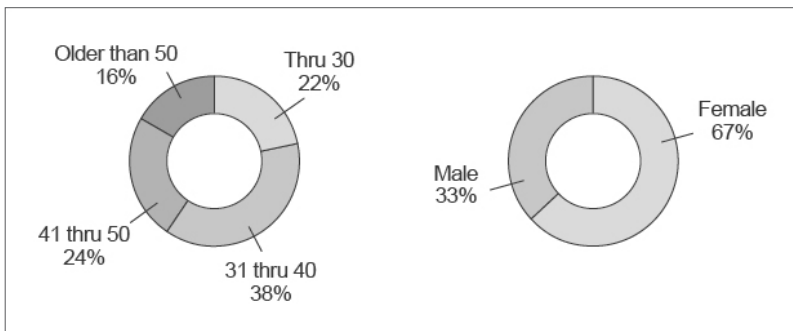
Employment Sectors and Working Fields; Education

About one third of the respondents are working in the non-profit sector, about half of them in the public sector (32 %) and in NGOs (non-profit) (31 %). Around 35 % are working for profit either in a private organization (12 %) or as freelancers and cultural entrepreneurs working for several projects/customers (23 %).

The proportion of the respondents working in the private sector is among the respondents from Latin America (30 %) significantly larger than from Middle East/North Africa (10 %), Eastern/Central Europe (7 %) and Sub Saharan Africa (7 %).

Considering the working fields the largest proportion of the respondents are working in arts institutions (29 %), followed by the field "training, teaching, research" (24 %), "arts administration/cultural policy" (17 %) and festival management (10 %). Only 4 % are working in the field of cultural diplomacy and 3 % in cultural tourism.
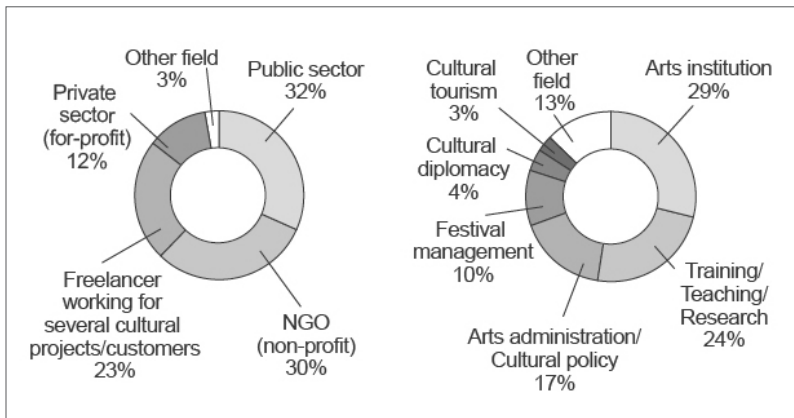
Education and certificates

The vast majority of the respondents possess a high formal education: 75 % dispose of a B.A., M.A. or another university degree, another 14 % of a doctor`s degree. Only around 10 % have no university degree but a vocational/professional degree (6 %) or a degree in higher education (high school, grammar school) (4 %). This indicates that the profession of arts/cultural operators is internationally of a strongly academic nature.

The majority of the respondents do not have a specific degree/certificate in arts/cultural management (61 %), only 38 % possess such a certificate,

which indicates a large proportion of self-trained persons in arts/cultural management. The majority has an academic degree, but not with a specialization in arts/cultural management.
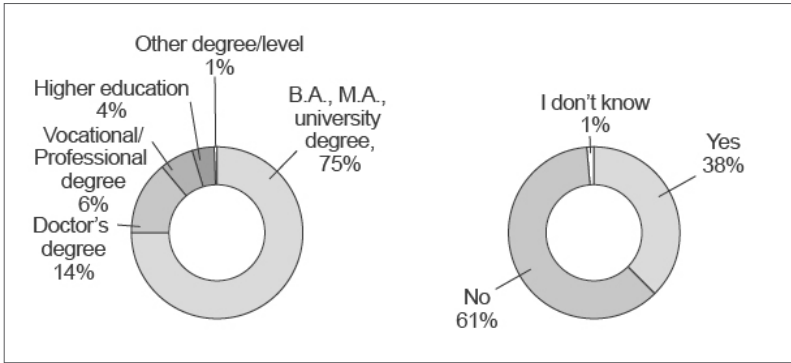
International experiences

Despite the global trends of increasing internationalization and on going migration, the respondents are very much nationally "rooted". Almost 95 % of the respondents mainly live and work in the same country and were also born in that country in most of the cases (80 %). This accordance becomes even more apparent considering the clusters of countries developed in this study. The vast majority of the respondents mainly live and work in the same regional cluster they originated from. The highest percentage shares of respondents who mainly work in the same region they were born are to be found in Sub Saharan Africa (94 %) and Latin America (90 %), the least percentage share in Anglo America (83%) and Northern/Southern/Western Europe (81 %).

The percentage shares of arts/cultural managers who are migrants or migrant workers, being born in another region than the region they today mainly work in, varies between 19 % (born in Northern/Western/Southern-Europe) and 17 % (born in Anglo America) on the one side and 6 % (born in Sub Saharan Africa or Asia/Pacific) on the other side. 29 % of the respondents who mainly work in Anglo America were born in another world region, in Latin America this is only 7 %.

Two thirds of those questioned stated to have experience with arts/cultural management in an international context (67 %). While only 47 % of the respondents from Latin America, 55 % from Asia and 57% from Sub Saharan Africa say that they have international experience, this share is 81 %

in Northern/Western/Southern Europe[5].

48 % of those who have international experience were working in one foreign country regularly or for a longer period, 24 % in at least in two, 14 % in three, and only 7 % in four and 3 % in five and 3 % in at least six countries.
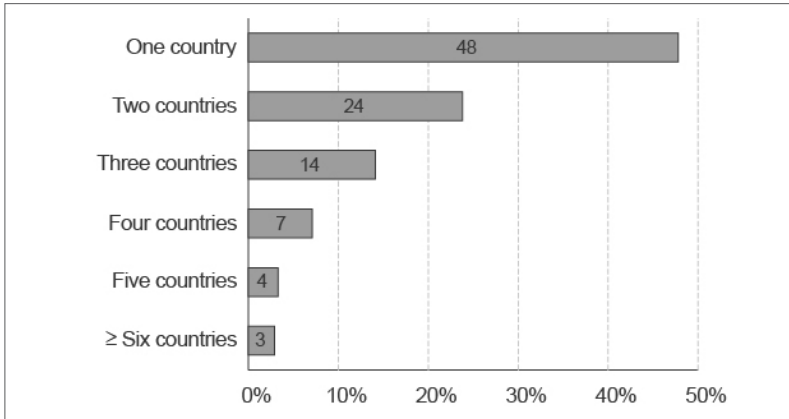
Nearly all of the respondents have learned one "foreign language" (94 %), but only 7 % have learned more than one. The language most frequently learned is English (13 %)[6]. Half of the respondents (54 %) said that they communicate in only one language when working internationally regardless of the language area they were working in. The most important language in that context is English as well (52 %)[7]. Nevertheless, the importance of multi-lingual skills for working internationally can be seen in the fact that 27 % used two, 12 % three, 4 % four and 2 % at least five languages while they are working in an international context.

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5   It should be remembered that for the analysis of differences between world regions the variable "region the respondents mainly live in" is used.

6   Also, named comparatively often: German = 12 %, Spanish = 9 %, Russian = 7 %, French = 6 %, Portuguese = 6 % and Arabic = 4 %.

7   To a much lesser extent the respondents ranked French (14 %), German (9 %), Spanish (8 %), Italian (4 %), Russian (3 %) and Portuguese (2 %).
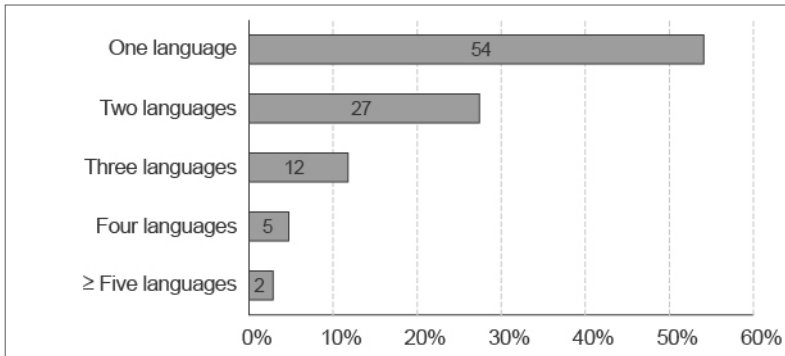
2.2 The Notion of Arts/Cultural Management and the Self Definition as Professional in the Field

The notions of "arts/cultural management" and "international arts/cultural management" had intentionally not been defined in preparation of the survey to avoid premature specification. The results gained during the qualitative interviews show that many of those who execute certain management functions in the area of arts/cultural management do not necessarily perceive themselves as being an "arts/cultural manager" and that the lines between other functions like artist, designer, or social worker are permeable. Also, a certain cultural infrastructure seems to be necessary for the development of specialized arts/cultural management occupations.

In some countries the occupational area hasn't existed long enough for a clear definition:

> "It is only of late that the term 'arts/cultural management' is beginning to gain some credibility in Southern Asia. [...] In India, as in some other Southern Asian countries, the image of the arts manager is still a new one. It is a profession that isn't always taken seriously, since not everyone sees it as essential. Even internally, arts management has sometimes lacked professionalism especially when compared with arts management in some western nations, and this is reflected in people's perception of it. But this is something that is changing and improving slowly but steadily." (Sood)

The experts interviewed observed artists in many countries to be arts/cultural managers and artists at the same time:

> "Let's take a look at the Northern African and Middle Eastern states: most of the artists there, are arts managers at the same time, because they need to make their artistic actions and processes advance and promote them." (Degenkolb)

On the other hand, much higher cultural funding and more permanent employment in a rich country like e.g. Germany led to "stronger division of labor and more professionalism" (Degenkolb).

Arts/cultural management – according to the experts questioned – in Anglo-American or Asian countries is rather considered as part of the economic sector (Dragićević Šešić; Sood), while in most of the European countries, like Germany, Austria, Ireland, and France the experts see arts/cultural management rather integrated in the artistic sector (Dragićević Šešić; Birnkraut; MacAodha). Nevertheless, the economic factor in arts/cultural management and the creative industries is gaining significance everywhere (Dietachmair).

Self-Definition as arts or cultural manager – results of the quantitative survey

The respondents of the quantitative study were asked, whether they identify themselves rather with the notion of "arts manager" or rather as "cultural manager". About half of the respondents (51 %) choose the concept of "cultural manager". Just over a quarter of the respondents (26%) view themselves as "arts manager". 23 % deemed both concepts not appropriate for their work, most of them working as "academic/university teachers/researchers.

"Do you consider yourself rather as …"
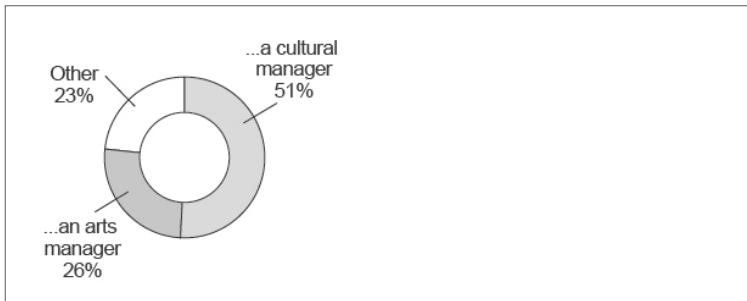
Whereas, for example, in Germany the notion "cultural management" stands for a wider socio-cultural concept and the notion of "arts management" for the narrower idea of working inside the arts world, it is uncertain whether respondents from all over the world define these terms in the same way. For example, in the United States usually the notion "arts administration" is used, independently of the particular work context. Therefore it is not surprising that we can see big regional differences[8] in the answers.

Respondents from Anglo-American countries (60 % : 40 %) as well as from the Sub Saharan Africa (60 % : 40 %) consider themselves significantly more often as being an "arts manager" than a "cultural manager". The group of regions where for describing the individual work the notion of "cultural manager" is clearly preferred comprise Northern/Southern/Western Europe (82 %: 18 %), Latin America (81 % : 17 %), Middle East/Northern Africa (76 % : 24 %) and Central/Eastern Europe (70 % : 30 %). Respondents from Asia/Pacific chose both concepts in the same frequency (51 %: 49 %).

Definitions of international arts/cultural management

The results of the qualitative study clearly showed that among the experts there is no standard definition of "international or intercultural arts/cultural management" and the borderlines to a national arts/cultural management are rather blurred in their assessment: how many partners of different ethnical/cultural origin or from different countries does it need to define a project as international? Does a short transnational contact count or does the workday life have to be defined by international exchange? Are all projects with a partner of different origin to be classified as intercultural? – were questions brought up by the experts (Adalsteinsson; Botzki; Degenkolb; Scherer).

Furthermore, a general critique was mentioned regarding the notion of "international arts/cultural management, with some experts feeling it to be too categorizing (El Husseini; Meissner; Nawa; Scherer):

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8   In the case of ordinal variables statistically significant differences of responses between groups of respondents from different world regions were identified by the Tukey post hoc test of the SPSS one-way ANOVA, which compares mean values. When significant differences are identified, the percentage value of the top-two boxes of ordinal scales (e.g. "tend to agree" + "totally agree") are highlighted for the purpose of better understandig and illustration, indicating values clearly above or below the average.

> "I would certainly not use such an expression to describe my work, and would try to persuade others not to use it." (El Husseiny)

It is furthermore argued that, on the one hand, the term international arts/cultural management shows an openness towards different cultural systems and, on the other hand, it emphasizes that there are different nations with different national interests involved.

> "There is a kind of cosmopolitical understanding connected to the notion of international cultural management. It says, that is goes beyond national borders. But there is a second meaning of the word in that respect, that international is about creating relations between different nations, which is rarely free from political interests also in artistic and cultural exchange. That might even endanger the freedom of arts. " (Al-Yousef)

Closely connected with the definition of "international arts/cultural management" is the term "intercultural", expressing that different cultural systems are exchanging ideas and values, a term that is often used within national societies when dealing with influences of migration on culture.

> "I rather like to talk about transculture than interculture. (…) The goal of interculture is to get to know the differences of the other side and the "otherness", but emphasizing difference could be a ground for discrimination and racism. If you are instead using the term transculture you indicate that there is no pure culture being reduced to one ethnical or national group, but that we are all individual "identities" in a global world, shaped by very different cultural influences. Transcultural management rather asks: What do we have in common?" (Al Yousef)

Role models of arts/cultural managers

As there are different images and concepts of arts/cultural management as well as different goals and missions connected to it, the experts were asked, which ideal types of functions or roles they would distinguish. Their answers described a broad spectrum from governmental player close to cultural policy and arts administration like "Arm of the state", "Fonction-naire" (DeVeraux; MacAodha); mediator between cultural policy and the artistic and cultural sector , "link between different parties and stakehold-ers" (Botzki; Schramme), "servant to art and artists" (Schramme), "enabler of arts and culture", "friend to artistic endeavour" (MacAodha), "advocate" of the artistic and cultural sector and giving it a voice (Dewey-Lambert), political activist and "artivist" (Birnkraut; Degenkolb; Dragićević Šešić;

Gad) up to initiator of cross-social change processes, "Social Change Agent" (El Husseiny).

Role models of arts/cultural managers – results of the quantitative survey

The results from the quantitative survey show that the respondents could identify with a broad spectrum of different role models of arts/cultural managers. Some role models were noticeably more often chosen than others. Nearly three quarters of those questioned felt at least to a large extent related to being a "cultural educator" (73 %) and more than two thirds to being an "agent of social change" (68 %). Large majorities of the respondents characterise themselves as "servant of the arts/artists" (60 %) and "preserver/protector of cultural heritage" (59 %). Comparatively less often the respondents identified themselves with the role model "fundraiser" (47 %), "public/governmental arts administrator" (44 %) and "artist" (42 %).

"To what extent can you identify with the following functions/role models of arts/cultural managers?"
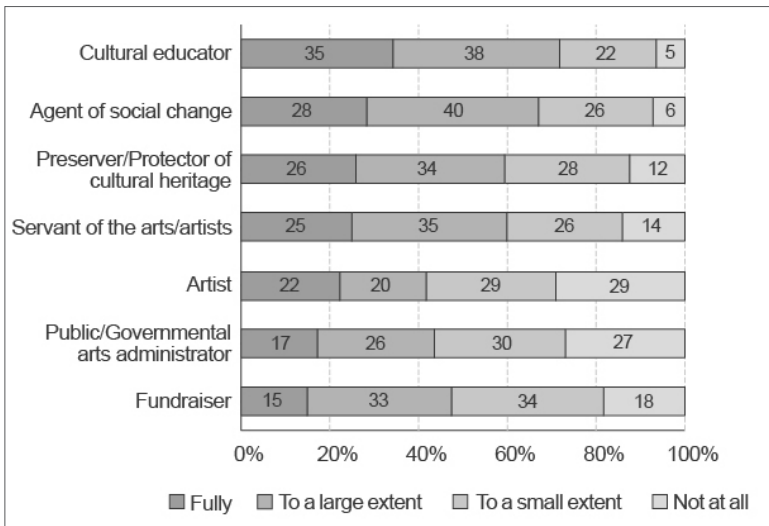
It is obvious that most respondents identify with more than one role model.

Respondents who define themselves as an "arts manager" (compared to those who prefer the self description of "cultural manager") more often

chose the role model of "public/governmental arts administrator" (46 % : 40 %), "fundraiser" (55 % : 41%) and "servant of the arts/artist" (67 % : 55 %), and less often "agent of social change" (54 % : 69 %).

The degree of full identification of the respondents with certain role models differs in some cases significantly between the region they live: "Agent of social change" was chosen most often in Latin America (81 %), Sub Saharan Africa (80%) and Asia and Pacific (79 %) and least often in Northern, Southern, Western, Central and Eastern Europe (65 %). Respondents from Asia/Pacific described themselves more often as "preserver/protector of cultural heritage" (79 %) than those from Northern/Southern/Western Europe (54 %) and Central and Eastern Europe (51 %). And respondents from Sub Saharan Africa see themselves far more often as an "artist" (71%) than those from Northern/Southern/Western Europe (32 %) and Central and Eastern Europe (31 %).

These significant differences between respondents from different regions might have to do with the biggest challenges in the cultural sector in these countries, it might have to do with the areas in which most jobs for cultural workers exist or with the degree of professionalization and specialization of the sector. For example – as described above - in Sub Saharan Africa and in Middle East/North Africa the lines between artists and arts/cultural managers are more blurred, also because artists often need to be their own arts managers at the same time whereas in Western Europe there is a clearer division of labour between artist and arts/cultural manager.

Working conditions of arts/cultural managers

It is above all the sector affiliation, as well as the general economic and political situation in a country, which influence working conditions and wages in arts/cultural management. Different working conditions account for highly diverging salaries, according to the expert interviews: The working conditions and income are very much depending on whether arts/cultural managers act as part of publicly funded cultural institutions or in governmental arts administration, or whether they are part of the civil society sector or working in projects that are part of the independent arts scene. Many of the experts emphasise the fact that especially in poorer countries or regions of political instability it is common for the bigger part of arts/cultural managers to work as "freelancers" and in independent initiatives. Countries in Sub Saharan Africa, the Middle East and Northern Africa, Central- and Eastern Europe, und Asia and Pacific are among those being named (Birnkraut; Dragićević Šešić; Schumacher; Sood):

"In most parts of Southern Asia and certainly in India, most arts managers are freelancers and /or cultural entrepreneurs working in the not for profit sector. Although the government has the largest number of cultural and heritage institutions and museums under it, employment with the Government is based on a civil services selection criteria and cultural professionals who mostly do not fulfil that criteria are therefore not employed. Thus, not many public institutions are run by or have the scope to employ cultural professionals." (Sood).

However, arts/cultural managers, acting as freelancers, are also highly common in Anglo-American countries and some Western-European countries, like the Netherlands, where the idea of entrepreneurship is traditionally widespread (Birnkraut; Kleinman; Meissner; Vanackere). Some see an overall tendency of an increasing number of arts/cultural managers working freelance (Nawa); it often is up to the arts/cultural managers themselves to create their own income and to create their own workplace:

"Nearly 95% of the Tandem-exchange-projects for cultural managers hail from organizations and initiatives […] that they founded themselves, they are self-employed or work as freelancers." (Dietachmair)

In many cases, arts/cultural managers act in working conditions that are neither governmentally funded, nor secured in any kind of way (Birnkraut; Schumacher):

"Almost all cultural manager in Arabic countries work for independent institutions, in a precarious financial and organisational situation." (Schumacher).

Arts/cultural managers often obtain additional employment to help finance their activity in the cultural sector (Degenkolb). In some areas, commercialization of new cultural initiatives could be witnessed (supposedly caused by a lack of public funding). An example would be the up and coming Western-African art market or concepts of commercially successful exhibitions in Thailand, where art is produced as part of the commercial world with the intention to make financial profit. At the same time, there would be a lot of projects that do not have any commercial approach at all, are hardly well organised and do not receive any funding (Degenkolb, Nawa).

The experts state further though that even in publically and governmentally funded forms of institutions in some countries (such as France, Ireland or the US) these precarious and short-term working conditions existed (Birnkraut; Kleinman ; MacAodha; Meissner).

The work schedule of arts/cultural managers often mixes with their leisure time, so that in the end, parts of their professional activities remain unremunerated (Adalsteinsson; Lilienthal; Meissner).

2.3 Globalisation of Arts/Cultural Management

Some experts assume that there is a globe-spanning repertoire of arts/cultural management instruments and tools and a universal understanding of arts/cultural management (Birnkraut; Gad; Schnell; Schramme):

> "Following my experience I don't see general different cultures of managing. Different strategies of managing internationally are rather a result of the systems one has to deal with." (Schnell)

> "According to my observations, there is a basis of cultural management which is similar in almost all contexts and countries I've trained so far. But it is not the same since other culturally determined types of communication are naturally always being added. The basis in a cultural management practise which is the same in every country is, for example, the definition of objectives and strategies and the creation of a schedule as a starting point. What varies in doing so are the different margins of flexibility." (Birnkraut)

But at the same time many of the experts are skeptical of the idea that there could be an international standardisation of arts/cultural management approaches (Bertrams; Degenkolb; Dietachmair; Dragićević Šešić; El Husseiny; MacAodha; Nawa ; Schnell; Sood; Teissl).

In particular, experts from Non-Western regions or experts having much experience in dealing with other regions witness an enormous variety of understanding of arts and culture, as well as different preconditions influencing arts/cultural management practice worldwide (Botzki; Dewey-Lambert; Fleury; Peromingo; Teissl):

> "There are dramatic differences in the practical approach of arts management in different countries, and it's not just country to country, but it's also community to community. What's important is being able to first understand what is going on in the (new) environment." (Dewey-Lambert)

In their view, global strategies of arts/cultural management do not exist, as the work is always context specific (El Husseiny; Nawa).

Some of the experts stated that the standard literature in arts/cultural management derives from Anglo-American countries, leading to a consistent use of the same English expressions (like "marketing", audience development", "fundraising", "leadership") by arts/cultural managers worldwide. There might be certain concepts of rationalization, economization and efficiency in arts/cultural management, related to the Anglo American context (Birnkraut; DeVeraux; Sood):

> "The sector of arts management is dominated by British and US American actors in the scientific field" (DeVeraux).

In this, some of the experts see the danger that Anglo-American approaches are introducing Western values and morals to other countries:

> "Vocabulary is never value-neutral – it reflects ideology – and the arts management vocabulary today in English largely reflects the demands introduced into the cultural field by the acceptance of a neoliberal ideology." (Dragićević Šešić)

> "Arts management, for example in South Africa, is often seen as a British and American thing, when people are trying to learn it, they are adapting these studies, which encourage this American view on arts and culture." (DeVeraux)

Foreign concepts should be examined thoroughly whether they are suitable to a different context.

> "The concept of Audience Development for example works really well in Great Britain where it was originally developed. In my opinion the application and adaption of Audience Development in the German or Austrian context has not been reflected sufficiently. You cannot transfer it one on one – our society is different, our way of understanding audiences and understanding the role of arts is different, therefore a process of adjustment is inevitable." (Teissl)

But in certain cultural sectors, such as the film or music industry, in big international festivals or art fairs, arts/cultural managers would be working according to globally similar standards (Botzki; Kapischke; MacAodha; Teissl). Also, guidelines and parameters of international funding streams especially in EU funded projects could lead to a standardization of arts/cultural management (Sinead MacAodha, expert interview).

Global set of arts/cultural management instruments – results of the quantitative survey

Asked whether they would agree or disagree with the statement "that the same set of arts/cultural management instruments/methods exists all over the world", the majority of the respondents of the quantitative survey (65 %) totally disagreed or at least tended to disagree with this statement. One third (35%) tended to agree with it.

"Would you agree/disagree with the statement that the same set of arts/cultural management instruments/methods exists all over the world?"
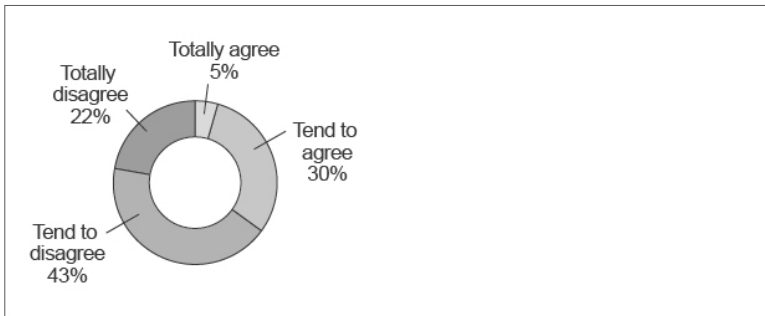
The idea of a "globalized" set of arts/cultural management instruments/methods was significantly more often accepted in Asia and Pacific (47 %), Central and Eastern Europe (46 %) and Sub Saharan Africa (41%) than in Northern/Southern/Western Europe (29 %), Anglo America (27 %) and Latin America (21 %).

An explanation for this result could be a standardizing influence of the Anglo-Saxon literature in emerging and developing countries that do not have their own literature and training in arts/cultural management.

"Would you agree/disagree with the statement that the same set of arts/cultural management instruments/methods exists all over the world?"
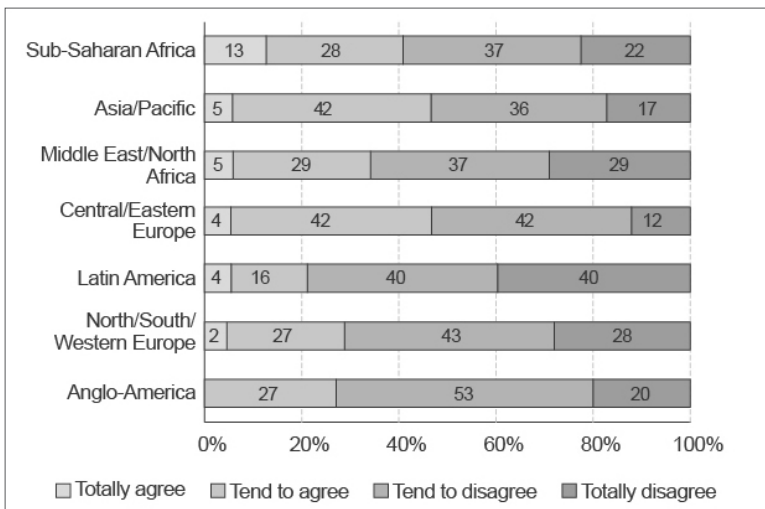
2.4 Influencing Factors on Working Styles in Arts/ Cultural management

What is influencing the way in which arts/cultural managers act? Is it mainly the political or economic context of the country they work, or is it more individual factors independent from national or regional structures?

The interviewed experts emphasize that arts/cultural managers are always acting in a certain political, legal, economical, societal and cultural context which might be specific to a country, a region or even a local environment and that managing arts and culture is dependent on these conditions and needs to take in account these framework (Al-Yousef; Lambert; Labaronne; Meissner; Sood; Schnell; Teissl):

> "I think in engaging with international arts management so much of what is done, is organized and structured at the local level. It is absolutely crucial for arts leaders to be able to understand the policy framework and also the local environment and challenges and issues within which the arts management is taking place." (Dewey-Lambert)

> "Every country has its unique political and cultural context which has a definite impact on how arts managers can deliver their projects. When discussing marketing, it seems almost obvious to talk extensively about the use of social media in Southern Asia where mobile technology and the internet is so easily available, unless in other countries. [...] In many parts of Southern Asia, for example, exhibitions, performances, musical events have almost always been free of charge. There is therefore a huge resistance towards ticketed events by audiences." (Sood)

> "In cultures from Southern regions of the world, for example, there is a much higher expectation for cultural offers to be intertwined with social activities, communication, exchange, community and mutual experience and much less with notions expressing individuality. " (Teissl)

This has influence on arts marketing, which necessarily needs to work according to what is considered attractive and in a context-sensitive way.

> "A certain cultural place for example is in Serbia of crucial importance – much more important than anything else. Because people are loyal to their place where they go out. Its not only a space for an event, it is also for memory and personal ideology. Even if it is a good concert if it is performed at a place that was proclaimed detested, people won´t go there. […] Western marketing instead is often betting on stars but in the Balkan region stars are less important." (Dragićević Šešić)

Several of the interviewed experts give examples how national particularities influence management activities: While digital modes of communication (facebook, video channels) played a comparatively big role in India, the UK and Canada, Germany would still put the emphasis on print products (announcements, posters, flyer) (Schnell). Colors evoke different connotations in marketing campaigns in different countries (e.g. the color white represents death in China and purity/weddings in European countries). When designing communications, such differences should be taken into consideration (MacAodha). Wording in arts marketing needs to be applied differently, according to the country in which a cultural event takes place (e.g., a positive reception of French notions such as "oeuvre" in Great Britain) (Dragićević Šešić).

The political system of a country

Several experts name as main influencing factors on arts/ cultural management foremost the political systems in general and the features of the political regime in particular (e.g. democratic versus dictatorship) (Al-Yousef; Birnkraut; Degenkolb; Lambert; Dietachmair; Dragićević Šešić; Lilienthal; MacAodha; Nawa Sood; Veigel) and legal conditions (such as existing laws, statutory sources like personal rights, fiscal laws, copyright laws or visa regulations) (Adalsteinsson; Al-Yousef; Degenkolb; Dietachmair; Fleury; Labaronne; Lilienthal; Schumacher; Teissl).

> "It does make an enormous difference of course, if you live and were grown up in Germany, in a system which is very clearly structured and transparent, or in an area of conflict, like the Westbank, where all your life you are being confronted with the fact that you cannot move freely. Anytime something might happen that changes your life, like schools get closed down after riots, all the checkpoints to the neighbouring town got closed and you have to shut down a festival." (Al-Yousef).

Many experts mention restrictions of cultural life through censorship (Birnkraut; Dragićević Šešić; MacAodha; Scherer; Teissl) and threats towards cultural stakeholders, e.g. in authoritarian states like China, Belarus, Egypt, Saudi-Arabia (Birnkraut; Dietachmair; Peromingo; Schreiber):

> "Most people engaged in the cultural sector of countries undergoing political and economic difficulties are not only artistically but also politically active. This can even lead to the situation that they can only work underground." (Birnkraut).

Cultural policy and funding of arts and culture

Also the country's cultural policy and the goals being connected with arts funding would have a strong influence on arts/cultural management (expert interviews: Al-Yousef; Dietachmair; Dragićević Šešić; MacAodha;Veigel).

The general economic situation in a country (Nawa;Veigel), the financial situation of the creative industries (Vanackere) and the funding systems for arts and culture that come with them (primarily government funds vs. private-sector funds) are highlighted by experts as being very influential on arts/cultural management (Botzki; DeVereaux; Dewey-Lambert; Fleury; Kapischke; Labaronne; Vannackere). For example, there are significant differences in cultural funding structures, between the United States (with strong support through private industries and private donors), Germany or France (where public funding is of high importance), and Canada and Australia combining both models (Birnkraut; Botzki; Dewey-Lambert; Dragićević Šešić; Fleury; Kleinman; Schnell; Schreiber):

> "One of the major strategies in international arts management is trying to understand the differences by analysing the financial framework that the arts are working in. [...] In Western Europe there is still much more public, governmental supports for arts and culture. In the United States it's been really private for so long. What is interesting in comparing Western Europe and the United States, is that in Europe there is constantly now a push to involve more private participation, private funding and entrepreneurial activity. In the United States there is constantly a push from the advocacy site to get more government, more public involvement in arts and culture." (Dewey-Lambert).

Concepts and images of arts and culture in a society

The modes and approaches in arts/cultural management are also determined by the concepts and images and understanding of arts and culture (Birnkraut; Dietachmair; Peromingo; Sood; Teissl). For example, in Germany the idea of culture is very much connected to "high arts" productions of classical arts institutions that needs to be protected by the state. It is influenced by systems and administrative structures that have been formed and grown over a long time (e.g. the public German municipal theatre system, offering different sections of performing arts such as drama, opera, and dance in each bigger city in Germany (Al-Yousef; Dragićević Šešić; Fleury; Vannackere) and by the general significance of arts and culture in a society (Dietachmair; Degenkolb; Dragićević Šešić; Peromingo; Teissl):

"One of the main differences is […] the understanding and perception of culture, meaning what place do arts and culture take in society, what function do they have, what tasks do they perform? In Peru, for example, arts and culture are an integral part of all areas of life, because indigene cultures are highly present and art is a way of expressing yourself in everyday life. As an arts manager working with Latin American or Central American countries, it needs to be taken into consideration that culture is not something created only for members of the educated class like in some Western European countries. In Korea arts and culture are used sometimes as a form of medication to heal or integrate people in society. In Spain arts and culture are often a way of expressing yourself politically, to rebel against the existing system, or simply to express certain political opinions." (Peromingo)

"For example, the Slogan for the national arts endowment is: *Art works* and this play on words gives an example of the American view on arts, because what is meant by this *working* metaphor is that art is something that works for economy." (DeVereaux)

Regional or national cultural background of arts/cultural managers

How arts/cultural managers act is in itself influenced by his or her regional or national cultural background, cultural traditions and habits, culturally marked ways of dealing with situations. Several experts emphasise this by saying that also the basic rules of cooperation and communication are shaped by the forms of behaviour in different cultural areas (Adalsteinsson; Birnkraut; Dragićević Šešić; Fleury; Gad; Lilienthal), the time-management and ability to be flexible (Birnkraut; Deuflhard; MacAodha; Meissner), the modes and time-spans of planning ahead (Al-Yousef; Lilienthal; Schnell; Schuhmacher), regulations on reporting and transparency issues (Gad; MacAodha) as well as the degree of being structured and flexible in the way of working (Meissner).

"You could generalise and claim the German style of management to be one that plans largely ahead, different from France or Tunisia. At the same time, if something goes wrong, this is immediately a disaster for a German manager. If you are planning less in advance, you obviously remain more flexible. So it is a lot easier in France and Tunisia to mobilise any forces that could help last minute to find an improvised solution." (Meissner)

It is especially the differences in the practical use of the methods of communication that are being mentioned. While Northern European and Western European countries tend to have important conversations in writing and a rather formal style, Southern European and some non-European countries

would focus on transmitting information orally, in a less formal but direct and personal exchange (Gad; Degenkolb; Dragićević Šešić; Fleury; Kleinman; Lilienthal; Meissner; Deuflhard):

> "Leaving Northern Europe, it is easy to see that there is a much greater emphasis on taking the time to personally talk to one another instead of directly heading for the bare facts and details in a very brief email. That can backfire easily. You really have to take your time to meet personally, have a drink together and thus build thrust." (Gad)

Additionally, the way of working is highly influenced by a "different perception of hierarchies in different countries" (Vanackere; MacAodha) as well as differences in working conditions and work styles (discursive and democratic or rather authoritarian) or work ethics and expectations in general (DeVeraux; Dietachmair; Labaronne; MacAodha; Meissner; Vanackere):

> "Sometimes there are very small differences in the work styles like for example: does absolutely everything need to be discussed and planned before or do cultural manager rather leave room for the unexpected" (Dietachmair)

> "There is a basic difference between the European and the US-American point of view. In the US we often plunge ahead as if there is just this one way of viewing things, because we don´t have to confront other nationalities in the way you have to in Europe. That is one thing, additional there is the fact that we are surrounded by the English language. It automatically makes a difference in the work itself, weather you are in a country, which is surrounded by countries with different languages and cultural heritages" (DeVereaux).

Different cultural areas also could be found within one country, e. g. between urban and rural areas or between regions, which often have their own cultural traditions (Bertrams; Lambert; Dietachmair; Kleinman; Meissner).

Institutional work culture

Another aspect which influences arts/cultural management is the specific working culture of certain institutional types. The work ethic and culture is different in a small start-up in creative industries from a public arts administration, and again different in NGOs / independent initiatives connected to the social sector (Adalsteinsson; Dietachmair; Fleury; Schnell; Vanackere; Nawa; Scherer)

> "For example, in the German public theatre system there are completely different structures, different expectations in terms of technical standard and organisation than in the independent theatre scene." (Vanackere).

Individual personality and education of arts/cultural managers

The working style of arts/cultural managers is influenced also by the individual character and personality, the personal mission and the educational background, as several of the experts point out (Dietachmair; Meissner; Scherer; Veigel). The educational systems in general but also the concepts of arts/cultural management training are influencing the way arts/cultural management is understood and executed (Dragićević Šešić; Fleury; Nawa; Schumacher).

> "It depends on previous education. For example if students used to have a marketing education on an economic school that brings a more global business approach to cultural management. If students had the experience to go to an art school or sociology or anthropology department then it is a more reflective and more ethical approach." (Dragićević Šešić)

Influencing factors on arts/cultural management – results from the quantitative survey

Being asked on their opinion about the most important influencing factors on the style, in which arts/cultural management is practiced the respondents named the "individual personality" and mission of the individual manager (54 %) more often than institutional or national framework conditions like the "corporate culture of the institution" (43%) and the "cultural policy" of a country (41%).

"In your opinion, to what extent do the following factors influence the style, in which arts/cultural management is practiced?"
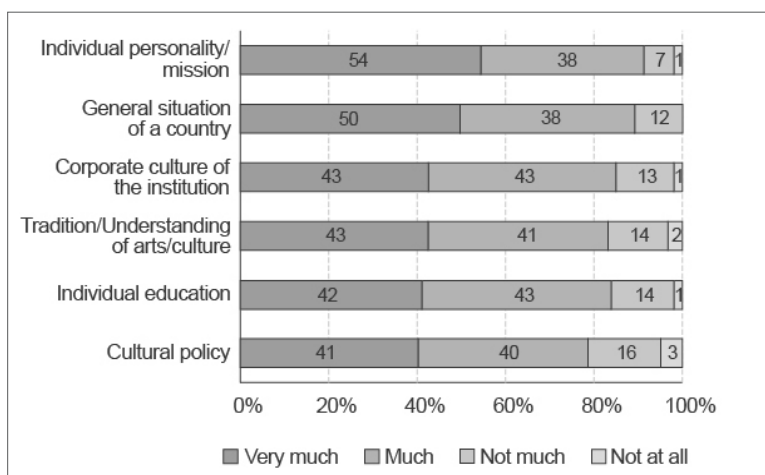
The assessment of the factors "individual personality/mission", "cultural policy" and "general situation of the country" show no significant differences between the world regions, whereas the "individual education" is significantly more often judged as important influence factor in Latin America (88 %), Middle East/Northern Africa (92 %) and Sub Saharan Africa (94 %) compared to Anglo-America (74%).

The "national/regional/local traditions and understanding of arts/culture" is rated as being very influential more often in Asia/Pacific (96 %) and Sub Saharan Africa (94 %) than in Central and Eastern Europe (75 %).

2.5 Benefits and Challenges of International Cooperation in the Cultural Sector

International exchange, according to the interviewed experts, especially widened perspectives and points of views and brought new inspiration into their own work. All experts agree on this aspect.

> "Cultural initiatives are enriched and get more innovative by internationalisation. […] Stepping out of ones comfort zone gets inspired through international projects." (Dietachmair)

International collaboration creates something new that had not been there before, such as new ways of creating cultural projects and hybrid artistic forms (Lilienthal; Dietachmair; Kleinman). Stepping out of national contexts and collaborating transnationally enables insights in different ways of thinking and working, into different organisational structures, different instruments, methods and modes of communicating used in other countries, and thus offer a chance to use these inspirations for further professional development (Birnkraut; Dewey-Lambert; Dietachmair; Kleinman; Mac Aodha; Vanackere):

> "International exchange can be really good for professional development or advancement of the specific functions that we do. It can help us develop individually, but it can also develop us as a collective and place the whole area of arts practice that we engage in on a more professional footing and profile." (MacAodha)

International cooperation would permit a new perspective on one's own situation and to question and challenge aspects considered to be fixed norms,

like structures, definitions, ways of working, working conditions, goals to achieve, etc. and thus discover possible blind spots in one's own perception (expert interviews: Birnkraut; Dietachmair; Dragićević Šešić; Schumacher):

> "At that time we had a Chinese student from Hongkong and we focussed on program evaluation in our seminar. Our students from the region first of all evaluated the content quality of the program. The student from China was the only one who made an economical analysis." (Milena Dragićević Šešić)

Additionally, internationalization allows for building experts' networks, that would offer many more stimulation than national ones through the different perspectives adding to it (MacAodha; Peromingo). Sometimes also traditional hierarchies between members from rich, political influential countries and poor countries would be changed in these international cooperation, sometimes standardised professional knowledge would prove to be of less importance:

> "It often happens in our projects that a German, British or French arts manager who is perfectly trained and educated in arts management has to leave his whole package of knowledge behind to be able to create and achieve something in a project in Eastern Anatolia, that makes sense to all sides. A huge bunch of marketing expertise for example is often useless there, because this is not what it is about at all. On site you need skills, very different to those taught at universities." (Dietachmair)

The internationalization of cultural institutions, projects and festivals could also have a positive impact on the reputation and financing of an arts institution like attracting international sponsors or getting additional EU funding (Peromingo; Kapischke). In some countries, the state government or sometimes the EU create financial incentives to participate in international cooperation (Kim Kapischke, expert interview).

> "International co-production also becomes more and more important as even in Western Europe in many countries public cultural funding drastically went down and international work often is the only possibility to finance arts production." (Deuflhard)

Being active internationally would also be helpful in dealing with the challenges of intercultural changes due to migration in one´s home society (Schumacher). Mutual transnational support can help to cope with local challenges (Vanackere). Experience gathered in international projects could help to manage intercultural change in institutions in one's own country (Schramme).

"As we live in a globalized world with global markets you can´t restrict your work as an arts institution on presenting German or European cultural goods. (…). Also when looking at the audiences in our big cities with people from all over the world living there, you can´t reduce your program to national art and artists. Even more, as also the audience has become much more sensitive concerning questions of Eurocentrism and Post-Colonialism". (Deuflhard)

Benefits of international cooperation – results of the quantitative survey

The respondents to the quantitative study who have had experience with arts/cultural management in an international context highly agreed about positive outcomes of international work. The most often named benefits, fully or to a large extent applying to them, were "gaining a wider perspective/reflection of the work" (95 %), followed by "gaining knowledge of the culture of other countries" (94 %), "establishing an international professional network" (91 %), "gaining knowledge of other arts/cultural management instruments/strategies" (91 %), "gaining intercultural competence through working internationally" (88 %). Surprisingly, identifying additional funding possibilities (e.g. EU-funding) did not play such a big role (67 %).

"In your experience, to what extent do the following benefits of working internationally apply to you?"
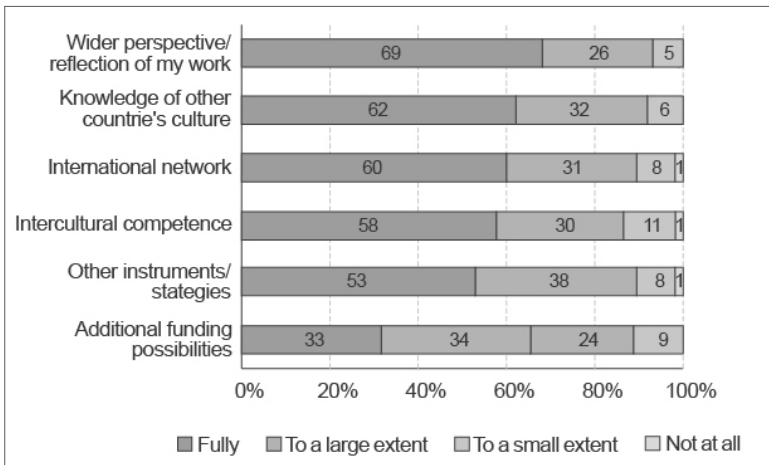
A breakdown by world regions shows no statistically significant differences: All benefits were assessed equally by the respondents from the different regions, which indicates that similar experiences in international cooperation exist within the group of arts/cultural managers.

Difficulties and challenges of working in international/intercultural context

For the interviewed experts, many difficulties in international cooperation result from higher levels of complexity and higher efforts which cost more time and need more consultation (Gad; Fleury; MacAodha). The experts named the problem of foreign languages (with the English language only being a compromise and often leading to misunderstanding due to a different use and understanding of English terminology) (Fleury; Peromingo; Schnell; Schumacher; Vanackere; Schramme). Difficulties in international cooperation may also come from different rhythms, styles and ethics of work, notions of quality, goals and concepts and a differing time-management (Fleury; Larbaronne; Peromingo; Schnell; Schumacher; Sood; Vanackere)

> "I noticed that when working with partners in Tunis that it was nearly impossible to find common agreements just by Email communication. I needed to take a flight to meet the partners personally and discuss and arrange things. On the other hand many things seem to be much easier there like meeting all artists and companies spontaneously for a showing the next day. This flexibility would be impossible in Germany." (Deuflhard)

In addition different time zones make conversations between cooperating partners more difficult (expert interviews: Schnell; Peromingo). Moreover, different legal systems (touching the subjects of copyright law, contract law and administrative restraints for example regarding international cash-flow) complicate international cooperation (Adalsteinsson; Degenkolb; Larbaronne). Among these are travel restrictions that make it difficult above all to get visas for arts/cultural managers and artists from countries in crises (Gad; Schumacher; Al-Yousef).

According to the experts, international cooperation has become more difficult through the increase of conflicts worldwide, causing certain countries (sometimes even neighbouring countries) to officially break ties with each other (Birnkraut; Dietachmair; Kapischke; Kleinman; Nawa):

> "International cooperation is getting more and more difficult even between neighbouring countries inside the EU caused by conflicts, growing social imbalances, political changes and war." (Dietachmair)

Some experts complain that the scope and form of a transnational cultural exchange would often be defined by the political and economic interests of the more powerful country (Al-Yousef; Dietachmair; Dragićević Šešić):

> "In culturally rich and important Western European countries, culture is still seen in international relations as part of cultural diplomacy. They develop projects in those countries where it is politically and economically important to collaborate. So in spite of the fact that EU member states never declare that openly and usually speak about the wish for cultural collaboration etc. there are always political or economical interests, which make cultural collaborations higher or lower on the scale of priority. […] Foreign Cultural policy is very nationally based." (Dragićević Šešić)

Another aspect challenging an exchange on equal basis is the dominance of the financially more potent partner, which may lead to a certain dependency on foreign funders and investors (Dietachmair; Nawa):

> "Where there is a power imbalance between countries, representatives of the dominant country in terms of politics and economy often tend to impose its cultural idioms, standards, language and models on the "subservient" country". (Nawa)

An exchange at eye level is, according to several experts, the most important factor of a fruitful international cooperation (Al-Yousef; Botzki; Dietachmair; Peromingo; Schnell), creating sustainability and independence instead of (new) dependencies (Degenkolb; Dragićević Šešić).

A lack of knowledge of the other country (such as cultural history, cultural habits and traditions, codes and current conditions) and implicit prejudices or hierarchies ("Eurocentrism", "cultural imperialism", "colonialism", "stereotyping", "orientalism", "occidentalism") have a negative impact on international cooperation (Al-Yousef; DeVeraux; Dewey-Lambert; Dragićević Šešić; El Husseiny; Gad; Peromingo; Teissl; Vanackere). Here from could easily result open or veiled cultural misunderstandings (Gad; MacAodha Schnell):

> "There are many risks involved in intercultural and international arts projects: stereotyping, orientalism (or occidentalism), just repeating things that succeeded before, overlooking the social context on both sides, overlooking the disparities in technical and artistic knowledge, etc." (El Husseiny)

Some of the interviewed experts emphasize that colonialism still has a large influence in international cultural projects:

> "Former colonised countries still have to suffer from their cultural splits and fractions. Thus culture always becomes a political statement too. (...) Like in

> Mexico, where the country after it got back its sovereignty also needed to fight for a new cultural identity. (…)Therefore it is very important for cultural managers to understand the history of a foreign country that formed their cultural self understanding, which kind of traditions or cultural breaks e.g. through colonization are manifested in that. (…) Especially in German speaking countries I notice a lot of knowledge deficits about Asian, African or South American cultures as a consequence of Eurocentrism. We often have implicit prejudices concerning Southern countries and cultures, which make cooperation more difficult. Getting our head free from these prejudices is a crucial challenge in intercultural management as well as in curating international cultural programs." (Teissl).

Another problem, which is being repeatedly named, is a shortage of open-mindedness in regard to the interests and needs of the partnering country. It is especially investors covering cultural development work who often arrive in a country full of pre-assembled ideas for projects, not considering the amount of adaptions that need to be made regarding the local background (Al Yousef; Birnkraut; Dewey-Lambert):

> "Many Europeans and Americans get there [to Palestine] with the laudable but naive idea of participating in the progress of creating peace. […] They pack ready-made ideas for projects, without even knowing the region very well, without observation and listening. " (Jamila Al-Yousef)

All those aspects, often prevent relevant outcomes of well-meant projects for cultural development (Al-Yousef; El Husseiny; Scherer):

> "The biggest challenges international and intercultural arts management has to face is: Relevance. How to produce work or events that are relevant to all parties involved." (El Husseiny)

Furthermore, it would be important to dismount barriers for international arts/cultural management (such as fiscal, legal restrictions):

> "How many contractually guaranteed basic conditions on international work are still not agreed upon? Why are there different tax rates or regulations for artists in different countries? It often happens, that public institutions are not allowed to transfer money abroad. This is what makes international collaboration and cooperation difficult." (Adalsteinsson).

But also on the micro-level when working together in artistic projects with an international team it is challenging to find common ground.

> "In our artistic work at the Maxim Gorki theatre in Berlin in a very diverse team with artists from different regions of the word, we are less looking at the differences, but are rather searching for common ground as a way to

overcome fixed, "culturalistic" definitions. Maybe we could describe it at "post-intercultural". But of course, also in our work the first step is to recognize difference, to accept it and make it negotiable as part of our common work. (…) Here at the Gorki theatre we are trying to create a save and open space to negotiate differences and conflicts without fear. It is hard work and can be really extremely strenuous. (…) Humour helps a lot in these processes and is a very important aesthetic feature of all our productions as humour helps to deal with contradictions and complicated conflicts." (Hillje)

Biggest challenges in international cooperation – results of the quantitative study

The respondents of the quantitative survey with international experience didn't put practical problems like "language difficulties" (35%) or "visa restrictions" (39 %) at the first places of challenges and difficulties which are very much or much applying to their international work. Instead, they identified the problems of "hierarchies among partners (e.g. unequal financial resources)" (55 %), "ready-made concepts ignoring specific national/local contexts" (51 %), "judicial/administrative restrictions" (47 %), "different working styles (e.g. time management)" (47 %) and "lack of knowledge of the other country (e.g. cultural history, current political situation, cultural traditions)" (46 %). "Prejudices (e.g. eurocentrism, orientalism)" (37 %) followed next as difficulties when working internationally. The least often named problem in the view of the respondents is "little understanding of country specific rules of etiquette (e.g. social manners)" (30 %) – aspects on which traditionally inter-cultural training courses were focused.

"In your experience, to what extent did the following challenges and difficulties apply to your international work?"

Challenge	Very much	Much	Not much	Not at all
Visa restrictions	20	19	37	24
Hierarchies among partners	19	36	35	10
Ready-made concepts	15	36	36	13
Judical/adminstrative restrictions	13	34	44	9
Lack of knowledge of the other country	13	33	43	11
Language difficulties	12	23	43	22
Prejudices	11	26	42	21
Different working styles	9	38	45	8
Little understanding of a countrys etiquette	9	21	52	18
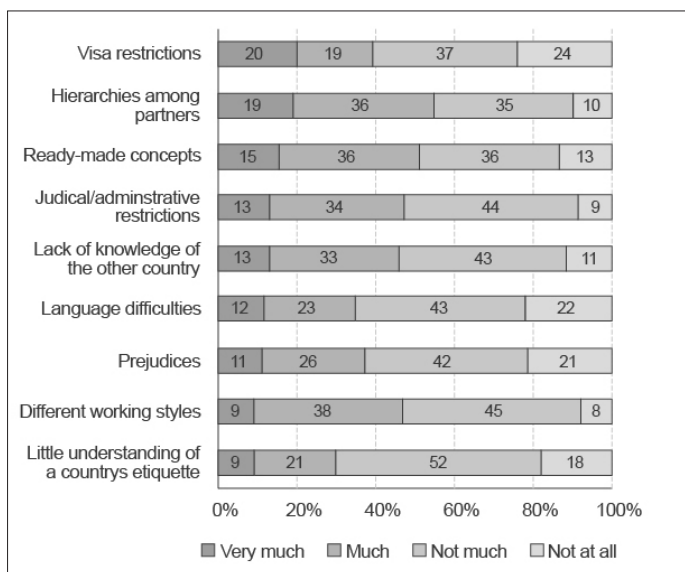
The evaluation of challenges and difficulties that might occur while working internationally shows in many cases significant differences between Sub Saharan Africa and Europe.

"Hierarchies among partners (e.g. unequal financial resources)" was more often named by respondents from Sub Saharan Africa (75 %) than by interviewees from Central and Eastern Europe (54 %) and Northern/Southern/Western Europe (50 %). Obviously, this is felt much more as a problem by arts/cultural managers coming from a very poor region. Also "prejudices (e.g. Eurocentrism, orientalism)" were mentioned significantly more often by respondents from Middle East/Northern Africa (62 %) and Sub Saharan Africa (56 %) than from respondents living in Central and Eastern Europe (27 %) or Northern/Southern/Western Europe (34 %). Interviewees from Middle East/Northern Africa (60 %) and Sub Saharan Africa (72 %) named also "ready-made concepts ignoring specific national/local contexts" significantly more often than those from Central and Eastern Europe (44 %) and from Northern/Southern/Western Europe (44 %). And again residents from Sub Saharan Africa (59 %) reported more often from difficulties coming from a "lack of knowledge of the other country" than residents from Central and Eastern Europe (41 %) or Northern/Southern/Western Europe

(41 %). "Little understanding of country specific rules of etiquette" is more often seen as difficulty in international cooperation in Sub Saharan Africa (49 %) than in Central and Eastern Europe (18 %).

Respondents originating from Middle East/Northern Africa named "visa restrictions" particularly often (68 %) compared to residents from Central and Eastern Europe (33 %) and Northern/Southern/Western Europe (33 %).

2.6 Competences for Working in International/ Intercultural Contexts

The experts named a wide range of competences and abilities necessary to successfully work as an arts/cultural manager in international and intercultural contexts. An important skill would be a thorough research capability in terms of being well informed about a country's specialties, ways of thinking and needs (Bertrams; Botzki; El Husseiny; Kleinman). Extensive knowledge would be required about cultural, political, social and economic conditions in different countries (Bertrams; Dragićević Šešić; Fleury; Kleinman; MacAodha; Meissner; Nawa; Peromingo; Schumacher; Sood), also knowledge of cultural codes and rules in personal interaction, as well as knowledge of the existence of different work styles and work ethics (Adalsteinsson; Birnkraut; Degenkolb; Dietachmair; Dragićević Šešić; Fleury; Kapischke; Kleinman; Labaronne; Schramme; Sood; Teiss; Veigl). Moreover, knowledge about general international stakeholders in cultural policies, such as UNESCO, EU or UN would be needed (Dragićević Šešić).

Another important skill for an arts/cultural manager in international contexts is to speak foreign languages (Adalsteinsson; Dragićević Šešić; Fleury; Scherer; Schramme; Schumacher; Vanackere), a talent in conversing easily, especially in regard to an openly communication, being an active listener, and the ability to network (Al-Yousef; Botzki; Birnkraut; Degenkolb; Kleinman; Nawa; Peromingo; Schramme; Sood; Vanackere).

Furthermore, a general open-mindedness, curiosity, joy in exploring and a non-judgemental approach to cultural difference are considered very important for an arts/cultural manager coping with international situations (Al-Yousef; Botzki; Degenkolb; MacAodha; Deuflhard; Meissner; Vanackere; Veigel) as well as empathy and modesty (Dietachmair; El Hus-

seiny; MacAodha; Schnell; Schramme), flexibility and the skill to quickly react to change, together with a talent for improvisation (Adalsteinsson; Bertrams; Birnkraut; Degenkolb; Kapischke; MacAodha; Schnell; Veigel), adding creativity as well as the courage to find new ways and to follow them (Adalsteinsson; Botzki; Dietachmair). Perservance (El Husseiny; Vanackere), enthusiasm (Al-Yousef), passion for arts and culture (Adalsteinsson), pragmatism and realism (MacAodha), professionalism and structured, goal-oriented working (Al-Yousef; Degenkolb; Kapischke; Kleinman; Nawa; Peromingo; Schnell) as well as patience (Peromingo) were also mentioned.

To build up a new international network, the experts considered personal relations and connections as well as a central platform for exchange to be crucial, a prerequisite being common interests and intentions and a common benefit, known to all participants (Dietachmair; MacAodha; Schumacher; Peromingo; Deuflhard).

For an international network to exist over a long time span would be important to have a central and open platform with a clearly defined context, allowing exchange and the possibility for everyone to participate (Nawa; Peromingo; Scherer; Schnell; Schumacher). The creation of international networks would be far easier from bottom up than to introduce them from top down (Dietachmair). A good network needs to combine professionalism and a high quality of the participating arts/cultural managers' work with close relations on a personal level (Kleinman; Nawa; Schreiber). Several experts describe maintaining a network to be hard work (Dietachmair; Schreiber) that needs constant administration and communication (Adalsteinsson; Kapischke; Kleinman).

Finally, it was considered to be essential to international cooperation to create time and space for informal personal exchange (Al-Yousef; Bertrams; Fleury; Kapischke).

Most important competences and skills for international arts/ cultural management – results of the quantitative survey

The respondents assessed most often as "very important" personal social competences: "curiosity, joy of discovery, openness" (73 %), followed by "intercultural competence" (64 %), "language skills" (57 %), "knowledge of the general situation in the country of the cooperating partner/s (historical, economical, social, political, judicial)" (57 %) and "knowledge of the systems of cultural policy of the other country" (50 %). In comparison "knowl-

edge of international players and funders in the field of cultural policy (e.g. UN, UNESCO, EU)" was less often seen as very important (42 %).

"How important do you consider the following skills for working in an international arts/cultural management context?"
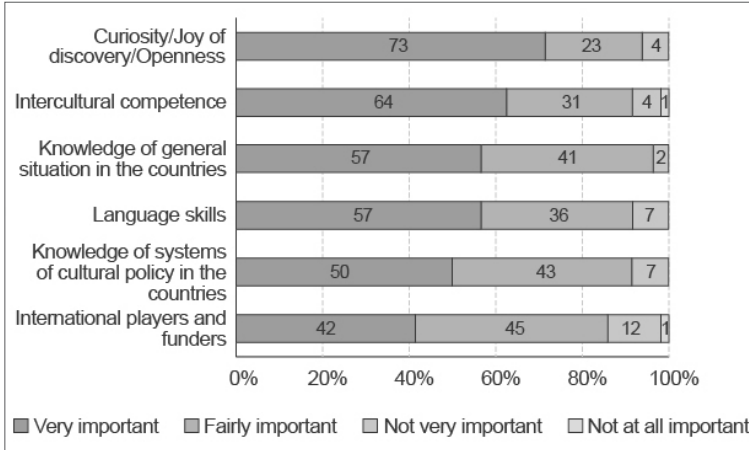
Most of the skills polled in the quantitative study were assessed as being important on a similar level by vast majorities of the respondents from the different world regions. There are only two minor but still statistically significant regional differences: "Knowledge of international players and funders in the field of cultural policy" was more often seen as relevant by interviewees from Sub Saharan Africa than those from Northern/Southern/Western Europe. And, due to the role of English as lingua franca, Anglo-Americans estimate language skills less often as relevant for working internationally than those from the other regions.

2.7 Training for (international) Arts/Cultural management

Training programs in different countries – results of the quantitative survey

85 % of the respondents indicated that they know about programs for arts/cultural management in their country; 15 % answered that there are none or that they don't know about them. In Anglo America (97 %), Northern/Southern/Western Europe (97%) and Latin America (93 %) nearly all respondents know about such courses in their country, as well as 85% of the respondents from Central and Eastern Europe. In contrast, in Asia/Pacific (72 %), Middle East/Northern Africa (69 %), and Sub Saharan Africa (69 %) this percentage share is considerably lower.

Training courses on arts/cultural management with an international focus

A majority of those questioned had taken part in at least one professional training course on arts/cultural management with an international focus (65 %). This high percentage is not surprising due to the sample, which consists to a large extent of participants of international arts/cultural management programs.

Asked for possible outcomes of these training courses, almost all of the respondents stated that they have gained knowledge of arts/cultural management instruments/strategies (92 %). 73 % used the opportunity to establish an international professional network. Only 42% have acquired an official certificate. Participants from Middle East and Northern Africa (60 %), Sub Saharan Africa (56%) and from Latin America (55 %) have acquired such a certificate significantly more often than those from Anglo-America (22 %), Central and Eastern Europe (30 %) or from Northern/Southern/Western Europe (36 %).

Literature on arts/cultural management available and used

The participants of the quantitative study were asked whether there is literature on arts/cultural management that deals specifically with the practice

of their country and is written in the official national language. 60 % of the respondents confirmed that this was the case, around 24 % answered this question negatively and 17 % did not know whether there is such literature in their country.

Most often respondents from Anglo-America, Northern/Southern/Western Europe and Latin America stated that arts/cultural management literature is available in their country, whereas in the other regions only about every second respondent answered this question positively.

"Is there literature on arts/cultural management that deals specifically with the practice of the country you live in and is written in the official national language of that country?"
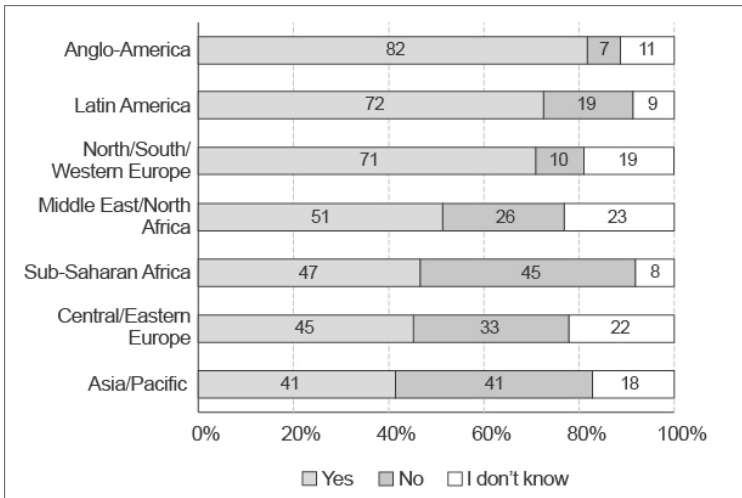
Asked for the origin of the literature on arts/cultural management they mainly use, 45 % of the respondents named literature from their own country and 51 % literature from other countries. 4 % stated that they did not know the origin of the literature.

The literature on arts/cultural management from other countries mainly originated from Anglo-American countries (89 %), followed with much lower rates by literature from Germany (22 %), France (14 %) and the Netherlands (11 %). Only a few named Latin America as origin of the management literature.

Not surprisingly, only in Anglo-American regions the majority is using literature from their country (73 %). In all other regions, foreign literature is at least as important as national literature (between 44 % and 66 %).

The specific value of international training

According to the experts questioned, an international training/education in arts/cultural management contributed to acquiring deeper knowledge about countries, regions and the people (Birnkraut; Nawa) as well as to deconstructing possible existing prejudices (Birnkraut). It gives access to information about current international development and change (El Husseiny) as well as to developing an international perspective on current challenges (Degenkolb). It allows for Good Practice examples from different countries to circulate (Degenkolb; MacAodha) and for an exchange of practical advise regarding similar problems cultural projects in different countries have to face (Birnkraut).

Some experts go as far as questioning the outcome of nationally designed projects at all in favour of an international approach (DeVeraux; Dewey-Lambert; Fleury).

Although the experts vote for some kind of an overall expertise on arts/cultural management (such as project management, marketing, fundraising, mediation) as a fundamental part of an internationally focused management training, they emphasize that this must always be combined with reflections on the context specific local conditions and needs (Lambert; Labaronne; Veigel; Teissl). International trainings thus should provide the opportunity to reflect, discuss and criticize methods, approaches and definitions of arts/cultural management (Birnkraut; Lambert; Teissl). An expertise in arts/cultural management should also involve a basic understanding of cultural and social sciences (Verena Teissl) and comprise ethical reflections (Dragićević Šešić).

The experts recommend obligatory residences abroad for arts/cultural management students (DeVeraux), paying attention to not have these students remain in an exclusive international group (as often happening in Erasmus-exchange programmes for example), but encourage them to get in close contact to locals and local conditions (Schramme). In addition the experts emphasized gaining practical experience in cultural institutions and projects in a foreign country (Botzki; Dietachmair; Veigel; Fleury; Veigel).

Most important in gaining intercultural expertise would be the work in multinational cultural projects, such as in the "Tandem" program, which is based on peer-to-peer learning in mixed nationality teams working on mutual projects (Dietachmair; Schumacher; Veigel).

2.8 Political Impact of Arts/Cultural Managers and National Cultural Policy Aims

The relationship between arts/cultural management and public cultural policy

A point the experts being interviewed do not agree upon is the relation between cultural policy and arts/cultural management. Whether arts/cultural management is cultural policy's executive or rather a critical civil societal counterpart, would be highly dependent on the political situation of a country. Some experts consider an arts/cultural manager primarily somebody following and applying guidelines made by cultural policies:

> "Cultural policy is the policy formulated and adapted by government. And arts management is its application by arts administrators." (MacAodha)

How much influence public cultural policy has on arts/cultural management would be intensely related to their share in financing the country's culture (Schramme). By some of the experts, arts/cultural managers are considered as mediator between cultural policy and public arts administration and the cultural scene and artists.

> "I think an arts manager has to know cultural policy and should have good relations with politicians. Because in most countries they are the most important stakeholders. [...] the arts manager has to be the go between the artists and the politicians." (Schramme)

Some of the experts emphasize that arts/cultural managers also have a political influence by the artistic productions, the topics and actors they choose and present to an audience and public (Klein; Deuflhard).

> "We do make a lot of highly political performances and artistic interventions, especially since the "refugee" topic is very controversial in Germany. (…) Fortunately we have a lot of artistic freedom here, even when we did illegal actions cultural policy was behind us." (Deuflhard)

Arts/cultural management can have an impact on public cultural policy's decisions of funding through public relations and lobbying work (Schuhmacher).

> "Good cultural management absolutely has to know cultural policy but not only obey the rules. If cultural policy is prohibiting or not supporting

something, that seems to be important, we cultural professionals have to fight against." (Dragićević Šešić)

In cases where cultural policy tends to be unsupportive or even prohibitive, arts/cultural management is considered by some of the experts as counterpart or opposing stakeholder (Dietachmair; Dragićević Šešić; Gad). This is what made people working in the cultural sector in the Arabic states, for example, become highly politicized, considering the background of political change (El Husseiny). In Greece, it was the current precarious economic situation that made cultural institutions change their self-conception. A big national museum in Athens, for example, has positioned itself now as a neighborhood center that is sociopolitically and socially relevant and active (Dietachmair). This form of politization of arts/cultural management is to be witnessed in other countries (e.g. Spain) as well (Dietachmair; Peromingo).

It is against this background that experts point at the difficulties of the notion of "cultural policy" in some countries being in itself understood synonymous to governmental oppression. Therefore, it must be applied very carefully and deliberate during international projects:

> "I consider the notion of cultural policy highly problematic as it tends to be interpreted very quickly as governmental control or as an act of the ruling power. In many countries governmental posts are not seen as representative of the population, but as separate, opposing even. […] When dealing with multiple languages it is necessary to thoroughly evaluate the translation of certain notions." (Gad)

Moreover, several experts indicate that some countries (such as India or some African countries) do not have a defined cultural policy concept (Birnkraut; Dragićević Šešić; Sood; Kleinman).

Working in international contexts can also be influenced by guidelines of the foreign policies or diplomatic goals of nations. A wish for diplomatic and economic relations with certain countries can have an impact on the way cultural policy is made as well as on arts/cultural management (Bertrams; Dragićević Šešić; MacAodha; Nawa).

In many developing countries, the cultural policy and management styles are influenced by foreign stakeholders such as Goethe-Institut / British Council / Institut Francais or Ford Foundation, being often the mightiest funders of arts and culture in some countries (Birnkraut; Dragićević Šešić):

> "Some Northern-African or Sub Saharan countries, where I did quite a lot of trainings, do not really have a functioning cultural policy. Meaning, they are

entirely dependent on foreign cooperation and funding by the Goethe Institute, British Council, Swedish Institute, Danish Institute for example." (Birnkraut)

Impact of arts/cultural management on political transformation processes in society

For most of the experts, arts/cultural management is having an impact on transformation processes within societies (Birnkraut; Lambert; Kleinman; Nawa; Schnell; Schumacher; Teissl). Foremost, this takes place by supporting the arts and culture sector to encourage civic participation and empowerment of people, thereby fostering the creation of a strong civil society. This would allow social change from bottom up (Al Youssef; Birnkraut; Lambert; Dietachmeir).

> "You do shift something, being an arts manager, for sure. It suffices when two people talk about what they have seen on stage or in an exhibition and what impression it made on them. Although, as an arts manager I cannot mobilise the mob for a big revolution in this country, I don't have the tools or the money for that. But it is step by step, that I can change something inside people's mind." (Kleinman)

Foreign stakeholders such as the Goethe-Institute can support transformation processes by funding arts programs which might show different perspectives on current social and political problems or which inspire a culture of participation and open discussion. Arts/cultural managers could play an important role in exercizing soft power and would be in a position of power and of responsibility to engage in the democratic process (Dewey -Lambert).

> "They can inspire change in society by reflecting, developing new positions, introducing utopias and depicting gridlocked political processes. In their role as an organiser between the artists and the spectators, they have an important impact on how relevant artistic developments and the questioning of the society are being received in the society and therefore allow them to influence it." (Schumacher)

Especially in countries currently being in situations of radical change (e.g. Northern Africa, Middle East, Ukraine), arts/cultural managers consider themselves as an active part in these transformation processes (Birnkraut; Degenkolb; Dragićević Šešić; El Husseiny; Gad). To what extent arts/cultural management has an impact on transformation processes is, according to the experts, highly influenced by the local political situation (El Husseiny; Nawa; MacAodha):

"The influence of arts managers on political transformation processes of any country depends on the extent to which the political environment allows participation by artists or arts managers in the country's political discourse. If the relationship between government and the arts is rather hostile or antagonistic, the chances of the arts contributing to political transformation of the country are limited. In certain countries, culture becomes the major driver of social, economical and political transformation, especially if the arts were or are still involved in the struggle for resistance against foreign cultural domination." (Nawa)

Even small cultural projects can have an effect on opinions and awareness in repressive societies (Dewey-Lambert; Fleury; Kleinman; Schnell; Teissl):

"A good example is transformation partnerships, existing in the Northern African region, in the Middle East, in Egypt, Tunisia since some years. These partnerships are part of a programme initiated by the German Foreign Office, decidedly to enhance change, transformation, democratisation and participation through cultural projects. […] There is, for example, the Cultural Innovators Network, financed and organised among others by the Goethe Institut, which supports cultural activists in countries going through radical change. These projects are part of the German-Arabian transformation partnerships and have the guideline to bring about change through arts and culture. Cultural Innovators are basically cultural activists, that, in a wider sense, become active in society through arts and culture." (Degenkolb).

Other experts argue that the influence of arts/cultural managers on transformation processes in certain regions should not be overestimated, but name some possibilities to strengthen their influence:

"Arts managers and professionals in India are rather cut off from the government planning and – so far – have very little influence on processes of political transformation. Possibly the only way to expand their influence would be to a) build an awareness of cultural policy among arts managers. It's only once arts managers have an in-depth knowledge of current policies in their own and other countries, that they can hope to have any meaningful influence. b) form an advocacy body to lobby for funding and policy related issues with the government. c) build and develop data in terms of case studies, detailed cultural economic studies etc. to substantiate claims for various policy changes to the government." (Sood)

National cultural policy aims - results of the quantitative survey

According to the arts/cultural managers responding to the quantitative survey, what are the main cultural policy goals in their country? This question

not only refers to aims which are officially proclaimed by the government, bearing in mind that in many countries there is no explicit cultural policy concept but only a certain implicit agenda of political aims.

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

"In your opinion, how important are the following potential aims of cultural policy in your country?"
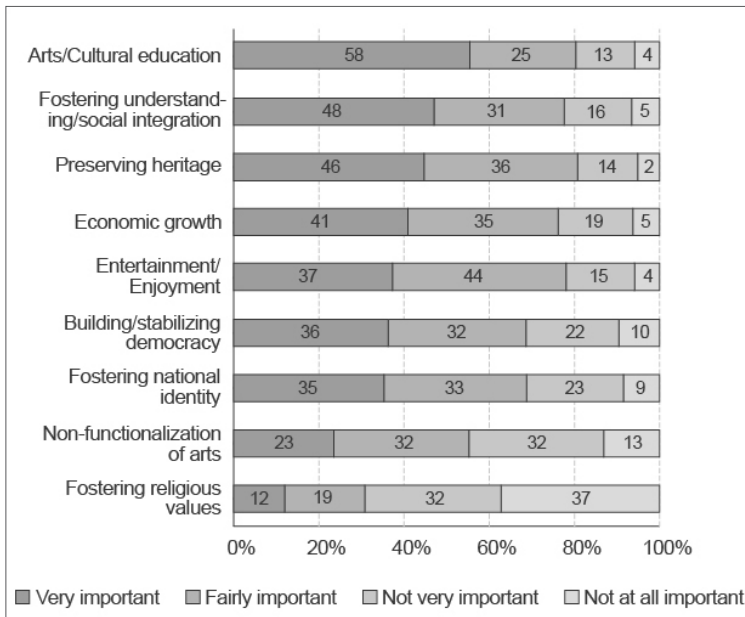
While "preserving cultural heritage", "entertainment and enjoyment" as well as "economic growth" seemed to be almost equally important across all regions, significant differences can be identified with the following aims:

- "Building and stabilising democracy" is significantly more often na-
  med by respondents from Middle East/Northern Africa (73 %)/Sub
  Saharan Africa (86 %) than from Anglo-America (63 %)/Central
  and Eastern Europa (56 %). The same for "promoting social inte-
  gration" in Sub Saharan Africa (90%) versus Central and Eastern
  Europe (63%).
- "Fostering national identity" seems to be a more relevant policy
  goal for Asia/Pacific (86 %) and Sub Saharan Africa (85 %) than it is
  for Northern-, Southern-, Western Europe (54 %).
- "Fostering religious values" was significantly more often mentioned
  by respondents from Asia/Pacific (51%), Sub Saharan Africa (49%)
  than from Northern-, Southern-, Western-Europe (18%) and Ang-
  lo-America (9%).

2.9 Effects of Internationalization on National Cultural Systems and on Arts/Cultural Management

Effects of internationalization on national cultural systems

The national arts and culture landscape would benefit from internation-
al projects and an exchange of arts pieces, literature, artists, authors and
other creative workers would increase "diversity" (Lilienthal; Schreiber;
Schramme; Hillje; Deuflhard). A new mode of dealing with cultural and
linguistic diversities (e.g. English subtitles to productions on stage) could
have an effect on opening institutions for new international audiences and
for international teams (Lilienthal; Deuflhard).

Culture does, according to some experts, become more global and more
hybrid through international influence (Degenkolb; Dietachmair; Fleury;
Scherer; Schreiber).

> "The concept 'institutional isomorphism' can be very useful to us in
> understanding how public policies, institutions, and organizations gradually
> begin to look alike as a natural result from the extensive information sharing
> that is taking place within professional communities that are networked
> around the world" (Dewey- Lambert).

Some even see the danger of standardization:

> "There already is a high influence of US American (pop) culture. In the worst case, at some point arts and culture will be standardised and all the same, just like McDonald's." (Veigel)

Most of the experts do not see the goal of international arts/cultural management in constructing a global or new hybrid culture (Birnkraut; El Husseiny; MacAodha; Kleinman; Schnell; Schumacher; Veigel). Instead they see arts/cultural management putting its focus on encouraging cultural exchange by recognizing and understanding differences and diversity (MacAodha; Schnell; Schumacher; Hillje), mediating between cultures (Kleinman; Veigel) as well as helping to achieve growing closer together on a human level (Al-Yousef; Kapischke). A uniform culture is not desirable as it is cultural difference which is stimulating and enriching international cultural exchange and mutual projects (DeVeraux; Vanackere; Veigel).

Nevertheless the development of common values (democracy, human rights) is useful (Birnkraut). This is followed by the assumption that these common values might already exist among arts/cultural managers worldwide, and they therefore provide a kind of common international cultural value system within this specific occupational field (Degenkolb).

Influences of internationalization on national culture – results of the quantitative survey

The participants in the quantitative study were also asked for their observations to what extent internationalization influenced the cultural sector in their country. In their view, an increasing internationalization primarily caused positive effects like a wider range of arts/cultural projects (82 %), the enrichment of the cultural sector by new approaches/strategies from other countries (78 %), and an increased sensitivity for cultural diversity (77 %). For a large majority of the respondents, it also leads to a growing international audience and a growing number of participants in arts offerings (71 %) and also contributes to processes of change management in traditional cultural institutions due to intercultural influences.

The respondents named as negative effects a development toward cultural mainstreaming and globalization/loss of traditional and local culture (62 %) and, to a lesser degree, an increase of nationalism in their countries (34 %).

"Based on your observation, to what extent do the following potential effects of internationalization influence the cultural sector in the country you live in?"
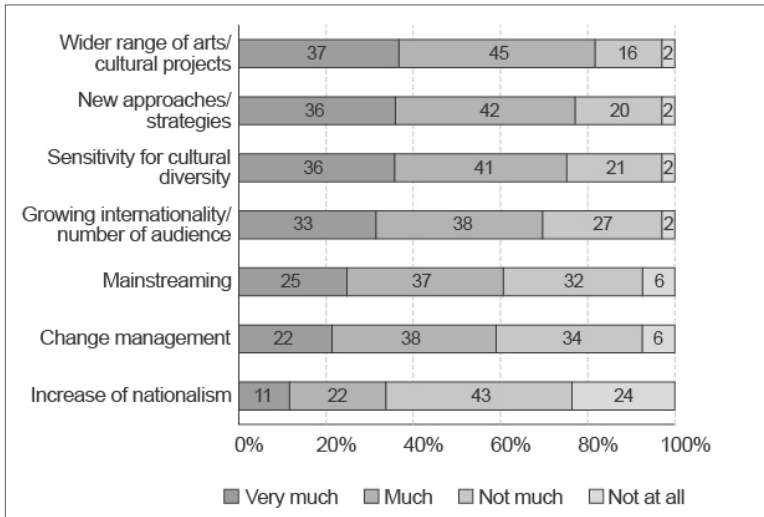
The analysis of the data revealed some statistically significant differences between world regions:

- Cultural mainstreaming and globalization/loss of traditional and local culture was feared more frequently by respondents originating from Sub Saharan Africa (86 %) and Asia and Pacific (75 %) than by those from Anglo America (46 %) and from Central and Eastern Europe (49 %).

- An increased sensitivity for cultural diversity was observed more often by the respondents from Middle East/ Northern Africa (89 %) and Anglo-America (91 %) than from Central and Eastern Europe (65 %).

- The process of change management in traditional cultural institutions due to intercultural influences was more often observed in Middle East/ Northern Africa (78 %) than in Central and Eastern Europe (48 %)

- An increasing nationalism as an effect of internationalization was significantly more often noticed by respondents from Asia/Pacific (51 %) and Sub Saharan Africa (57 %) than from respondents of all other regions (18 % to 33 %).

Changes of arts/cultural management through internationalization

In general, internationalization questions national perspectives on arts and culture (e.g. dealing with history or cultural heritage in museums) (Dragićević Šešić). Especially international exchange could contribute to the ability to view existing national structures with a critical eye and might show possibilities of alterations (Annemie Vannackere). As national arts/cultural management is concerned, it could be enriched by international influences in various ways. It could profit through new ideas, subjects and knowledge (Dragićević Šešić; Schumacher; Teissl):

> "International influences are […] a widening of perspectives and offer the possibility to build up networks and by that have a positive impact on the arts and culture scene in situ, adding interdependencies and new perspectives from the outside or projects which are only made possible through supraregional collaboration." (Schumacher)

On a practical and operative level, internationalization could encourage arts/cultural management, for example to intensify the search for private ways of funding, which are often faster and more easily accessible for international projects than national public funding (Al-Yousef; Botzki).

According to the experts, the political dimension of arts/cultural management is gaining importance in international contexts. Because of the rising number of wars and conflicts worldwide, arts and culture are becoming more important as a tool of international understanding and as an engine for transformation (Adalsteinsson; Al-Yousef; Birnkraut; Dewey-Lambert; Dietachmair; Fleury; Kapischke; Kleinman; Nawa). Arts/cultural management could increasingly become a cross-sectional task or tool, and associated more intensely with sectors such as (development) politics, the work sector, the social sector or migration (Peromingo).

2.10 Future Challenges and Perspectives for Arts/ Cultural Management in national as well as in international and Intercultural Contexts

Against the background of worldwide conflicts, financial breakdowns, and crises, which affect European and Non-European countries alike (El Hus-

seiny; Nawa), it is, according to the experts, of an ever-growing importance for arts/cultural management to reveal the current and future value and relevance of arts and culture for all groups of society:

> "I think what is going to be very challenging right across Europe is making art relevant for multicultural societies. Most of Europe is in the phase of huge transformation and you know there are so many different strata to society. You have the influx of immigrants from the Middle East, who speak a different language and have a different culture, how is art going to being relevant to those groups?" (MacAodha).

It would be an important task of arts/cultural management to allow all sections of the population (regardless of education, social status, language, etc.) to get actively involved in the cultural life of a society:

> "A vision for the future would be 'art for everyone' and 'art with everyone', meaning the absence of hierarchies and orders from above. Everyone should feel welcome and motivated to get involved" (Botzki).

Because societies are becoming more international and multicultural through migration, arts/cultural management need to face the challenge of communicating the diversity in arts and culture also due to migration as enriching to the society as a whole (MacAodha; Adalsteinsson). The presence of cultural offerings from various cultural regions and in different languages is a chance for arts/cultural management to create new types of "hybrid" arts institutions which are more open to a wider range of the population that the traditional institutions, mainly visited by an elite (Al-Yousef; Teissl; Hillje; Deuflhard).

> "This hybridisation of theatre is right now the goal for the Münchener Kammerspiele, where I'm the artistic director. We are trying to mix as much as we can through models of cooperation between independent theatre groups, international people as part of the ensemble and the public theatre." (Lilienthal).

> "We have to get rid of our own racism in our heads. We critically have to ask ourselves: How many people do I know as friends who are on non-German and non-European origin? We need more exchange ourselves." (Deuflhard).

Using the opportunity of building bridges between different people and countries through arts and culture (Adalsteinsson), the support of exchange and the finding of common cultural interests is a future central task for arts/cultural management (Al-Yousef; Peromingo; Teissl):

> "I think that a central challenge for arts management is to think in an internationally connected way, to construct more bridges and create contact with

colleagues from other countries. This is also true within Europe which still needs to grow together [...] integration through culture is the easiest way. I believe that arts management can play a big part in that." (Adalsteinsson).

The area of conflict between a growing internationality and at the same time an increasing emphasis on national or local (cultural) identities is an enormous challenge arts/cultural management will have to face during the coming decades (Dewey-Lambert; Fleury).

Most important future goals for arts/cultural managers – results from the quantitative survey

The respondents of the quantitative study widely agree upon which future goals and tasks for arts/cultural managers are "very important" or "important" to them: "enlarging the relevance of arts/culture in society" (98 %), "encouraging cultural participation in all groups of the population" (97 %), "improving arts institutions and the financing of arts/culture" (97 %), "promoting cultural diversity" (96 %) and "building and strengthening a democratic society" (89 %).

"In your opinion, how important are the following goals and tasks for arts/ cultural managers in the future?"
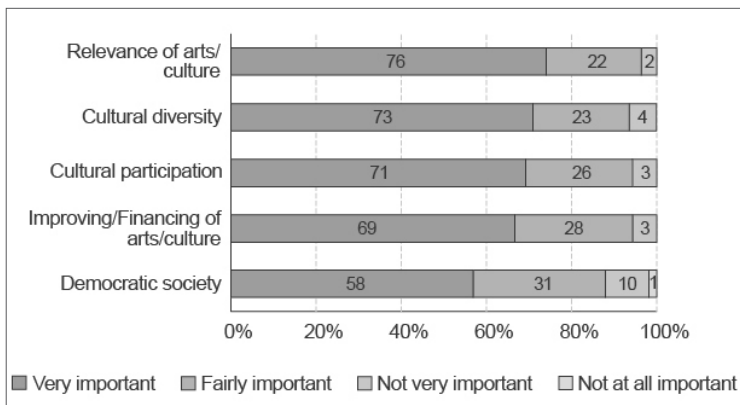
Significant regional differences can be seen only in the goal "building and strengthening a democratic society" which was considered slightly more often as being "very important" or "important" by respondents from Middle East and Northern Africa (95 %) and Sub Saharan Africa (96 %) than by those from Central and Eastern Europe (81 %).

2.11 An Overall Look at Major Differences in Assessments among World Regions

In the quantitative survey, the respondents were asked about their opinion on various aspects of their country and their work as arts/cultural managers. First and foremost, the statistical analysis shows that the similarities in the opinions of the respondents from all over the world outweigh by far the differences in their views[9].

A closer look at the subjects revealed some significant regional differences between mainly two clusters of world regions: The first regional cluster comprises mostly developing and emerging countries and the second cluster predominantly countries from the western world[10].

Major differences in judgements occur with the following subjects:

– Arts/cultural managers from developing and emerging countries identify themselves more often with the role models "agent of social change" and "artist".

– They stress more often the importance of the following aims of cultural policy in their countries: promoting social integration, building and stabilizing democracy, fostering national identity and fostering religious values.

– They more often assess as important influence factors on the style, in which arts/cultural management is practiced, the individual educational background of the manager.

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9   The questionnaire comprises 57 variables. For 29 variables statistically significant differences can be identified, in most cases involving only four of the seven world regions.

10   In the cases of regional differences the number of positive deviations from the average (e.g. "more important") and negative deviations from the average (e.g. "less important") for the concerning region were counted. The result shows two different cluster of regions:
     The first cluster comprises regions with predominantly positive deviations from the average:
     Sub Saharan Africa (22 positive), Asia/pacific (11 positive, 1 negative), Middle East/Northern Africa (10 positive, 1 negative), Latin America (3 positive, 1 negative). The second cluster comprises regions with predominantly negative deviations from the average: Central and Eastern Europe (22 negative), Northern/Southern/Western Europe(16 negative), Anglo America (9 negative, 1 positive).

– They more often mention as challenges and difficulties applying to their international work: visa restrictions, hierarchies among partners, prejudices, ready-made concepts ignoring specific national/local contexts.

– They name more often as a central goal for arts/cultural managers in the future: building and strengthening a democratic society.

These results lead to the general conclusion that differences in the economic, political and cultural conditions and structures between developing/emerging countries and Western countries do have an impact on the perceptions and assessments of arts/cultural managers.

2.12 Summary of the Main Findings

The goal of this research project was to gain a better knowledge of the mind sets, working conditions, and practices of arts/cultural managers worldwide, and to learn from their experiences in international cooperation. The findings were all considered within a comparative perspective in terms of regional influences. The main findings from the study are summarized as follows.

Although nearly all participants of the quantitative survey have had international experience, the lion's share of the respondents, originating from altogether 110 countries, live and work predominantly in only one country. Very few can be classified as the type of arts/cultural manager who acts internationally or even globally in more than 3 countries.

90 % of the respondents have an academic degree, but only 38% hold a degree or certificate specifically in arts/cultural management. Many execute certain functions of arts/cultural management without considering themselves to be a "professional" arts/cultural manager. Often the boundaries between the roles of arts/cultural manager, artist, curator, mediator, and activist are blurred.

Self perception and mission as arts/cultural manager

The quantitative survey, in particular, reveals significant similarities in the ways arts/cultural management and cultural policy goals and perspectives are estimated among arts/cultural managers worldwide, which indicates similar values.

Nevertheless some significant regional differences can be seen mainly between arts/cultural managers from developing and emerging countries and those from Western countries.

Half of the interviewees of the quantitative study identify themselves with the broader notion "cultural manager" and only a quarter with the notion "arts manager. "Cultural managers" see their main mission comparatively less often in administrative functions like fundraising and more often in being an „agent of social change".

The participating arts/ cultural managers identify themselves with a wide range of role models. The most often named were those of the "cultural educator" and the "agent of social change".

No global approach in arts/cultural management

It can be determined that most experts interviewed as well as the clear majority of the respondents of the quantitative survey consider that there is no internationally uniform, standardised approach to cultural management. Working styles and strategies are highly dependent on the personality of each arts/cultural manager including his/her specific educational background, on institutional contexts in which someone works, on the region's and country's cultural traditions and significance of arts and culture in the society, on the aims and concepts of cultural policy, on the economic, social and political conditions of a country, and very much on the specific local context.

The respondents of the online survey rated the individual mission and personality of an arts/ cultural manager as more influential than country specific influences like cultural policy and cultural traditions of the country.

Nevertheless most of the experts stated that differences in arts/cultural management approaches, having to do with regional or national cultural influences do exist: for example in the use of arts/cultural management notions; in communication styles and methods; in the level of flexibility, as well as work modes and work ethics; and in the understanding of quality, hierarchies, transparency, and reporting.

Cultural management is influenced by local conditions as well as by the tasks arts and culture have to perform in a society; by the dominating understanding of culture and the specific cultural identity in cultural regions; by the guidelines given by cultural policy; by structures and main forms of organisations in the cultural sector; by the political system overall; and by legal foundations, financial situations, current social topics, as well as the foreign-policy agenda of a country.

Although the majority of the respondents of the survey reject the idea of a global arts/cultural management with universal standardised tools, the experts see a certain dominance of strategies and instruments originating from the Anglo-American regions.

This appears to be reinforced by the dominance of arts/cultural management literature in English language, which is used by half of the respondents.

Also, in certain international fields in the arts worlds, like in international festival management, international art fairs, film or pop music business, there tends to be a more global and similar approach to arts/cultural management.

Very different working conditions for arts/cultural managers worldwide

Concerning working conditions in the cultural sector and in arts/cultural management the experts' experiences show big contrasts, ranging from a well funded public arts sector with many governmentally funded institutions, to a cultural life organised and executed by volunteers and the civil society mostly, to a creative industry based cultural system, that is highly influenced by private companies and commercial offers. Working conditions for arts/cultural managers are very much dependent on structures for cultural funding and on the country's economic and political situation.

In European countries arts/cultural management is rather seen as part of the arts sphere whereas in many non-European countries it is, according to the experts, rather considered as part of he economic field.

In many countries with censorship executed by an autocratic government, arts/cultural managers, artists and other people active in the creative sector, who offer free-spirited and critical art and culture, can only work in the underground. Especially in countries with difficult political situations, arts/cultural managers often define themselves also as political activist, social change maker and "artivist", a term originating from the Arabic region, where many artists understand themselves as politically active arts/cultural managers with the goal to strengthen a democratic civil society.

Challenges and benefits of international engagement

Central challenges concerning international cooperation in arts and culture mentioned are, besides the overall increase in effort and time when working in international teams, language barriers, legal problems, as well as different

interests and a dominance of the financially more potent partner. The quantitative survey shows that problems of not understanding enough about different regional or national contexts of partners, working with ready-made concepts and hierarchical relations between partners from richer or poorer countries are rated as more relevant to rather technical problems like language problems.

New perspectives on one s´ own work, better understanding of another country, and creation of an international partnering network are perceived as the most important positive effects of cooperation with foreign arts/cultural managers in the quantitative survey.

The experts named moreover the benefit of building bridges between politically antagonistic countries through cultural cooperation.

Main competences for international and intercultural management and recommendations for training

Necessary competences in international arts/cultural management include knowledge in foreign languages, information on political and social conditions of partnering countries/regions, open mindedness regarding needs and differing approaches, as well as high communication skills and intercultural competence, also in regard to building personal relations to cooperating partners. The respondents of the online survey rated personal social competences like "curiosity and open mindedness" and "intercultural competence" even higher than "language skills" or "knowledge about the behaviour rules" in a certain country.

All experts agree on the fact that the potential of experience and knowledge gained in international training exceeds that of nationally limited arts/cultural management education.

However, concepts of international trainings need to go beyond theoretical or standardised training and must include the practical collaboration of participants from different countries, and must provide time to reflect upon distinctions and differences.

Effects of internationalization on domestic and national cultural life

The effects that internationalization has on one's own country are valued mainly as positive by the respondent of the online survey: Increasing cultural diversity and enriching the arts sector by adding new ideas, rather

than seeing the danger of globalization or national protectionism.

The danger of "cultural mainstreaming" is most often seen by respondents of the regions Sub Saharan Africa and Asia Pacific.

Differing cultural policy contexts for arts/cultural management

The relationship between cultural management and cultural policy can, according to the experts, range from serving cultural policy to administrate and execute policy aims to working as opposition and trying to establish an alternative policy agenda and be an alternative public voice and platform. It is mentioned that in some countries there is no explicit cultural policy existing, and often foreign cultural funders take over this role.

As the main cultural policy objectives in their country, the respondents of the online survey consider "fostering cultural education" and "preserving cultural heritage" to be most dominant.

Not surprisingly: the policy aim of "strengthening democracy" through arts and culture is most often rated as very important by respondents from the regions Sub Saharan Africa, Middle East/North Africa.

The experts highlight a range of impacts of arts/cultural management on political transformation processes which again depend on the political circumstances of a country: Showing different perspectives on current societal problems beyond thinking in terms of black and white; helping to develop an open minded civil society; giving people support for their self-education and empowering them to participate in political issues; helping to create intercultural understanding in a society. Cultural manager in countries with difficult political circumstances understand their work more often to be politically important.

Changes of arts/cultural management through internationalization

Arts/Cultural management is changing through internationalization – all experts acknowledge this. New modes of thinking and proceeding, new instruments and tools get woven into national concepts. The political dimension of arts/cultural management increases, as communication through art and culture between countries gains even more importance in times of war and crises and therefore forces a stronger responsibility of the cultural sector as bridge maker. But according to the experts this does not mean initiating a world wide harmonization and unification of cultures, neither in the

sense of globalization nor hybridization. As responsibility of arts/cultural management they rather suggest empowering diversity, while at the same time looking for some common ground.

According to the experts there are the following scopes of duties for arts/cultural management, which were rated in the online survey as nearly equally important: strengthening the relevance of arts and culture in society; cultural participation and cultural empowerment for all groups of the population; mediating cultural diversity in one´s own country, as well as initiating (inter-)cultural exchange and creating new communities through art and culture.

Arts/cultural managers need to contribute to increasing the local value of arts and culture, beyond the narrow boundaries of the art world, and foster social understanding of people of different origins by arts and culture.

3. International Training and Exchange Programs for Arts/Cultural Management

The following chapter deals with international training and exchange programs for arts/cultural managers and asks how these can contribute to individual and institutional capacity building and sensitizing for different strategies and approaches in arts/cultural management.

Two international programs, "MOOC Managing the Arts", a cross cultural online training program and "Tandem", a collaboration program between arts/cultural managers, are described more detailed to identify instruments and strategies for a reflective arts/cultural management. The following questions form the base of this description: What is the specific value of experiencing arts/cultural management in an international group? How can different backgrounds and experiences of arts/cultural managers from different countries become productive for individual learning? What are the lessons learned from existing programs?

There are different types of international arts/cultural management training programs:

Academic programs in arts/cultural management at a Bachelor's or a Master's degree level with an international focus

Although most university programs at least of EU countries include some kind of student exchange, often via the EU Erasmus program that enables an easy student exchange, the curricula are still mostly oriented towards the respective national context (Laycock 2008, Henze 2016a). Some universities offer specific double degree programs with a university abroad, which demands a more intensive cooperation, including common reflection and agreements on curriculum building, learning outcomes and learning methods .

Exchange and training programs for young professionals

One of the first European arts/cultural management training programs with the goal to provide cross-border exchange possibilities for young professionals is the **"European Diploma" in Cultural Project Management** which was established in 1989. The program, run by the Association Mar-

cel Hicter and supported by the Council of Europe, has a strong focus on European Identity Building, "fostering cultural diversity and interregional exchanges as a way of giving culture a stronger place within Europe" (www.europeandiploma.org). It does not only aim at improving the skills in arts/cultural management with an international and European focus, but also at improving the knowledge about European, national and regional cultural policies, "helping the participants to develop an understanding of these fields in a changing Europe". The program aspires to make participants aware of challenges within their field of action and to influence and to develop approaches and tools needed for co-operative and creative cultural workforce in Europe.

Around 25 young arts/cultural managers from European countries can take part in this one-year program that puts the main emphasis on an individual cooperation project with a European perspective. The three phases theory, practice and evaluation form the course of the program that proceeds parallelly to their normal work life: Two residential sessions of each nine days with workshops, lectures or strategy seminars, an interspersed field work phase during which they work on their projects and do a comparative study visit in another European region and the evaluation phase where they present and discuss their projects. Throughout this process, the "European Diploma" focuses on a peer-to-peer methodology and interaction (cf. http://www.fondation-hicter.org/spip.php?rubrique11&lang=en; http://www.encatc.org/media/1292-application-form-1718.pdf).

"Tandem" is another intensive exchange and collaboration program for arts/cultural managers from EU and neighbouring countries. The program is organized by the European Cultural Foundation and the NGO MitOst e.V. and co-financed by private foundations and public donors. "Tandem" was not explicitly designed as a training program, but has the goal to connect arts/cultural managers by giving them the opportunity to create innovative cultural pilot projects in a cross-border collaboration. By doing this in a very reflective way, it turned out to be a very effective training program in international arts/cultural management and cross-cultural collaborations.

"ENCATC", the European network for arts/cultural management trainers, offers conferences, workshops and study visits for trainers and researchers of University programs as well as CPD programs already since 1992. It discusses current issues in the arts and cultural world in Europe as well as specific issues in training (www.encatc.com).

Training programs in the context of development cooperation

Several national cultural institutes like the British Council, Institut Français, Pro Helvetia, and the Goethe Institut but also NGO s from mostly Western countries organize arts/cultural management training programs in developing countries.

As part of its initiative on "Culture and Development", the Goethe Institut started its first regional arts/cultural management capacity building programs in African countries in 2009. The goals of these programs were the professionalization of cultural institutions and projects by training individual staff members, the support of cooperation between African and German cultural institutions and the building of a network of arts/cultural managers and cultural institutions between African countries. Arts/cultural managers from one region like Sub-Sahara Africa or the Arabic countries meet, learn about arts/cultural management approaches and instruments, exchange ideas for future cultural projects and get inspired to start cooperation. Other programs were set up in e.g. Eastern European countries together with the Robert Bosch Foundation.

The main idea of these international training programs is to build capacities that might help vitalize the cultural life in countries with a difficult political and economic situation by empowering arts/cultural managers to become change makers. It remains a big challenge to make sure that the programs not only lead to personal enrichment of the participants but also have positive effects for institutions and other professionals in the region (Goethe Institut/InWent/Institut für Kulturkonzepte 2011). Another big challenge of these kind of programs is the transfer of knowledge and arts/cultural management instruments coming from Western contexts into other cultural areas and adapt it to the specific local situation: "Participants of foreign training programs, when returning home to their organizations, were very often unable to transmit what they had learned to their teams" (Dragićević Šešić 2015: 103).

The African Arts Institute (AFAI), based in South Africa, started a cultural leadership program for cultural managers in different African countries. The institute is part of the **Arterial Network Africa** (www.arterialnetwork. org), a pan-African NGO with members from 40 African countries that wants "to develop the arts in their own rights and to advocate for human rights and development on the continent". (…) AFAI seeks to be a leading research and training organisation operating in and giving content to the culture and development paradigm in Africa" (Rodrigues 2015: 3)

An equivalent for the South Asia Region is **ARThinkSouthAsia**, a management, policy and research programme in the arts and cultural sector. Initiated in 2010, with Western funding, the programme „is dedicated to founding and supporting a cadre of arts managers committed to the cause of capacity building in the South Asian region", encompassing Afghanistan, Bangladesh, India, Iran, Nepal, Pakistan and Sri Lanka (www://arthinksouthasia.org).

A program where arts/cultural managers from all over the world had the chance to meet at least on a virtual platform is the **Arts/Cultural Management "MOOC"** (Mentored Open Online Course) of the Goethe Institut, which took place in 2015 and 2016. All together about 24,000 arts/cultural managers from all over the world participated in the 3-month online course where they worked in virtual teams of up to five people with partners from different countries. They received input from more than 90 teaching videos, state-of-the-art literature and four video case studies and applied their theoretical and practical knowledge by solving six course assignments.

3.1 Case Study "MOOC: Managing the Arts" – an Online Training Program by the Goethe Institut[11]

In 2015 and in 2016, about 24,000 cultural operators from 176 countries took part in the Mentored Open Online Course (MOOC) in a three-month digital arts/cultural management training. During this course, they had the chance to learn about different approaches in arts/cultural management and meet in virtual teams. The MOOC, which was developed by the Goethe Institut in cooperation with Leuphana Digital School at Lüneburg University enabled participants also to complete the course with a certificate. In 2015 the course topic focused on "Managing the Arts: Marketing for Cultural Organizations" and was followed in 2016 by the topic "Transition in Cultural Organization".

Before the Goethe-Institut started the first MOOC, they had performed several arts/cultural management training programs, which had been designed for a specific geographic area, limited to a two-to-four-week training for participants coming from different world regions like Africa, Middle East/North Africa, Eastern Europe, Central Asia, South Asia and China.

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11   This evaluation was co-written by BA student Helene Timm.

> "Culture and Education are a basic premise of the human and societies deve-lopment regardless of the respective societies. Without culture and education we can neither proceed as a society nor in political or economical terms. Due to the understanding of the Goethe Institut culture and education are directly connected." (Grimmer 2015)

Within these trainings, the demand for improvement of proficiency all over the world became visible.

> "In order to cater this uncovered demand for specialized qualification pro-grammes in cultural management, we at the Goethe-Institut decided to offer an online course in arts management and arts marketing that was supposed to bring together a high number of cultural managers from all around the world. A promising learning format to reach that goal seemed to be the "MOOC" format." (Degenkolb 2015)

The program provided a free of charge learning experience for a great number of participants by only proceeding virtually. The only requirement was a regular and stable access to the Internet. This course design enabled the participants to work independently and flexible from everywhere and even gain an academic qualification with a practical approach.

Moreover, the MOOC did not demand any specific background knowl-edge in arts/cultural management. The MOOC was a program mostly designed for students and practitioners in the field of arts/cultural man-agement, but there were no special prerequisites required to enrol in the program. It also encouraged artists, dancers, designers and others with an interest in the field to participate (Dercon 2016a).

The course language was English but the video material was also subti-tled in German and Arabic to enable a better understanding for participants from different regions. The time period of the complete course was sched-uled for three months and it ended with the election of a winning team, which then visited their case study location.

How did the "MOOC Managing the Arts" work?

The course itself consisted of 75 video lectures and it offered a wide range of additional material on different strategies and instruments in arts/cultural management but also theoretical reflections on arts and culture.

Chris Dercon, director of Tate Modern, was asked to moderate the "MOOC Managing the Arts" and to guide the participants through the six phases of the course. Within these phases, experts from different countries, like Switzerland, UK, Germany, Nigeria, Hungary and the Netherlands, as

well as from different institutional contexts explained current challenges of
arts/cultural management in the video lectures regarding topics like "tran-
sition", "marketing", "cooperation" and "sustainability." In addition to lec-
tures given by professionals from practice as well as from academia, the
"MOOC" offered a digital reader, which provided academic literature.

Case studies from four very different arts institutions in Bangkok, Ber-
lin, Budapest and Lagos provided the base for discussing arts/cultural man-
agement approaches and strategies. In advance of the course, the chosen
institutions were filmed and their arts/cultural managers being interviewed
by the Goethe-Institut. Participants built virtual teams with partners from
different countries and had to adapt the ideas and instruments, provided by
video keynote speeches and other material, on the four case studies of arts
institutions. In every learning phase, new knowledge needed to be applied
to the case studies. The group could only move on once a specific assign-
ment was completed. Individual feedback was provided through the inter-
actions of the participants with mentors during each phase of the course.

The participants fell into two groups: 1,000 participants were part of
small mentored groups and had the opportunity to earn a certificate, but
a much larger group participated as flexible learners in the program. The
1,000 members of the mentored groups were able to complete the course
with 5 ECTS by the Leuphana University for a small administration fee of
20 Euro.

To communicate as a team and to also receive feedback, the platform
worked interactively. The participants could contact their group mentor for
further help, stay in touch with their group members, or open a discussion
with the global community as a forum.

The Content

In 2015, the course was mainly about managing arts institutions, with a
focus on marketing. In 2016, the course featured a focus on transitional
processes of arts/cultural institutions due to crucial societal changes.

The contents of the keynote speakers were divided into six working phas-
es. The "MOOC" in 2016 started with "Responding to Transitions: Placing
arts and cultural organizations in context" in the first phase. Art and cul-
tural institutions were analysed in their local context, and also in the global
context. The second phase took a look on "Repositioning Cultural Indus-
tries: Markets, marketing and the changing notions of art and culture prac-
tices". This phase was based on the question of the freedom of art in a more

and more economical world. The third phase explored "Discovering Hidden Potential: Marketing cultural projects and managing artistic processes". It specifically asked for local marketing and communication strategies for art institutions and cultural centres and building of corporate identity. Phase four dealt with "Co-opting Multiple Stakeholders: Leveraging social capital for organizational growth". The phase focused on the institution´s relations: Which network do they have and which relationships do they build with their audience? Phase five talked about "Exploring Emerging Identities: Co-creating and shaping digital brands". The participants looked at digital and new participatory formats: How can different audiences and the public be actively included in the work of an arts institution by using new ways of communicating and collaborating? The sixth phase was dedicated to "Building Solutions for the Future: Crafting sustainable artistic practices and programs". During this last working phase strategies were developed for specific cultural institutions. This included questions targeting a broader view on transition. How do institutions have to change in times of societal changes? How can the working conditions for artists be sustained? (Leuphana Digital School 2016; Goethe Institut 2016)

> "Some keynotes are designed to give a historical overview, and to introduce the state of the debate in the field. These are teachers who have academic and research credentials, who can help understand the larger discussions and debates that have happened so far, and help giving a sense of location and groundedness to the learners. Some other keynotes were designed so that they would be able to offer a critical take on the challenges for the phase." (Shah 2016)

Main teaching and learning principles of the program

Providing an open source information-, learning- and exchange platform for arts/cultural management

Taking part without financial and physical barriers is a big advantage of the platform that is being used by participants from all over the world. In 2015, the participants originated from Germany (2477), from Russia (1391), from Brazil (933), France (676), Bulgaria (484), UK (475), Rumania (433), USA (402), Ukraine (398), Croatia (393). Other countries from all over the world made up the remaining group of 9289 participants (Schnittger 2015). The average age of the participants was around 30 (Degenkolb 2015). This shows that rather younger people are represented, which are just starting their career and are thus interested in learning about new instruments and

strategies and may be also receiving a certificate that might help them in their career.

Creating a participative learning platform

The Goethe-Institut´s general goal in all their arts/cultural management programs is not only "to qualify but also connect people" (Nico Degen-kolb, expert interview). The "MOOC Managing the Arts" is extending this mission into cyberspace, not by copying analogue formats such as the class-room, but by developing new co-creation learning strategies online (Shah 2016).

> "We do not want to build iconic buildings anymore. We are thinking about extensions in a new way. Indeed we are building networks. And these networks often take the form of the web, of social media, of "MOOC", of learning as a form of participation." (Dercon 2016b)

> "This kind of setting has two benefits for the participants. First of all it gives opportunity for peer-to-peer learning. Secondly, the transparent working process, which is rarely found in our education systems, created a less competitive environment. Additionally, the lively human interactions, e.g. the possibility to change teams or the ability to comment on the work of the others, created a strong value that is rarely provided in an offline working environment." (Resch & Taspinar 2015)

The "MOOC" strives to include mentors and students equally into the com-munication and feedback process. Therefore the participations do not only learn about arts/cultural management strategies but the learning experience includes the discussion of own ideas and finding new solutions in culturally diverse teams. The digital platform opened the dialogue for all participants and created transparency.

The Leuphana Digital School established methods for direct communi-cation and participation of the virtual community. A new format that had been designed for the "MOOC" in 2016 is "Ask me anything", which offers a live chat for the whole community to openly ask and discuss questions about arts/cultural management instantly (Shah 2016).

It is noteworthy that, in 2015, the "MOOC Managing the Arts" won the European Comenius EduMedia Award in the category "Digital Multimedia Product".

Teaching a general set of arts/cultural management instruments and learning to adapt it to specific contexts as well as discussing the underlying values

The decision to provide lessons at the beginning of each phase as well as throughout the learning material is grounded on the idea that a certain set of basic instruments and strategies exists in arts/cultural management and that it can be taught in lessons, rather than only in the process of practicing arts/cultural management.

In an internal survey of the Goethe Institut, a majority of the participants said that they "very much" learned about basics of arts/cultural management tools and strategies". This leads to the conclusion that a majority of the participants of the "MOOC", at least those who took part in the survey, expected and experienced the opportunity to learn about a certain set of arts/cultural management instruments. At the same time, these strategies and methods were discussed during teamwork in terms of their meaning and effects in different local and institutional contexts.

> "The evaluation of working results in this course is not about whether the learning is right or wrong – because there can never be a definitive answer like that in arts and cultural education. Instead, the evaluation is based on looking at whether learning has happened. Through the course, the learners work with each other to learn methods, processes, structures, tools, and each one of them leads to fascinating exchanges and outputs. We judge not the truth value of the analysis, but the routes that the learners deploy in order to produce their analysis." (Shah 2016)

The exchange between the working groups revealed a variety of different management solutions for similar issues in the case studies. This is what the project manager of the "MOOC Managing the Arts" Nico Degenkolb calls "cultures of collaboration":

> "Increasingly, connections between the different case studies were established. What if the Trafó Budapest would appropriate the HAU strategy of becoming very visible in public spaces of the city? Could the CCA Lagos also rent out gallery spaces as the BACC Bangkok does in order to increase its budget?" (Degenkolb 2015)

Empowering a questioning mind set

The educational program is based on a principle of empowerment towards a questioning mind set rather than prescribing a set of certain strategies, which is also mirrored in the overall topic of the "MOOC" 2016 "Transition in cultural organizations". The value of transition is that the current state

can be questioned and factors such as "location, temporality, practice, perspectives and futures can be re-evaluated" (cf. Shah 2016).

> "We are more focused on how to empower Arts and Cultural Organisations into critically evaluating questions of administration, sustainability, networking, financial resilience and cultural capital building that makes sense to them.

> The push is to help the learners understand what are the ways by which they can articulate their transition, to map it, to cope with it, and to build informed strategies to achieve their visions." (Shah 2016)

A clear majority of the "MOOC" participants who responded to the Hildesheim online survey were working for arts institutions (29%). Although not all learners of the "MOOC" were working for an arts institution, the topic was wide enough in its references to different societal aspects, that it suited also those participants, working in other fields. In the long term, the competences addressed by the "MOOC Managing the Arts" could even shape a cultural infrastructure or institution emanating from an individual participant.

Offering a wide variety of teachers and experts in terms of national and cultural background, and professional arts/cultural management field

The "MOOC" sets high value in the diversity of background of the teachers who lecture in the keynote speeches, to guarantee plurality in teaching styles.

> "These are teachers who are not just administrators but also visionaries who can offer multiple perspectives and alternatives from their learning and experience. We wanted to make sure that the teachers are not like each other – diversity, in gender, race, location, experience, field, disciplines, stakeholder positions, institutional affiliations were also considered in inviting people who we thought were inspired and inspiring, and were committed to sharing their work as pedagogues for the continued growth of the sector." (Shah 2016)

Gaining knowledge about working conditions for arts/cultural managers in different countries

Besides individual work approaches, the participants gained knowledge about institutional structures and the political, social, and economic context of arts and culture in countries they might not had worked in before. The case studies offered a wide range of examples from Nigeria to Germany with different cultural policy structures, funding systems, arts markets, and structures of arts consumers. Analysing an arts institution in the commer-

cial sector in Bangkok reveals a different understanding of the role of art and culture than analysing a public arts institution in Berlin (Nico Degenkolb, expert interview).

The case studies certainly opened new perspectives and raised an interest for cultural systems of different countries.

> "The case study method was useful in itself for cultural managers like us. It was interesting to see the footage of Nigeria, getting to know Lagos and its cultural scene. You barely ever hear about that in Europe, do you?" (winning team member 2015 internal document)

> "My exchanges with the other team members in messages were inspiring and I find this possibility a great feature of the "MOOC" format. So I did learn more about other people's lives and – through that – maybe about other cultures. And this general possibility also applies to the "MOOC" forum in which everyone could participate. […] So to me, I had the feeling that I got in contact with a lot of people from all over the world through this course." (winning team member 2015 internal document)

Intercultural negotiation due to diverse participants

Since the platform was designed for interaction and the "MOOC" wanted people to enrich each other with personal experiences, the diversity of participants contributed to the programs diversity itself.

The participants of the "MOOC" came from over 170 countries. Besides the national background (funding systems, policy structures), also the educational background and their current working environment differed. These backgrounds influenced the suggestions for solutions in the case studies (Resch & Taspinar 2015: 22, 34).

> "Working in the team created an exciting intercultural exchange, which strengthened our intercultural competencies. Through this collaboration we experienced different perspectives regarding academic expertise and practical demands." (Resch & Taspinar 2015)

The "MOOC" was designed to encourage people regardless of their background to contribute, discuss, advice each other.

> "All participants are strongly encouraged to share their experiences in relation to issues in the discourse of arts management and to create a community of knowledge around the theme of the course." (Degenkolb 2015)

> "It is the way you connect or identify problems using your own context, and then you wonder whether some concept can be applied in your culture or in your country, whether the approaches are appropriate and whether maybe

you have to rethink the categories in order to apply them to your context. Because we come from different realities, experiences and age groups, each of us is closer to their own concepts, theories or cultural meanings." (winning team member 2015 internal document)

Although a majority of the participants did not have the chance to meet personally (accept the winning team) intercultural experiences were made in the communication during the online work process and differences in communication and working style were identified by the participants.

"Educational systems around the globe are extremely different. […] We operate in different areas and we have different methods of doing things. In that perspective, yes, I could see some cultural differences. My teammates were two Germans and a French woman and they tend to apply different methods than I. Of course I don't want to say all Germans are like this or all French work like that. And I hope you don't think that all Latin Americans or all Colombians are like me!" (winning team member 2015 internal document)

Although the topic of different working styles was not specifically addressed (e.g., by an extra lesson on "intercultural differences and competences"), it was indirectly dealt with in intensive group discussions during the case studies. These discussions were necessary to find a common solution and fulfil the assignments of the course.

 "Therefore, I think a future "MOOC Managing the Arts" ought to glean even more benefits from its inherent cultural diversity. If you have people coming from all over the world, you can more explicitly work with this" (Degenkolb 2015)

Challenges and benefits of the course

The "MOOC" has established a learning platform where arts/cultural managers can experience new ways and working methods outside their usual local working environment. The course provided an easy, accessible, free-of-charge platform available to everyone – regardless of time zones and regardless of the number of participants. At the same time, this means that in a program of this size personal agendas could not be taken into consideration. The course needed to follow a certain structure and timetable with certain tasks and assignments to be fulfilled.

The challenges of such a virtual program are that reliability and commitment may be weakened by the anonymity of an online learning context. Several participants mentioned that workloads were heavy and that partici-

pating in the course was sometimes very demanding alongside a full time job (Degenkolb 2015). Therefore, not all teams fulfilled their group work.

Another challenge of an online course is that film footage of arts institutions as case studies cannot replace an analysis during an actual field trip. A film portrait with just some fixed interviews can lead to misunderstandings.

Also, the participants (apart from the winning team) did not have the opportunity to test their ideas in real practice to assess their usefulness for the institution. This might leave people with the belief that issues can be easily solved with the learned tools, when the respective institution would instead need a different approach.

Certainly it is more difficult to build trust and mutual understanding when only meeting on a virtual platform. Nevertheless, participants managed to establish some kind of personal relations. Especially among the teams who worked together on management concepts for certain cases a team spirit developed. Intercultural competences might not have been part of the curriculum itself, but were taught along the way when working in the virtual international teams, and might create confidence to work internationally in the future.

Although the Goethe-Institut does not maintain or provide for sustainability of the virtual network created during the course, some of the participants might keep in touch or even start developing common projects. For example, the "Alumniportal Deutschland", which enables professionals who took place in an education program in Germany to connect with others and exchange their knowledge and experiences, is suggested as a way to stay in touch and connect further. Establishing an international network is therefore an incentive and benefit of the program.

To sum up:

The "MOOC Managing the Arts" has started to provide a learning, sharing and meeting infrastructure for arts/cultural managers from all over the world, accessible without borders. Digital technology enables not only unlimited access but also provides interactive and participative learning and exchange.

The great interest of participants in the course shows the need for such a digital, interactive and intercultural learning platform.

3.2 Case Study "Tandem" – Evaluation of an Exchange Program for Arts/Cultural Managers by the European Cultural Foundation and MitOst e.V.[12]

Research Methods

– Expert interviews with two responsible managers of "Tandem" Philipp Dietachmair and Jotham Sietsma

– Group discussion with 15 participants of the "Tandem Europe" program edition 2015-17

– Analysis of all evaluation documents of the 10 "Tandem" programs completed since 2011 (and additional documentation of the 5 currently ongoing programs)

– Participant observation during the "Tandem" Europe Interim Meeting in Leeuwarden, July 2016

– Quantitative questioning of "Tandem" participants in the online survey June 2016

"Tandem" as a rapid learning program in international arts/cultural management – a short description

"TANDEM is an exchange program that assists cultural organisations in developing long-term working relationships, knowledge development and networking opportunities with project partners from Europe and beyond. The aim of the program is to connect and inspire cultural managers by supporting the sharing of knowledge and experience across geographical and cultural borders." (http://tandemexchange.eu/about-tandem[13])

The uniqueness of "Tandem" as an international arts/cultural management program is based on the fact that two arts/cultural managers from different

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12   This evaluation was co-written by MA student Marie Koch.

13   Last access: 2016/08/24. Website is not available any more, since "Tandem" changed the focus from cultural exchange program to cultural collaboration program. This resulted inter alia in a new domain name of the website: www.Tandemforculture.org.

countries realize a common project and experience two-week placement at their "Tandem" partner organization. During a period of 12 to 18 months, they reflect and experience a working context different from their own and create and manage a common pilot project. This enables strategic cultural collaborations on equal footing. By integrating the home organization and local context of each manager, these new collaborations and pilot projects aim to have an impact on local communities and to support culture-driven civic engagement. (Dietachmair 2015: 160f.; European Cultural Foundation 2015: 214)

> "We bridge communities and cultural change makers across wider Europe. Connecting culture, communities and democracy is the over-arching thematic focus we support, research and advocate for." (http://www.culturalfoundation. eu/our-work/)

"Tandem" has existed since 2011 and 15 programs had been conducted until 2017. Five geographically or thematically focused program editions facilitate new cross-border collaborations among EU countries but also between EU countries and the neighbouring countries Ukraine, Moldova, Russia, Belarus, Turkey as well as the Arab region. Until 2017, more than 350 cultural managers have taken part in one of these programs. (Dietachmair 2015: 160-170; www.tandemforculture.org/programmes/)

How "Tandem" works

To participate in one of those cross-border collaboration programs, candidates first apply for a particular program edition and on behalf of the cultural organizations or initiatives they work for. After shortlisting 30-50 candidates, "Tandem" organizes a five-day partner forum where the invited candidates get to know each other to find a potentially suitable partner they can pair up with. In order to participate in the following main exchange and collaboration phase, the successfully matched candidate pairs write down their plans for a joint cultural prototype project, their considerations for their upcoming placements and the goals of their exchange. Based on this preliminary collaboration plans, the candidate pairs then apply as a "Tandem". Depending on the size and geographical focus of the respective program edition, an external jury selects approx. 6 - 15 collaboration proposals (and their pilot projects) for participating in the main program phase.

The collaboration between a "Tandem" pair includes a vocational placement in each other's country and organization, as well as two further "Tan-

dem" group meetings and a final meeting that are all attended by each participant who is taking part in the program. Correspondingly, valuable learning effects emerge, on the one hand, from the insights into another organizational, national/local and cultural context and its reflective examination, and from peer-to-peer workshops, group discussions, presentations etc. on the other hand.

Besides the financial support for the two-week placements abroad, the travel costs as well as free group meetings and workshops, each "Tandem" pair receives a grant of 5,000 - 8,000 Euro for realizing their cultural prototype project. At the end of the "Tandem" process, the results of the pilot collaborations are supposed to be presented with an effective publicity in their home regions.

(Dietachmair 2015: 160f; European Cultural Foundation 2015: 214; www.tandemforculture.org/how-does-it-work/)

Main goals of "Tandem"

"Tandem" is designed to enable an intensive exchange of arts/cultural managers and new cross-border collaborations between their cultural organizations from different countries. The program also provides resources for creating bottom-up prototype projects, which shall strengthen civil society and enable social change in both local contexts that are involved in a "Tandem" as well as deliver best practice tools and instruments for the wider community.

> "The path for the typical Tandem participant goes from the local level to the international level where the exchange takes place, but, ideally, back again to the local for further fertilizing the participant's working context there." (Dietachmair, expert interview)

By being part of this international and intercultural exchange and collaboration program for at least a year, "Tandem" participants build and join new cross-border networks: "Our over-arching goal is to see change-makers and creative networks develop from the different projects we run." (http://www.culturalfoundation.eu/tandem/)

Matarasso names the following goals in his analysis of the program:

> "Creation of a new artistic project [...] greater intercultural understanding between people [...] stronger capacity to develop artistic projects that advance intercultural respect and curiosity among audiences, citizens and policymakers. [...] Tandem aims to protect and expand the space for dialogue,

empathy, creative cooperation and, ultimately, intercultural understanding and acceptance." (2016: 2f.)

Main underlying principles of "Tandem"

"Tandem" is based on some general ideas and working principles that form its particular character and obviously have a big impact on group dynamics in each program of a "Tandem" edition:

Collaboration

"Tandem" aims for collaboration as a more open process where all participants get the chance to learn something new and have new experiences.

> "Actually, it's not just about exchange or cooperation – it's about collaboration." (Dietachmair, expert interview)

Since the participating arts/cultural managers are supposed to engage with each other on entirely equal footing, they have to leave their own well-known context behind and meet in the middle. This can lead to creating something new and innovative as a team and also to individual as well as organizational changes.

> "This is collaboration in the sense of 'I really want to understand where you come from and I really want to understand what is it what you do and how you do it. And I want to go on a journey together and see what we are going to find in the end.'" (Sietsma, expert interview)

Process orientation and serendipity

"Tandem" wants to avoid ready-made concepts but encourages the development of a mindset of coping with challenges and uncertainty. It induces "Tandem" pairs to question and re-think their ideas as they meet and stimulate an openness for completely new ideas and approaches.

> "I think here, in a different context, it's much more about being able to let go of fixed ideas and things that you came with and respond to what happens in the room, what happens at your partner's, the idea that you're having at breakfast, the thing that you saw when we go out for a field trip. […] That's what we've done for about six months, we've gone through a cycle of thinking about the work again and again and again. And each time a new experience comes in or we go on a placement. Then we go through the cycle again, but we've hopefully gained knowledge and understanding that makes this version, version 3.1, better than 3.0." (participant from England, "Tandem Europe" 2016, group discussion)

Planned irritation by building diverse teams

By inviting a very diverse group of arts/cultural managers in terms of generation, country of origin and organizational context and by always mixing them in new group formations during the meetings, "Tandem" wants to "facilitate irritation":

> "We always try to invite a mixed balance of cultural operators from different art forms, different topics and different sizes of organizations – from very small initiatives and collectives to big institutions. And also in terms of age and experience, we look out for keeping a balance between young and experienced people. The reason for that is that, in this mix, most of the learning can take place because this is where most of the irritations can be." (Sietsma, expert interview)

Peer-to-peer learning and context specific learning instead of teaching management instruments

> "Tandem is designed specifically not to offer tips for cultural management practise, but to encourage reflection." (Dragićević Šešić 2015: 110)

> "We don't feel as service-providers to the participants and don't serve the tools they want to try or we want them to use. Our logic is that when you have a certain expectation of the program, your expectation should be met by the contribution you make in the group. So whenever someone asks for a lot of tools, we ask them to spread their knowledge of their specific field with the group." (Sietsma, expert interview)

Participants learn from the knowledge and experiences of other participants. The do-it-yourself, or better 'do-it-together'-character of the whole program guarantees a huge freedom for own ideas and approaches and can lead to better reflected results as many different people have put thought into it. It gives the opportunity

> "to test their solutions with colleagues close enough to understand the context but far enough not to have preconceptions or to be biased. [...] By giving everyone the opportunity to be both the evaluator and the evaluated, external input and insights in different strategic solutions, taught participants new skills such as "learning between the line", learning from what they heard and saw [...] it gave them insights into the diversity if ways in which, for instance, decisions could be taken, boards could be engaged and partnerships could be created with the public or private sector." (Dragićević Šešić 2015: 106)

This is also based on the conviction that there is no common set of arts/cultural management tools, which could be used in all kind of contexts:

"In the beginning, when we talked about cultural differences during a Tandem meeting, we used typical, standardized examples of how a British organization would be structured and how a German organization would be structured. But that was not that meaningful in the context of a Tandem program if you have a conversation with two managers from Moldova and Romania – what is that example going to help them? So, what we rather do now is to give a short impulse and let the participants explore the differences themselves." (Sietsma, expert interview)

Main methods and instruments of "Tandem"

Based on these principles "Tandem" works with an impressive set of differentiated methods and instruments:

1. Vocational placements at partner organizations enable a deep insight into the work conditions of another organization in a different context and allow to see the own organization in a new way through the eyes of the partner (job shadowing; stakeholder interviews).

2. Developing and realizing a common pilot project together with the two involved partner organizations which is taking place in both countries and is supported by "Tandem" budget.

3. The "Tandem" program explicitly gives room for the possibility that these (small-scale) projects might fail and yet, due to their piloting and risk-taking nature, have a learning effect on the participants.

4. Giving time and room in a kind of "third place" away from routine during the three "Tandem" meetings for reflection and peer-to-peer learning among "Tandem" partners.

   Methods and instruments during the "Tandem" meetings:

   – Initial Partner Forum as an introductory meeting to find a "Tandem" partner by following a 3 minutes Pecha Kucha presentation of each person and his/her organizations; different speed dating rounds including 'learning to say 'No' to potential partners'; interactive games and creative exercises to stimulate creative thinking and doing (further appreciative inquiry; prototyping; organizational mapping; collaboration canvas).

   – Systematic group reflections on collaboration and strategic development (a written "learning journal" gives some structuring ideas and questions for reflection).

- Workshops introducing strategic approaches to project work, organizational development and systemic change (further: theory of change; project-as-interface)

- Case Clinics: feedback and coaching from other "Tandem" teams concerning one's own project.

- Peer-to-peer workshop sessions: "Tandem" participants suggest but also present or facilitate workshops on topics and strategies they find useful for realizing the projects e.g. on Public Relations instruments, crowdsourcing methods.

- Local visits of cultural projects in the city where the "Tandem" meetings take place, dinner and talks with local arts/cultural managers and common discussions amongst all "Tandem" participants.

5. Permanent evaluation and documentation of the program; asking the participants for most significant changes, lessons learned and continuous small adjustments of the program due to new experiences.

Main effects of the methods and instruments

Finding out about own competences, strengths and weaknesses

As "Tandem" facilitates the exploration of a new working context, it helps to have a better understanding of one's own abilities and interests.

"Through the exchange with my Tandem partners and the other participants, I learned more about how I work, what I need from a team, what aspects in work are important for me. It strengthened me as I have a better understanding of my competences and which part I can take over in a team and also what I still would like to learn." (participant of "Tandem Community and Participation" I, 2013-2014, from the project "Memory Box Tandem")

"The Tandem meetings and workshops are what kick started my learning experience and allowed me to think in a different way about my own and others work." (participant of "Tandem Community and Participation" I, 2013-2014, from the project "Right here!")

"Altogether, the Tandem Cultural Managers Exchange gave me a really new perception and reflection for my general work as a cultural manager." (participant of "Tandem Ukraine and Moldova – European Union", 2011-2012, from the project "bass_transition_12")

Looking at one's own organization and work practice with new eyes can initiate change

The common time with other arts/cultural managers from different contexts helps to reflect goals, practices and perspectives of one's own work and organization and inspires personal and sometimes also organizational changes. The common cultural project that is placed in the context of another political, cultural, social and economic reality requires an intercultural and interdisciplinary approach that simultaneously questions the own perspective and the usual artistic and organizational practise.

Especially the placements at the partner organizations help both, the visitor and the host, to gain new awareness of their work, structures and underlying values. In the course of various "Tandem" programs during the past years, in some cases participants have even resigned from their jobs as group reflections during "Tandem" meetings and placements helped them to develop a new, critical perspective of their home organization and their own role as arts/cultural manager.

> "The Tandem program was a fundamental mind opening experience in many ways, but most of all in reflecting and rethinking our organizational structures and my personal role within these structures." (participant of "Tandem Community and Participation" II, 2014-2015, from the project "Moving Bars")

> "It pushes us to think about the value of our ethos and work in different contexts. I feel we learnt a lot from the Ukrainian young people about doing more in harder contexts." (participant of "Tandem Dialogue for Change Ukraine", 2014-2015, from the project "Making Music Across Borders")

> "The Tandem project affected the Ukrainian partner greatly because it changed our approach to culture and cultural issues. We now see it not only as having intrinsic value (e.g. art for art's sake) but as a tool that can be used to change society for the better. From now on, we plan to promote projects that will stimulate musical creativity with all people regardless of ability. (participant of "Tandem Ukraine and Moldova" – European Union, 2011-2012, from the project "CHIME!")

> "Before, we were connecting mostly to performing arts but now our scope is much wider. [...] The importance of being involved in policy making on different levels has a bigger priority in my thinking." (participant of "Tandem Ukraine and Moldova" – European Union, 2011-2012, from the project "Inside Out")

Continuous evaluation of the project and the common time for reflection
force intensive learning processes about arts/cultural management

All parts of the "Tandem" project are evaluated by the participants and all new experiences are commonly reflected during the meetings. The program mainly relies on learning by doing and on reflection on common problems and challenges that appear during the process. This is something that usually lacks in everyday work processes due to time pressure and is highly appreciated by the participants.

"Tandem" workshops enable a continuous recirculation of the just made experience, of the just received input. It's all about: what did I just learn, does it have any value for me, for my project or for my organization? Can we adapt that for our project?

> "Usually, there is no time to fully evaluate a project as after one project, there is already the next one. For this Tandem project, I was forced to contemplate every step and the reason why we do a community arts project as well as the outcomes we want to achieve. It's good to take a step back and leave your workplace and daily routine for a few days as it brings new fresh ideas and insights." (participant of "Tandem Community and Participation I", 2013-2014, from the project "Burenbal")

> "It was very rewarding to meet so many other people working in the same field. In a time where we as an organization rush from one project to another, Tandem gave us moments of reflection. To meet so many others from within the arts field and to share experiences – that was very inspiring." (participant of "Tandem Community and Participation II", 2014-2015, from the project "Moving Bars")

High personal responsibility for the whole project and process is building up
leadership capacities

Everyone is personally responsible for finding the right partner, managing and co-developing a fruitful project, positioning the project in a competitive situation, organizing the working processes during the placements and finding answers to problems by using the intelligence of the group. The program leaves a lot of freedom and space for own ideas and their implementation. Accordingly, the learning success is very individual and depends on the energy participants spend on the actual exchange and collaboration process and the pilot project. Thus, a sense of leadership, including the ability to deal with diverse partners from different contexts and to mediate between those, can be developed.

"The project was an excellent experience in developing personal skills of communication, presenting and defending own ideas and finding a dialogue with people who represent different tactics of art management as well. (participant of "Tandem Ukraine und Moldova – European Union", 2011-2012, from the project "SYMBIOSIS")

"What I realized is that when you are in an international cooperation, you can't rely on the usual small dynamics. That makes the cultural management innovation and creates a positive behaviour in international relations because you have to be real. You have to trust your real competence and you have to work on something that you really want to do. That is something that is more possible in an international cooperation, in a more open context." (participant from Italy, "Tandem Europe" 2016, group discussion)

Shared responsibility and relying on collective intelligence in diverse teams demands to build trustful personal relationships and enforces intercultural competence

Not surprisingly "Tandem" respondents, who took part in the online survey, chose soft skills like curiosity, joy of discovery, openness as most important competencies in working internationally.

Besides one's own responsibility for the project, "Tandem" participants have to be able to collaborate on equal terms. Also, since good and trusting personal relations proved to be most important for successful projects, participants have to be open for new approaches and input they receive from others. All in all, since mutual understanding is the starting point and basis of "Tandem", soft skills such as flexibility, openness, the willingness to compromise or understanding for different perspectives are trained.

"Working alongside and with each other, discussing while doing, seeing how somebody else might solve or approach things and learning from each other was the most useful." (participant of "Tandem Community and Participation II", 2014-2015, from the project "Storm Songs")

"What makes Tandem so productive is the shared professional interests of the partners, which creates common ground even as their different perspectives make them question long-held assumptions and discover new solutions to familiar problems. Shared responsibility for the success of a joint project creates lasting bonds." (Matarasso 2016: 13)

"What I experience is, that most of the time I feel more at home here. And this is what we share, I'm sure. I feel more in a relation that is interesting for me, this peer-to-peer relation, and I feel better in a relation with international collaboration than at home. And all participants seem to have this interest

in cooperation and approach and are open to this kind of cooperation."
(participant from Italy, "Tandem Europe" 2016, group discussion)

The openness of the program, including the possibility to fail, supports a mindset of risk taking and confidence to try new working methods

One of the main strategies of "Tandem" is to create an open mindset, where people do not try to realize their ready-made concepts from home, but to create something new together with partners from other countries and contexts based on the principles of collaboration and serendipity. "Tandem" manages to provide a safe space for this kind of open-minded, innovative and process-oriented work.

The program allows arts/cultural managers to develop a completely new (small-sized) project and thereby encourages them to think in a more "utopian" way beyond the usual restrictions caused by institutional systems and everyday work routine.

Compared to the work and projects they do back home, "Tandem" gives the chance to test more experimental, unusual approaches in a different context. Participants have an opportunity to create and test a process-oriented prototype project that includes topics and issues which are of great, personal interest and which they can't realize in their everyday work at home. Due to the focus on process, they can concentrate more on creativity and less on effectiveness.

So in general, the context of an international "Tandem" cooperation allows a more open and direct approach as well as to follow real personal interests as the participants are less influenced by their usual context and relations.

> "It's kind of a lecture for us or for me at least. Having Tandem is like my best time in the sense that most things I deal with at home have to do with securing projects, financial difficulties of the museum or finding a low-budget solution. It's all about problem solving back home right now, rather than creating something." (participant from Greece, "Tandem Europe" 2016, group discussion)

> "I work in in the largest organization in Greece and we have tons of international collaborations. But they are more about extroversion promotion, research or many other different things and it's not a one-to-one and a bottom-up thing like in Tandem, where we develop something from the basis." (participant from Greece, "Tandem Europe" 2016, group discussion)

Enabling the creation of prototypes for social change that work in different countries and contexts

"You test something small to make it bigger." (Dietachmair, expert interview)

"Tandem" is offering a kind of laboratory where arts/cultural managers get and use the chance to test new approaches. Obviously, most of the developed projects are not *l'art pour l'art*, but have an impact on community building and social or political matters. This "high number of projects involving public space or community art suggests that the "Tandem" partners are outward-looking, consciously attempting to engage people in their work" (Matassaro 2016: 10). "Tandem" empowers the participants to take on societal responsibility and promotes the idea of an arts/cultural manager as an "agent of social change" instead of a business or administrative role model. The general mission of working with social change makers also challenges a critical reflection on the political situation in different countries.

"Tandem Europe is making this reach towards social innovation. And of course, we are just discovering how our work can actually have an impact, a growing impact, or actually globalize unusual suspects. But for that we really need to have a good kind of laboratory where we can test our approaches. And here, you can definitely test and experience. And the thing about decision making processes is: you really need to have a safe ground where you can test first." (participant from Portugal, "Tandem Europe 2016, group discussion)

"It deepened the topic of the transformative role of art institutions in the social development." (participant of "Tandem Dialogue for Change Ukraine", 2014-2015, from the project "At the heart of the community")

"The key word for me is 'security'. So here we are in this very safe environment and we are forming collaborations based on very specific terms." (participant from Greece, "Tandem Europe 2016, group discussion)

Dismantling hierarchical relations between economically and politically more powerful countries and countries with less resources and rather instable conditions

In international cultural cooperation, there are often at least implicit imbalances and hierarchies between cultural operators from countries with a high economic standard and level of cultural infrastructure and those from developing countries. These become especially obvious in those exchanges where the cooperation is paid by one side. "Tandem" wants to dissolve such hierarchies by a direct, unbiased and equal cooperation between the participants and due to the fact that the common projects are realized in both

countries. It became obvious that collaborations in Tandem work on equal terms also because each arts/cultural manager has to acquire a specific expertise of the local conditions in the partner country.

> "The hierarchy often exists in the available resources. But ideally, an organization from Egypt or Lebanon, which is perhaps less financially secure or has no funding opportunities at all, can bring in other qualities. Especially because they work in so precarious financial circumstances and always live on the edge, they are often much better at improvising and also don't get worked up too easily in terms of existential difficulties. [...] One often tends to think the hierarchy always follows one direction, from e.g. Germany all the way down to the Eastern and Southern neighbouring countries inside and outside the EU. But often we as a Tandem team see that [...] the hierarchy is actually reversed very quickly." (Dietachmair, expert interview)

One noticed difference by analysing the evaluation sheets was that arts/cultural managers from countries without academic training opportunities often expected the other partner to be more professional. They also often expressed the need to learn about tools and strategies during the program. Turkish participants e.g. felt like they needed to expand their knowledge "on international project development, administration and reporting" ("Tandem Turkey" report 2014: 4) and Ukrainian participants as well, for example, expressed the added value of the development and expansion of (new) skills in arts/cultural management:

> "This project empowered us with new thinking, tools and strategies for Audience Development and oral history recording. It also provided us with European practices in managing cultural projects, team-building, international partnership. We got both inspiration and clear visions for professional development and capacity building in our organisation. Also, it was a great chance to learn how to make more with less." (participant of "Tandem Ukraine and Moldova – European Union", 2011-2012, from the project "Home to Home: Landscapes of Memory")

One reason for that is the often higher degree of professionalization of arts/cultural managers from EU countries due to specialized academic training programs and specialized jobs in the field of arts/cultural management. But this special professionalization doesn't automatically imply that they are more successful in the practical work during the "Tandem" projects:

> "Often, a cultural manager based in Germany or France, who might be perfectly trained, has to leave his whole knowledge package behind in order to achieve something in the framework of a project in eastern Anatolia which is useful for both sides. It often doesn't help, for example, to arrive with a

package of sophisticated marketing knowledge when collaborating on a
project is actually about completely different things there. You have to meet on
equal footing. The cultural manager from Europe may arrive with a master's
degree at his Tandem partner's office, but that doesn't automatically mean that
he has a broader knowledge. Because locally, sometimes very different skills
and qualities are required which can't be learned at any university." (Philipp
Dietachmair, expert interview)

This can also be a hint that a global set of arts/cultural management tools,
which can be used in any context, does not exist.

Chance of building sustainable (international) networks

Due to the intensive working period of 12 to 18 months, the participants
build long-term relations with each other. Furthermore, they get the chance
to gain new contacts by benefitting from the other participants' connections.

This is not only reflected in the reports of participants after a program has
finished (e.g. nearly all participants of "Tandem Shaml Europe – Arab Re-
gion" have stated in their final reports that they intend to keep on cooperat-
ing), but also in the strong and sustainable connection within the "Tandem"
Alumni network, the "Tandem family". New networks are also formed by
the cooperation of "Tandem" with several other partner institutions, um-
brella organizations and civil society actors in different countries like the
Goethe Institute, British Council or "Tandem's" own local partner organiza-
tions Anadolu Kültür (Istanbul) or Al Mawred Al Thaqafi (Beirut – Cairo).
This leads not only to new international contacts and relations, but to new
regional working relationships as well ("Tandem" Turkey report 2014: 24).
The sustainability of the network also gets reinforced by a kind of emotion-
al relationship building due to common group activities like joint visits to
other local cultural actors and events, but also due to creative games and
physical exercises (often brought in via participants from the performing
arts), sports, dancing, parties, etc. during the individual "Tandem" meetings.

"This Tandem project connected us with an unknown 'world'. At the beginning,
I thought I will (perhaps) have the possibility to realize a project related to
light & art. But then I dived into a world of cultural managers, a huge network
platform, the world of funding & EU projects, the Moldovan culture and their
traditions, new languages." (participant of Tandem Ukraine and Moldova –
European Union, 2011-2012, from the project "Eclectic Line")

"An international network of Tandem alumni has emerged over time,
providing space for new collaborations and for scaling up pilot projects into
sustainable transnational initiatives." (Dietachmair 2015: 160)

> "Tandem was the first kind of step for me in taking that international and it feels like a very safe way of doing that. It helps to facilitate those networks that I wouldn't have known how to go about doing without the program." (participant from England, Tandem Europe 2016, group discussion)

Additionally, "Tandem" sometimes is the only opportunity to work internationally for participants from particular countries and regions. This is especially true for the growing number of participants from countries with increasingly difficult political circumstances and security contexts. For participants from Eastern Ukraine or South-Eastern Turkey, but also from different countries in the Arab region, "Tandem" is the only chance to get in touch with colleagues, initiatives and new cultural developments in Europe: "Depending on the political situation we increasingly hear, 'you are our only window to Europe which remains open.'" (Dietachmair, expert interview).

The greatest difficulties of the "Tandem" program

Limited time and resources for a complex project

Besides the problem that there are often not sufficient financial resources available for developing the projects the way the "Tandem" pairs would like it, one of the biggest problems, often mentioned by participants, is a lack of time to do the projects properly.

Since "Tandem" participants have their regular and paid work ongoing and "Tandem" is a parallel running project, it sometimes has only a low priority in their everyday work. At the same time, however, many of the "Tandem" projects are very complex and intense and therefore require an enormous expenditure of time and a well-functioning coordination and communication. Also, participants often can't foresee how much extra time and energy is needed for the "Tandem" project.

> "At times, I found it hard to give the project everything it deserved. The time investment for Tandem is easy to underestimate and for me personally, it took too much time. In retrospect, it would've been better if someone else from my artistic team had joined the project from the start. Making a living as a freelance cultural manager involves juggling a lot of different projects, which all need attention. I think it's easier to be part of Tandem while working for an institution." (participant of "Tandem Community and Participation I", 2013-2014, from the project "Criss-Crossing Communities")

A lack of time is sometimes also experienced during the days of a "Tandem" meeting, where participants are confronted with a huge agenda in form of many different formats and methods in a very short amount of time.

On the other hand, this is also a big potential regarding one's own competences like learning how to work structured, strategically, long-term and simultaneously be flexible and able to improvise:

> "I would say that in an international context, there is this rapid learning. It's just very intense for a short period of time." (participant from Bulgaria, "Tandem Europe 2016, group discussion)

Transfer of new experiences to the home organizations of the arts/cultural manager – contradiction between personal development and organizational change

Some participants, more often from the EU neighbouring countries, mentioned a positive effect on their home organization: by taking part in an international project, the prestige and visibility of an organization is increasing and moreover change processes get inspired.

Nevertheless, a big unsolved problem is the issue of how a participating arts/cultural manager can transfer the experience and the outcome of the "Tandem" cooperation to the organization back home. The organization, which also invests in terms of paid time for the arts/cultural manager participating in the program (altogether at least 2 months), often isn't involved in all the complex individual learning processes and might not experience the added value of the partner project:

> "You come here and you're in a kind of bubble. And then you go back home – there is a big gap, going back home and to your work place and trying to adopt the situation at home and actually do the things you learnt. The difficulty for us is to go back home and then come back here; the interaction with the outside world – wherever it is." (participant from Greece, "Tandem Europe 2016, group discussion)

This problem of involving institutions in the home countries of cultural managers is reinforced by the observation that "the more a person individually develops, the more difficult the feedback with the organization can be" (Dietachmair, expert interview). Another observation is that "the bigger the institution, the less effect you usually have" (Dietachmair, expert interview). So the main question remains how the participants can transfer their experiences to their organizations back home.

Assessments of Tandem participants on missions in arts/cultural management, different workings styles and common values

Agent of Social Change as the preferred role model

Comparing the respondents of the quantitative online survey, belonging to the group of "Tandem" participants with the other respondents, it became obvious that "Tandem" respondents mostly work in the non-profit sector, especially in NGOs (twice as many), but not as often in the public sector (half as often) and even less often in the private cultural industries.

The Tandem program doesn't give a concrete definition of arts/cultural management, but suggests a certain understanding of arts/cultural management as a kind of cultural, social and political engagement and activism: "Change in the local community through artistic action is a key concern of the cultural managers." (Matarasso 2016: 17)

> "Here in this Tandem context, cultural management is a sort of activism which is something that, during my studies, I never touched. There, management is management and it's much closer to working in a bank, but not in this kind of understanding." (participant from Italy, "Tandem Europe" 2016, group discussion)

This is also reflected in the answers of the quantitative survey: A clear majority of the "Tandem" respondents in the survey (72%) consider themselves rather as a cultural manager in a wider sense than as an arts manager (16%). "Tandem" respondents in the survey mostly identify themselves with the role model of "agent of social change".

All in all, the word "arts/cultural manager" comprises all kinds of functions, abilities and tasks to Tandem participants. This was also evident during the observation of the Interim Meeting of "Tandem Europe" in Leeuwarden, where the participants had different understandings and definitions of arts/cultural management. Also, some of them didn't even define themselves as arts/cultural managers but as curators, cultural workers, facilitators etc. Especially cultural operators in smaller organizations would not be restricted to management tasks, but have a variety of jobs:

> "I think that we are all hybrid persons. So, we are talking about management but not really all of us are managers as many work in small institutions where you have to do many different jobs." (participant from Italy, "Tandem Europe" 2016, group discussion)

Globalization of arts/cultural management and differences in management practice and working styles

68%, a clear majority of the "Tandem" respondents, who took part in the online survey, think that there is no such thing like a global set of arts/cultural management strategies, which exists independent from a personal, institutional or national context.

> "As cultural managers, we all have very differing approaches. Whether that is our definition of 'culture' or simply our management style." (participant of "Tandem Community and Participation I", 2013-2014, from the project "Memory Box Tandem")

Unlike all the other respondents of the survey, "Tandem" participants named "different working styles" as the biggest challenge and difficulty in international cooperation, a much bigger obstacle than for example language difficulties. This is a very interesting result as "Tandem" participants experienced an intense working and exchange process with arts/cultural managers from other countries.

In the context of this question, there are significant differences between respondents from EU and non-EU countries. "Tandem" respondents from non-EU countries named "prejudices" (like Eurocentrism) three times more often, "lack of knowledge of the other country" two and a half times more often and "ready-made concepts" nearly twice as often as the biggest challenges and difficulties than respondents from EU countries.

Although "different working styles" were mentioned by "Tandem" participants as the main problem of international cooperation in the quantitative online survey, the qualitative interviews and group discussion stated that these differences are less dependent on the national and cultural background, but more on the regional situation (e.g. working in a metropolis like Istanbul or in provinces of Anatolia) as well as on the institutional and educational background of an arts/cultural manager and most of all on his/her personality.

> "The personality of the manager, his upbringing and the environment, the intrinsic culture of the organization, the city, the region – there is a whole range of relevant influences. I do not at all believe that it's a country's uniform 'national' specificities, which have the most influence on collaborating with it. What would be the specifically German way of cultural collaboration? One might encounter almost equally large differences in language or working culture between Hamburg and Bayern as when collaborating with anybody else outside the country. My experience nevertheless is that it's often institutions, for example in the field of school education, that can have a great

impact on our working styles and values. Whether a cultural manager went to a French catholic gymnasium in Egypt or to a national boarding school in Turkey can make a huge difference, but has less to do with countries' uniform specificities than with the institutional cultures that might have influenced us before we became cultural managers." (Dietachmair, expert interview)

Even though the political structure, especially in countries with instable political circumstances, has a big influence on how cultural organizations and programs are able to work, the working styles of arts/cultural managers would be more influenced by their values and missions:

"It is definitely possible to create projects with organizations from all over the world. Much more important are your goals and mission. So, if you find a perspective in such cooperation, it doesn't matter which country you're working with." (participant of "Tandem Dialogue for Change Ukraine", 2014-2015, from the project "Survival Kit for Virtual Reality")

Sharing common values as arts/cultural managers worldwide

Furthermore, the participants said they feel in a way much closer to the other participants with different nationalities than to professionals in other working fields in their own countries. The self-understanding of a socially engaged arts/cultural manager who is curious to learn from new partnerships seems to be stronger than national and cultural differences in working styles. A decisive factor is also that many of the "Tandem" participants had already taken part in other international cultural programs or/and are, in general, highly interested in international and intercultural collaboration. From all respondents in the online survey who took part in a "Tandem" project, 38% also had taken part in other arts/cultural management programs with international focus (like summer schools, "European Diploma"; EU programs or "MOOC"), which shows that "Tandem" participants are generally very cosmopolitical and very mobile.

"I feel that it's more about the approach. Because all the people who collaborate, who cooperate internationally have an approach which facilitates an open-mind and which facilitates collaboration beyond the title." (participant from Italy, "Tandem Europe 2015-17", group discussion)

So "Tandem" provides a kind of utopic room for people who believe in the same cultural values and share the same ideas: "We have similar values and expectations and we value experience more than diplomas. So, this here, it's a nice balloon, we are building a utopia of people who are sharing the same ideas." (participant from Bulgaria, "Tandem Europe" 2016, group discussion)

Overcoming national ascriptions and stereotypes while simultaneously
recognizing national characteristics in international collaborations

> "In Tandem, it's about experiencing something on a human scale. And then,
> perhaps, my challenge is not the Turkish cultural manager anymore who does
> "typically Turkish" things, but is just a colleague X, who is just the way he or
> she is." (Philipp Dietachmair, expert interview)

 "Tandem" respondents of the quantitative survey are convinced that the
most important influencing factor on working styles in arts/cultural man-
agement is not the country specific situation or the institutional work con-
text, but the individual personality.

Also the participants of the group discussion in Leeuwarden mainly de-
nied a country specific leadership in arts/cultural management. Only one
Greek participant told of an instance where national and cultural differ-
ences were noticeable from her point of view: When planning a common
conference, the German partner would not want to spend money on a con-
ference dinner, but only on the discussion part of the conference, whereas
the Greek participant rated the informal hospitality part just as important
as the official work part. The participant thought that this difference result-
ed from a different national cultural background.

But in general, national ascriptions were mainly regarded as outdated for
the current generations of arts/cultural managers. That's why problems or
challenges due to cultural differences didn't appear to be a bigger issue, on
the contrary: the practical challenge and the project itself, based on shared
values, are the central issues and seem to dominate everything. It's more
about what one can learn from each other despite or especially from na-
tional or cultural differences. So regardless of these different contexts, it's
the same shared values that lead to creating something new.

> "I think in this Tandem situation, we're so versatile in our backgrounds
> and the common thing is that we work on culture, we're all cultural actors."
> (participant from Greece, "Tandem Europe" 2016, group discussion)

To sum up:

Although "Tandem" is not an explicit training program for arts/cultural
management, it is designed to enable crucial learning processes for profes-
sionals in the cultural sector.

"Tandem" neither delivers a catalogue of arts/cultural management tools
that should be acquired during the program, nor does it teach these meth-

ods and strategies explicitly. Instead, "Tandem" relies on learning by doing in collaborating in common projects. This "doing" is thoroughly reflected in a safe setting. A peer-to-peer learning approach guarantees that all the topics, dealt with during Tandem meetings, are really relevant to the participants and help their common projects to thrive. "Tandem" gives time and space for a continuous reflection on "lessons learnt" for individual capacity building and for the question how to transfer these gained experiences to the organization at home.

Intensively working and collaborating with cultural managers from another country and organization, shows, on a practical base, differences in e.g. working styles and the understanding of arts and culture and challenges intercultural competences. As participants get a deep insight into work conditions and ideas of the partner and the partner's organization, regional and organizational biases and stereotypes can be questioned, differences and similarities be discussed.

"Tandem" emphasizes the idea that arts/cultural management is not a standardized set of tools that can be taught, but rather a mind-set of openness, risk taking and adapting. This distinctive experimental, process- and context-oriented approach that is reflected in the principles, methods and instruments of the "laboratory" "Tandem" leads to a reflective and creative arts/cultural management in international relations.

3.3 Implications for Future Training Programs in National and International Arts/Cultural Management

The goal of this in-depth case study analysis of the Goethe Institut's "MOOC" and of the "Tandem" program was to develop an understanding of the opportunities, challenges, benefits, outcomes, and impact of these programs. Lessons learned from the design and implementation of these arts/cultural management training programs can provide valuable insight for the development of future international exchange, training, and capacity building programs.

Identifying the unique challenges of educational programs in international contexts

From this analysis of the two case studies, the following main challenges of **international exchange and training programs** that aim at cultural development and capacity building could be identified:

- How to transfer arts/cultural management strategies from one cultural context into another? How to avoid Western concepts endangering approaches in non-Western contexts?

- How to avoid hierarchical relationships arising from one partner being financially stronger than the other?

- How to make sure that the acquired knowledge of the participating arts/cultural managers has sustainable effects on the practice in local institutions of the respective country/region?

- How to keep and transfer the spirit and fresh ideas from the international exchange into work and cultural systems at home?

Strategies for addressing these challenges

Looking at capacity building activities of cultural exchange organizations like the Goethe Institut, a shift can be observed in the reference point from the donor country to the context of developing countries. This is often achieved by involving local experts.

Finding the right participants who can further spread and implement the new experiences in sustainable development projects in the home region is a crucial challenge. In addition, it is necessary to draft concrete projects with local cultural institutions.

To avoid hierarchies, mutual cultural exchange and capacity building programs proved to be most beneficial. If arts/cultural management training is connected to bilateral projects with partners from other countries and is implemented in both countries (see "Tandem"), there is a huge learning effect for all partners and institutions involved.

In international learning teams, common working projects or at least working on a specific case are essential for not getting "lost in translation" by discussing abstract notions, - usually in English as the lingua franca -, which might have different meanings for participants from different countries and therefore lead to misunderstanding.

Avoiding to use mainly examples and strategies from Western contexts, where arts/cultural management is already more established, is another im-

portant issue in international trainings in order to be relevant outside the Western world. Therefore the "MOOC" international arts/cultural management academy involved participants and experts from all over the world who discussed case studies from different world regions in order to show the variety of arts/cultural management approaches beyond Western concepts.

Developing intercultural sensitivity in international teams

A key question for both case study educational programs was how intercultural differences could become productive in international teamwork.

Reflecting arts/cultural management strategies in an international team involves understanding the cultural systems of the other team members in a comparative perspective, recognizing differences and trying to find connecting points. It also involves a critical reflection on underlying stereotypes of supposed national characters or romantic images of other cultures. Working together by consciously reflecting intercultural differences without rating them is a key to intercultural understanding. The experience that there is not just one way of doing things is essential.

More important for arts/cultural managers than the knowledge of skills and instruments seems to be a mind-set of openness and coping with uncertainty. The fact that the arts/cultural managers, who were asked in the quantitative survey, put the individual personality at the first place of important influence factors on their management practice could be interpreted as a hint that arts/cultural management training should put a stronger emphasis on personality development.

> "Intercultural competence today is defined less as understanding rules of behaviour and norms in other countries or other cultural contexts but rather as a complex set of cognitive, emotional and behavioral components and values like cultural self awareness, curiosity, openmindedness, empathy." (Rothlauf 2014: 122)

As most important skills for cross-cultural leadership, Grisham and Walker identified "trust, empathy, transformation, power and communication" (Grisham & Walker 2008).

Dragićević Šešić observes a general development in international arts/cultural management training

> "as the ultimate sense of the training is no longer the development of skills but rather of critical thinking, new ways of reflections and social and cultural negotiation".

> She moreover foresees a "conceptional evolution from arts management training, seen as a panacea for all the shortcomings and evils of transitional

societies to capacity building in cultural and social entrepreneurship, where actors are seen as real agents of change" (Dragićević Šešić 2015: 110f.).

That would imply a stronger focus on cultural policy in arts/cultural management trainings to enable arts/cultural managers to act as pro-active change makers in societies.

In addition to creating certain framework conditions and curricula for international training programs, the training and moderation process itself demands a lot of sensitivity:

> "We have to develop specific training skills, like the skill of attentive listening and the capacity to improvise and adapt. Sticking to the training agenda without taking into account the participant´s input would be a serious mistake in this type of program." (Dragićević Šešić 2015: 108)

It is crucial that the specific cultural approaches and working styles in different regions and countries be taken into account in arts/cultural management trainings:

> "My conversational style during training sessions is usually direct when I am working in my own cultural context. However, in the Arab world or the Caucasus, we have to negotiate processes differently, trying not to seem invasive or arrogant, and holding back from giving examples and best practices as solutions. None of the case studies that are most often used as a training tool in the West can be taken as such and put in a cultural context where values and working styles are different (covering everything from social planning and cost-benefit approaches to attitudes to efficiency, competitiveness and product orientation)." (Dragićević Šešić 2015: 108)

> "From the point of view of a coach in international contexts, it is about offering one's own competences, but to not set them as an absolute benchmark. You should offer the mediation of cultural management methods, but at the same time let them be questioned critically or be adapted to the respective other system." (Birnkraut, expert interview)

To summarize: Successful approaches to developing international exchange, training, and capacity building programs in arts/cultural management

Lessons learned from the case study analysis of the two programs suggest that, to enable international exchange and joint learning that is of great benefit, it is effective to:

– Refer to local contexts and involve local experts and trainers

- Reflect and discuss different arts/cultural management strategies instead of suggesting that there is only one way of working effectively in the cultural sector
- Use examples and cases from different cultural regions
- Reflect the political dimension and power relations and the influence of arts/cultural managers in societal changes
- Avoid ready-made concepts and be flexible to adapt to specific needs of participants
- Include the expertise of all participants in the training
- Enable common working projects where different ideas, approaches and ways of doing things can be experienced in common practice
- Integrate these common projects in local contexts to test them under real conditions
- Create third spaces where participants have time to reflect their work at home as well as their common work experience and to develop new ideas beyond their everyday life routines
- Invest not only in individuals but also in cultural organizations and local communities
- Organize networking possibilities for "change makers" from the same region to enable cooperation projects with a stronger impact
- Connect arts/cultural managers from developed countries with arts/cultural managers from developing countries and make them work on equal footing in common projects

What can national academic programs learn from these experiences?

In an increasing mobile and internationally interwoven world, also nationally-focused university programs need to widen their concepts and curriculum to prepare their students for working in international and intercultural contexts.

This can be realized by including internships in other countries, inviting teachers as well as students from other countries, but also by revising the curricula. The curricula should include a comparative studying of cultural policy concepts, particular examples from other countries as well as a general reflections on international arts/cultural management.

Moreover, students could be encouraged to think in a diverse and "utopic" way and to not just use proven standardized concepts. Although professional arts/cultural managers need to have a profound knowledge of basic

instruments, it is necessary to keep an openness towards future developments in an increasingly international world. This openness should also be reflected in the curriculum, which needs to continuously be questioned and changed regarding the changing needs.

Intensive team working processes in "real-life" practical projects need to be included to challenge students and trainers to step out of their academic comfort zone and develop competencies like open mindedness, empathy and curiosity.

An international focus of national academic training programs in arts/cultural management can contribute to:

– developing an international and intercultural perspective on national challenges, thus prompting students to find new solutions and be encouraged to not take certain conditions for granted but dare to pro-actively change things that aren't adequate anymore

– critically reflecting upon international cultural relations and the images and stereotypes of other cultures

– critically reflecting upon existing missions of arts/cultural managers.

4. Summaries of Selected Interviews with Experts on International Arts/Cultural Management (Training) in Different Parts of the World

The following ten interviews[14] reflect a wide spectrum of perspectives on international arts/cultural management, taking into account different world regions.

– **Jamila Al-Youssef** (Arabic countries and Germany): *Creating Collective Identities in a Globalized World. Challenges of Transcultural Arts/Cultural Management*

– **Prof. Dr. Gesa Birnkraut** (Kulturkonzepte Hamburg and University Osnabrück, Germany): *Cultural Management Training in International Contexts*

– **Nico Degenkolb** (Goethe Institut Munich, Germany): *The Support of Cultural Innovators in Times of Social Upheaval as a Main Objective of Arts/Cultural Management Programs*

– **Prof. Dr. Patricia Dewey Lambert** (University of Oregon, USA): *Balancing Transcultural Influences with the Expression of Local Cultural Identities*

– **Prof. Dr. Dragićević Šešić** (Eastern/Central Europe): *Opening New Horizons and Developmental Perspectives through Collaboration: Educating New Generations of Arts/Cultural Managers*

– **Matina Magkou** (International Arts/Cultural Manager and researcher, based in Greece): *Making International Cultural Work Experiences Relevant Back Home*

– **Sal Rithia/Tony Micocci** (Cambodia/USA): *Distinctive Factors effecting the Applicability of Global Arts Management Approaches and Standards in Cambodia*

– **Pooja Sood** (Art Think South Asia, India): *Crucial need for innovative cultural managers in South Asia for strategic managing of arts*

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14   Most of the following interviews derive from the expert interviews of the qualitative empirical study, two additional interviews were conducted later as they brought up additional perspectives.

infrastructre, for thoughtful cultural city development and for cultural policy moderation

– **Prof. Dr. Annick Schramme** (University of Antwerp, Belgium and President of ENCATC, European Cultural Management Nework): *Creating Trust and Confidence is the Key to Arts/Cultural Management in International Contexts*

– **Prof. Dr. Verena Teissl** (Kufstein University, Austria and South America): *Cosmopolitanism instead of Eurocentrism*

Creating Collective Identities in a Globalized World. Challenges of a Transcultural Arts/Cultural Management

An interview with Jamila Al-Yousef

Jamila Al-Yousef is a creative artist, cultural mediator and arts/cultural manager who works for various international art and cultural projects as well as in the field of cultural studies with scientific researches about transculturalism. At the same time, she performs with her band "Jamila and the other Heroes".

She founded the international project "Arab * Underground" at the Fusion Festival where creative artists and academics from the MENA region came together and organized the Festival "Berlistanbul Underground" with DJ Ipek. At the postmigrant theatres Ballhaus Naunystraße and Maxim Gorki Theater in Berlin, she worked with directors like Nurkan Erpulat and Michael Ronen.

Jamila Al-Yousef studied the Master's program "Cultural Management and Mediation" at the University of Hildesheim as well as parallel the Master's program "musik.welt - cultural diversity in musical education" at the Center for World Music in Hildesheim university. Since 2016, she is the project coordinator of the Welcome Board, an initiative to support immigrated and fled musicians by the Lower Saxony Ministry for Science and Culture and by Musikland Niedersachsen. Subsequently to this, she's concentrating on the potential of transcultural music mediation in her PhD project to support the social participation of refugees in Germany.

"Transculturalism" instead of "Interculturalism": Emphasizing the common instead of the otherness of identities in a globalized world

What is your understanding of international and intercultural cultural management?

I'd rather talk of transculturalism, since interculturalism is based on the definition that there are disparate, not overlapping cultures and the goal would be to get to know the respective differences of others, the "foreign". Thereby, the otherness is highlighted, which can be a breeding ground for discrimination and racism. Transculturalism, on the other hand, assumes that there is not "the one, pure culture" which can be reduced to an ethnic group or nation, but that we all are "identities" of a globalized world, characterized by very diverse cultural influences. That's why one rather asks: "What are our similarities?" For example, anywhere in the world you can find people who identify with the hip hop culture or queerness.

The term "international" is rather used as "intercultural" by creative artist in my environment because it seems to stand for some kind of cosmopolitan understanding of the world. Another meaning of the term according to Duden is "that it goes beyond national borders." But the second definition, namely "the relations between nations or states" creates a level which is especially in cultural projects rarely free of political interests and thus questions the freedom of art. Cultural diplomacy or foreign cultural policy aims to advertise for the own social values like interpersonal encounter, democracy and freedom through cultural productions and art. This can foster asymmetrical power relations, racism and the practice of "Othering", if, for example, "western" values dominate the values of capital poor cultural areas through generously funded art projects, and if one ignores sociopolitical conditions as well as oppresses other point of views. I experienced that something like that can happen – often also because of a not reflected do-gooder attitude – on my various expeditions in Palestine.

What experiences did you gain in the field of transcultural cultural management?

*Due to the fact that my father grew up in Palestine, I've very often been in the region of the Middle East directly after my graduation. There I met many cultural actors and creative artists in various projects which then resulted in the idea to invite them to Germany e.g. to the Fusion Festival. I therefore founded the project "Arab * underground" with a group of "artivists" (describes people who see themselves both as artists and activists), where creative artists from the MENA region can share their perspectives and experiences of artistic intervention in sociopolitical processes like the so-called "Arab revolutions". Here, we discursively try to critically examine attributions of ethnicity, nation, religion, gender and sexuality.*

In the framework of the Festival "Berlistanbul Underground", the queer DJ Ipek Ipekçioglu and I united artists of various disciplines, in particular from subcultural-alternative, so-called "underground" scenes, from Berlin as well as Istanbul in both cultural metropolises. So, it was not a German-Turkish exchange in the first place, what would have strongly emphasized the national level, but an exchange of these special, culturally extremely diverse cities. Through film and discussions in addition to the music program, we tried to give space to the sociopolitical conditions and their influence on identity formation.

Besides my Festival activities, I also do the management and booking for bands such as "Bukahara" whose music stands for the diversity of their per-

sonal cultural influences. Sometimes I also get inquiries like: "We would like to perform in the Middle East. How can we do that in view of the Palestine-Israel conflict without supporting cultural institutions that benefit from the Israeli occupation policy?" So, then I organized e.g. for Alice Phoebe Lou, an aspiring singer from South Africa, a tour through politically correct places.

I also advised a young social entrepreneur from Berlin who wanted to bring together Palestinian and Israeli artists for his ethical fashion label "T-Shared" to send a positive message of "solidarity and peace" in the world. I advised him on how one can start such a project without letting it become one of those many naive "magistrates projects" by uninformed, mostly in Europe and the United States grown up "do-gooders" that usually act past the needs of the local people.

During my studies, I spent all my holidays in the Middle East for several months. There I could immerse in various cultural projects and institutions – local ones as well as those of the German foreign cultural policy - and therefore form a differentiated opinion of the situation on-site. I would like to share my experiences with other creative artists by conducting workshops and mediating interested persons with exciting people, institutions and projects on-site, so they can gain a personal impression of the complex sociopolitical situation.

Private structures are much more flexible than public bureaucracy in Germany

How does national cultural management change through international influences?

First, that depends on how projects are financed. Private funding can, at least from my experience, open international doors faster and more unbureaucratic. Public funding usually takes longer and is more complex relating to the settlement.

Unlike the challenging of public structures, I got to know the independent "Fusion Festival" as very flexible: Places for perspectives of the region of the Middle East and North Africa were quickly and supportively created because they've been strongly marginalized so far.

The struggle for visa is also not easy if you would like to invite creative artists with non-Western passports.

For certain countries like Egypt and Tunisia, the Goethe-Institut – as national mediator of the German foreign cultural policy - supported us with visa applications and travel means from the transformation partnerships that were initiated by the Federal Foreign Office.

I think that national cultural management cannot so easily be distinguished from international cultural management anymore. We live and work in global networks and can meet and communicate with each other more quickly than ever before. This is confirmed through the hype of city anniversaries, cultural exchange programs and international support programs like those by the German Federal Cultural Foundation. After all, culture is also a means of diplomatic soft power to secure the influence in the world. This seems to increasingly soften the German bureaucracy from my personal experiences of the last ten years.

Informal, personal contacts as a crucial basis for an international network

How did you build up your network?

I was lucky to be raised in a family who fostered my creativity from early on and with whom I traveled the world a lot, since my parents were e.g. invited to congresses abroad. Irrespective of that, I was raised as an open-minded, enthusiastic person who quickly starts conversations and finds connecting factors with new people. My network is very much based on interpersonal relationships and warm encounters. I wouldn't say that I am a "business person", that I knock on someone's door to officially introduce myself or to establish contacts and then maintain them meticulously. It's actually those very informal encounters that, if there is sympathy, quickly lead to the idea: "Hey, let's do something together!" So, you automatically stay in touch and pursue ideas until they become reality. A good personal relationship and common content-related interests are accordingly the basis.

Successful cultural mediation can point out topics that preoccupy all people, despite of the different cultural influences that have characterized them

*With that I'm talking about e.g. young creatives who wonder: "How can culture be a way to bring about positive social change?" These questions preoccupy my environment, no matter whether I live in Berlin, Cairo, Ramallah or Buenos Aires. It is an important step that we as cultural mediators support networks and enable exchange, e.g. in the framework of a forum of committed musicians from around the world at festivals. Through "Arab * Underground", we, for example, wanted to stimulate thinking about what different activists of freedom in the world can learn from each other. And so we brought together people from the Blockupy scene with leaders of protest campaigns from Cairo and Tunis.*

People from all over the world meet at the "Arab *Underground", even those who normally cannot physically meet due to political conflicts in their home countries. Here, it is possible for many creative artists from Palestine, Egypt, Lebanon, Saudi Arabia, Iran and Syria to get to know each other for the first time. This leads to a big network and mutual learning. New festivals with e.g. "Fusion-spirit" in Jordan, Egypt and Palestine, as well as collaborations of organizers and artists, who have been stranded in Berlin, emerged from that.

As a cultural manager you can have influence on the policy – by creating spaces for encounter and of counter-publics that are able to form new social movements

By curating artistic festivals you want to draw attention to problems in politics. What do you think, how much influence can cultural managers have in politics?

For this, I would first like to question the term "cultural manager". "Manager" sounds at first strongly like service providers, so like a person who offers an administrative service. This is an idea of cultural management, which, I think, a lot of business-oriented academic courses still have. I would, however, plead for an integral model of cultural management like it is taught at the University of Hildesheim for example. There, they train organizational-coordinating as well as artistic-conceptual skills. It means to do culture designing work and to manage these contents by planning measures. I think that's the most important issue in cultural management: How to create a space where people meet and get encouraged to exchange ideas, soften previous perspectives and discover new perspectives? My experience of the "Fusion Festival" is that many guests stumbled in our space by chance – they didn't intend to deal with complex political issues there. This, however, happened completely natural through small performances, workshops, exhibitions and conversations at the bar. Many people told us how grateful they were to have been introduced via artistic formats to difficult political discourses, which they usually would rather have avoided,

By creating framework conditions for such encounters, we as cultural mediators can succeed to reach a wider public and to raise awareness for politically induced grievances. At best, all this leads to a change of one's own behaviour and to a commitment and connection to movements which advocate for a positive social change.

It's all about overcoming old solidified cultural terms and abolishing the separation of "German people" and "migrants"

What deeply inspired me in approaching cultural mediation in a transcultural context differently, was the time I worked at the post-migrational theaters Ballhaus Naunynstraße and Maxim Gorki Theater with exciting directors like Nurkan Erpulat and Michael Ronen. Their approach that migration – defined as a walking movement – is already completed when you arrive in, for example Germany, is extremely decisive. Yet people even in the third generation are still called migrants; a term that is medially mostly associated with negative associations and is used for deprived milieus. A famous director like the Turkish-born Erpulat, who was the first to study at the Ernst Busch Academy of Dramatic Arts in Berlin, is usually being referred to as the Turkish director, as he once told me. The perspectives of people who grew up here in the second and third generation are influenced by this negative, discriminatory attitude. In order to oppose this also discourse-theoretically and, at the same time, to reflect the migration experiences of families as well as to appreciate the resulting diverse cultural experiences, many creative artists of non-German roots now speak of "post-migrational". This term derives from the North American literary science and includes the experiences of "walking tour and migration" in one's own family biography, but also recognizes that this migration movement has already been completed.

Which concrete structures do you want to change in the policy of Germany?

For me, there are two major topics that belong together because they are characterized by the colonial past - namely the interaction with in Germany living people from other cultural backgrounds as well as the formation of opinion towards people from Muslim-dominated regions of the world. I think it is important to ensure equal opportunities and to stop antagonistic thinking à la "we are Germans and you are Turkish, Arab, Muslim migrants". So, we need to overcome old solidified cultural ideas without however abandoning the difference. On the contrary, cultural diversity must be appreciated and be visualized, but without assessment or discrimination. This structurally means to rethink staff composition in cultural organizations and funding guidelines. This already happens to some extent, as the example of the post-migrational Maxim Gorki Theater under the direction of Shermin Langhoff and Jens Hillje demonstrates. It has already achieved a lot with its culturally diverse ensemble, team and repertoire. The goal should be that such cultural institutions in Germany are not special lighthouse projects anymore, but that they become the norm so that we only have to talk about artistic quality and social relevance. A first step in the right direction is that the German Federal Cultural Foundation intensively wants to promote this with the 360° project now.

For Germany and also Europe as a whole, I concretely wish that this division in "that is migration art and that is normal art" is being ended. In the public project funding in Germany for example, you usually have to indicate if the applicant person has a migration background. In many juries who decide about the funding, there is also often the "odds-migrant" on the jury who is to select the "odds-migrant-project". Grants are partially being rejected with the reason: "No, we already have a migrant art project this year, therefore we can't support yours." That means, it primarily is not about the quality of the art or the content of the project, it is only rated by the category "Migrant" or "German". So, the actually really good thought of "let's support more people with migrant background" quickly results in a racist category, so that an exclusion instead of social participation takes place.

For me it is very important to critically reflect this separation of "German people" and "Migrants" and to stand up for equality that does not depend on ethnic parameters. Considered in the global context, I have a similar concern in relation to the ratio "western" companies and the MENA region. Because this kind of assessment and "Othering" also refers to people outside the German or European borders. People from the MENA region are being looked at with incredibly stubborn, orientalist stereotypes which have their roots in the colonial history. At the latest since 9/11, however, people who grew up in Muslim dominated societies are lightly associated with women defying practices, violence and terror. Not that this does not appear, but the generalization and transfer of these events on the mass is fatal. This currently gets worse again due to the ravages of the so-called Islamic State, who is far from representing the Muslim world's population. By not recognizing that the emergence of such groups is associated with geostrategic power interests of the former colonial powers, fear results in generalizations of Muslim people. That's why one must take an unequivocal stand on cultural diversity, pluralistic societies, tolerance and equality. For me this means to minimize the social inequality, especially independent of ethnic groups and religion. Politicians must open up to understand the fears of "concerned citizens" and to counteract them through measures in e.g. social welfare.

I think cultural encounters, for example between refugees of an emergency shelter and concerned residents in the neighborhood, can help as well and promote empathy and relieve fear. Of course, a sensitized project execution has to ensure that there is a respectful, safe space where there's no room for discrimination of any kind.

Cultural exchange between people in Europe or people of the MENA region can broaden horizons and can help to critically examine prejudices. With

*"Arab * Underground", for example, we want to demonstrate that there is an equally exciting, agile art and cultural scene with alternative subcultures in the MENA region as it is assumed for Berlin as natural. Whereby it should be recognized that people in different political systems partly risk a lot more to artistically advocate for this freedom which may seem so natural here.*

Cultural management in crisis zones like the West Bank mainly requires improvisation

Can you identify differences in the practical approach of cultural management in different countries?

Of course there are differences, but it would be too easy to name them national-cultural differences. Especially structural differences are very complex in their genesis and – at least what concerns the so-called "global South" – are often linked with the colonial history and Eurocentric transfers. It of course makes a big difference whether you grow up well protected in a country of peace and prosperity like Germany where you are used to a clearly organized funding system and a specific working culture, or if you live in a conflict area like the West Bank where you are confronted with absolute uncertainty and large restriction of liberty rights through your entire life. There might always happen something, causing that e.g. the schools and universities close, the checkpoints to the next place shut down or festivals are evacuated. There's simply no planning security as the people are exposed to the arbitrariness of an occupying power. That also prevents attempts to be better structured within the society. It is perfectly clear that cultural management there especially means improvisation. You neither know whether you can rely on assured funds from the Palestinian Authority or receive renewed funding by international NGOs, nor whether the political occurrence leads to the cancellation of your event. If for example a Palestinian is killed by Israeli soldiers or settlers, it is common to cancel cultural events like concerts immediately. This happened during the Alice Phoebe Lou tour which I organized there. It is occurrences like these that you can't imagine in Germany, but which also result in greater spontaneity and higher willingness to take risks in cultural management.

From your experience, what are the most important skills that one as a cultural manager should bring in international contexts?

Enthusiasm, open-mindedness, communication talent and structured organization. If I get enthusiastic for certain content-related ideas and people, exciting projects emerge. I walk through life with open eyes and see topics that are important and that want to be worked on. I approach people who are affected and invite them to create something together. That's when the component of

communication talent comes into play: "How do I find an authentic communication that fulfills the demands of the different involved people – such as artists, sponsors, organizers, media makers, etc.?" However, you should always remain true to yourself and not pretend. This has, in my experience, resulted in mutually respectful communication.

After all, it is important to acquire organizational techniques in order to implement the planned ideas professionally and well-structured in a certain time and budget.

Encounters on equal terms and with openness instead of prefabricated concepts

What are the greatest difficulties and challenges in international cooperation?

I can tell a lot about that based on my experiences in Palestine. Actually, the worst thing is if the encounter "on equal terms" – a term which is already so pathetic and worn by now – is not guaranteed. I experienced that very strong there. Ramallah is the city with the highest density of NGOs – this means, numerous international projects and encounters take place there, unfortunately often at a not very critical level. Many Europeans and Americans go there with the laudable idea to bring about peace. They really mean well and have ideas to improve the situation on-site. Prefabricated projects are being taken there without knowing the region well. The necessary step of observation and listening is being skipped as well as the opinion of the local population – although they should be included based on partnership and fair cooperation. My recommendations for actors of international cultural projects are: ask for the needs of the local people, learn to listen, spend time there and get to know the historical and current political conditions and dependencies between the involved communities, don't act with a cultural imperialistic, Eurocentric assumption like "we surely know how it works and what's good for you". The Ethiopian political scientist Paulos Daffas has so appropriately said: "Send us people who are sufficiently developed themselves to know their abilities and weaknesses; sufficiently developed to know what they can learn from us in order to bring it back to Europe. Because it will be those who can respect and who we will respect." (Source: Daffa (1986), quoted by Gieler (2006), p. 41 in: Gieler, Wolfgang (2006), Entwicklung und Kultur. Ein wissenschaftstheoretischer Diskurs zum westlichen Ethnozentrismus, LIT-Verlag, Berlin)

What do you think are the biggest prospective challenges and perspectives for international cultural management?

One challenge is to establish more flexible funding structures and freedom to travel for exchanges as well as artistic cross-border productions. A good exam-

ple in this context: The German Federal Foreign Office founded the transformation partnerships after the upheavals in the so-called "Arab world". Thus, people from certain countries can be invited to Germany quite simply, e.g. to festivals – as we made it for the artists from Egypt and Tunisia at the Fusion Festival through the Goethe-Institut. Like this, a visa was issued easily and travel costs were paid. Such a thing did usually not exist for this region. This is certainly also based on foreign policy considerations and specific political objectives and not just a well-intended solidarity. Because for creative artists from other countries like Iraq and Afghanistan, it is almost impossible to get a visa since they – that's the usual explanation of German embassies – wouldn't have a reason to return, mind you in a region of wars where also Germany is involved. I think it is a pity that foreign cultural policy considerations focus on economic and political interests and that these are often not transparent.

Cultural funding should be independent of national economic interests and should pay attention to the sociopolitical conditions on-site.

Although it is to dismantle many structural, social and political injustices, I am – considering my environment – quite optimistic that our generation of global cultural actors already overcomes, within the bounds of possibility, national divisions, cultural racism and other forms of discrimination as well as critically questions the own actions with the openness to recognize own blind spots and learn something new.

Interview: Rebecca David and Birgit Mandel

Cultural Management Training in International Contexts

An interview with Prof. Dr. Gesa Birnkraut

Prof. Dr. Gesa Birnkraut is the managing director of "Birnkraut | Partner", a consultancy for cultural management, and chairwoman of the board of Institut für Kulturkonzepte, an independent institution of continuing education for (international) cultural management. At the University of Osnabrück, she is Professor of Strategic Management in non-profit organizations. During her teaching and training activities, she gained international experiences in the United States, China, Ukraine, Estonia, North Africa and sub-Saharan Africa and the Middle East.

In your experience, are there differences in the approach of cultural management in different countries and, if so, what kind of differences?

With each new professional stay abroad, you gain new impulses both at professional and intercultural level.

So, based on the experiences during my research semester in the United States, I would say that the academic and practical arts management structures in the USA are, at a technical level, very similar to ours and therefore lead to a similar approach. There are, however, differences. Between the United States and Germany, I see the largest ones in the political and financial system, also in cultural policy and cultural funding. In the United States, there's a lot less institutional public funding for culture - fundraising or Grant Writing are of great relevance here. In Germany, however, institutions are already fundamentally secured by the big subsidy system. But in principle, we have two countries in which art and culture are valued as quite important for public life. Culture does in both countries not only take place at a community level, but also in an institutional framework. Furthermore, teaching and training includes mostly similar themes and methods like in Germany. My experiences with North Africa, the Middle East and the Ukraine, on the other hand, differ considerably.

In many of these countries there is no existing or no lively cultural policy, let alone a funding policy for also the independent scene. The trust in the government and the ministries is very low in most cases. There is often a lack of possibility for discourse. A steady financial support or even a setting in the constitution that culture is an important, integral part of the society does not exist in most countries. This results in a dependency on international donors who have recognized this importance which is also reflected through their funding programs.

How do the respective country- or region-specific contexts affect the work of cultural managers?

According to my observations, there is a basis of cultural management which is similar in almost all contexts and countries I've trained so far. But it is not the same since other culturally determined types of communication are naturally always being added. The basis in a cultural management praxis which is the same in every country is, for example, the definition of objectives and strategies and the creation of a schedule as a starting point. What varies in doing so are the different margins of flexibility. In North Africa, we have another flexibility concerning time than in Germany. The Baltic States, however, are very similar to us concerning the understanding of time.

I actually see big differences in the influence of cultural-political aspects. Depending on the region, specifications and enabling differ a lot from each other. Many of the countries in North Africa or sub-Saharan Africa have almost no functioning cultural policy. This means they are dependent on foreign cooperation and donors like the Goethe-Institut, British Council, Swedish Institute or Danish Institute.

China, however, has a strong cultural policy, but simultaneously a strong censorship, which requires a different approach in the strategic planning of cultural projects. Due to our history of "degenerate art" in National Socialism Dictatorship, German cultural actors have a very critical look at censorship. It is still natural for our subsequent generations that our cultural policy must not restrict e.g. artistic directors of museums, theaters and operas by instructions. It is interesting to see that the cultural managers with whom I have worked with in China, perceive censorship not as a major obstacle in the first place. They are used to the restrictions and adapt accordingly. In China, there are also artistic quality criteria, but you would possibly rather go without the work of a dissident artist instead of risking an entire exhibition to be forbidden. This is different in Germany. Here, you would insist on this work and say that it is part of the curatorial objective - either with the painting or not at all. Based on their experiences, cultural managers in China weigh up what would be allowed and what not. Problems are rarely exposed. Whereby it is of course possible that they, in fact, think differently. The Chinese colleagues have a different method of communication. Their real perspective often doesn't become apparent in the first conversation. The Germans, however, are very straight forward. The differences which can be seen here are caused by cultural policy and have influence on the scope that cultural actors have in their practice.

Cultural managers as activists with political influence on transformation processes, especially in countries with social upheaval

Based on your observation, how do cultural managers have influence on political transformation processes in a country?

If we look at the North African and Middle East States, we see that these cultural actors and creative artists are also activists in most cases. Of course, we also have creative artists who are politically active in Germany, but that's a smaller share. There is not the same need like in countries which are going through total political and economic transformation processes. It's the creative artists in particularly North Africa and the Middle East who have a very different role: Culture is often used to uncover political and social structures, for example through artistic projects on issues like waste or plays on the topic refugees. Through these artistic interventions, participants are supposed to become more active and empowered citizens. We have seen this in the Ukraine where I was prior the beginning of the Crimean crisis: Cultural actors have been political actors at the same time. Through the creation of a strong civil society, bottom-up transformations relating to e.g. corruption and political systems can take place. Most of the creative artists in countries that experience political and economic problems have a political role in addition to their artistic role. This may also either result in a public justification of their artistic act or in a work that only takes place in "the underground". In many North African countries, it is dangerous to be artistically active due to the latest developments. The creative artists there deserve the highest respect. With each project that they go public with, they immediately enter the political public sphere and therefore take a risk. It's not just about funding and artistic aspects, but about courage and backbone.

Hardly permanent employments for cultural managers in many countries

What are the differences in working conditions for cultural managers in various countries?

Even if there have been internal differentiations between the countries of the African continent with whom I have worked with, there are, in general terms, relatively few regulated working conditions or public institutions in the cultural sector. Usually there is a cultural department which has employees, of course. Apart from that, most of the creative artists and cultural managers are, however, freelancers. That's why many of them also have sideline activities. In these countries, financing is often provided by international institutions or foundations. Financing through public funding is rather unlikely there, creative artists rather receive private funding e.g. through affluent entrepreneurs.

The professional situation of cultural managers in Germany is often quite tense, too, but in comparison, there are a lot of permanent jobs. In the United States, there are, despite a much stronger economy, also difficult working conditions for cultural managers. Not in any way do all cultural managers there have fixed jobs with social security numbers. And even if there is a permanent employment, the security is not the same as in Germany: Pension or health insurance, let alone paid holidays, are not provided. The political system in the United States strives for a clear market economy what is partly also wanted by the population. It's a completely different understanding. So, depending on the respective political and economic situation, working conditions are also more precarious or more free.

Are cultural managers in certain countries associated with rather the economic sector, the cultural policy sector or the artistic sector?

In Germany, I think, cultural managers associate themselves with rather the cultural sector and with the arts than with the economic sector, and also more with the non-profit sector.

In North African and Middle East States, most of the artists also have to be cultural managers at the same time in order to advance their artistic actions and processes.

Networking and a new perspective on one's own work through international cooperation

What is the added value of international and intercultural training programs and projects?

In international training programs like those of the Goethe-Institut, participants from usually many different countries come together. This is an extremely positive factor for the participants. When we were in sub-Saharan Africa a few years ago, we learnt that networking with geographically distant countries like France or England was better established due to the respective colonial past than with its own African neighbors – these cooperative relations were only developed through the training program.

Also in cooperation projects within Europe, there are definitely eye opening moments. The stories of colleagues can quite differ from the image you got through the media. Participants from different countries therefore enrich themselves and can help each other with similar problems. The knowledge of other systems, instruments, methods and communication models helps also my company and me a lot for our work. As a German cultural manager, you can learn humility and gratitude in international exchanges. We have, com-

pared to many other countries, a highly sophisticated system. Our artists' so-cial insurance, for example, makes it easier for our artists to work freely. Of course, improvement here is possible, too, but we already live in a good social network. So, I think if you work internationally, you always come back with a new reflection on your own system.

Unprejudiced approach, active listening and flexibility in international cooperation

In your opinion, what are the key competences for international cultural management?

A rule for me is to make no prior assumptions. Especially in international cooperation, one should not suspect that someone thinks the exact same way as oneself. You should always inquire if possible. This is accompanied by one of the most important skills: active listening. Both nationally and internationally, one can thus determine whether there are e.g. some discrepancies. It is equally important that you are flexible, depending on how the cooperation and communication structures evolve. These skills yet apply equally to national and cross-sectoral areas because we encounter a wide range of actors here, too.

Training in international cultural management – creating space for reflections on professional and intercultural differences

What were the main difficulties as a coach abroad? Is the training of a standard repertoire of cultural management tools expected?

I have never experienced this expectation. Quite the opposite, in fact. Although many of the countries I have worked in are dependent on foreign funds for decades to finance their cultural projects, the participants from these countries still don't want anyone who explains the world to them. They like to learn new things and to then adapt these things to their own situation in discussion with their colleagues. In certain countries, it is sometimes more challenging to deal with cultural administrations and cultural policy when they commission these trainings and have the expectation to quickly find solutions for their country and for cultural projects. In that case, the challenge is to work with them as well as to convince them that a certain approach is possibly not a good solution and that many cultural projects need time to achieve an impact. An additional challenge in international trainings are the different teaching and learning traditions in various countries. So, for example, the teaching and training methods like in Serbia, in the Ukraine or in Belarus are even more

frontal than ours in Germany. Then you have to see how you can come togeth-er. But even the participants, who were not at all used to work in groups or independently, have mostly gratefully tried it out and accepted it so far.

At the level of international operating cultural institutions such as Goethe-Institut, British Council and others, it would be reasonable to improve the communication and cooperation of their international trainings and proj-ects in political and economic emerging countries in order to avoid dual struc-tures. I sometimes do not know how to asses this so-called seminar tourism. What I'm saying is that I work in part for different international providers and I still have the same participants. The reason for that is that there is only a certain number of artists in a country like Tunisia, Libya and Egypt who distinguish themselves and who cooperate with these institutions. That can be avoided, for there are surely still other interested people in these countries.

How should international cultural management trainings be designed?

You always need a high percentage of reflection and exchange. From the point of view of a coach in international contexts, it is about offering one's own com-petences, but to not set them as an absolute benchmark. You should offer the mediation of cultural management methods, but at the same time you should also let them be questioned critically or be adapted to the respective other system. Although I have years of international experience, I don't make claims to be an expert for e.g. North African countries. I have neither lived long-term in the United States nor in the Ukraine. Therefore, I can not presume to say I know how these systems work and how to implement a cultural project the most successfully. But I do have certain experiences and methods that I can bring. These are cultural region specific instruments, tested in a particular context, which one can discuss. An explicit part of trainings in international contexts should therefore be the reflection of offered methods concerning their importance in other cultural contexts and for one's own project. There should be space to criticize certain methods that might not work.

Different impact of internationalization on national cultural sectors according to the size and economic situation

How does internationalization change national cultural management?

I don't notice that working methods in cultural management in a country like Germany will fundamentally change through internationalization in the near future. Although there are many international collaborations, only a small part of the German cultural sector works internationally also the academic level. Cultural managers in North Africa, sub-Saharan Africa or other coun-

tries, however, rely on international collaborations because of the financial means and are therefore inherently a lot more internationally oriented.

No global culture, but a common set of values

I cannot imagine a common "global" culture. In Europe alone, we have so many different cultures and I hope it stays this way. Our different traditions and histories can not be converted into a single culture. But what you can do is that you find a joint consensus of values like the constitution of the United States or the Basic Law in Germany. I also think that our Basic Law will become increasingly important in the coming decades. For that the migrant people who live with us - including everyone who had to escape, everyone who moves here and moves away - are aware of the fact that we all respect the same Basic Law. These national constitutions are binding, they are the pillars of our democratic society. That certainly does not mean that we all have one culture. Every human has a different imprint through religion, family, traditions and rituals. Insofar it is not a matter of finding a single culture, but of agreeing on a joint consensus.

I am convinced that international cultural management will become more and more important, especially in times of populist aspirations to emphasize and obtain national borders. Culture has, in this case, a cross-border function in turn. That's why future cultural managers have to have a strong international orientation. I would call the following key challenges:

To obtain the international networks despite the transformation of political backdrops.

To keep up the understanding that there is not one, single right way, but that we learn and benefit from intercultural differences.

To pass on the openness to the students in their education, so that an interest in international work remains.

Interview: Imke Bachmann und Birgit Mandel

The Support of "Cultural Innovators" in Times of Social Upheaval as the Main Objective of Cultural Management Programs

An interview with Nico Degenkolb

Since 2013, Nico Degenkolb works at the Goethe-Institut Munich as the head of division of the department "education and discourse" where he is in charge of digital training programs. He managed the project "MOOCS Managing the Arts: Marketing for Cultural Organizations" - a twelve-week online course offered by the Goethe-Institut in spring 2015 and 2016 and in which more than 24,000 prospective as well as already professionally experienced cultural managers from over 170 countries took part.
Nico Degenkolb studied European Cultural History and International Relations in Augsburg, Seville and Budapest.

What special personal experiences could you collect in the field of international cultural management?

Given my own professional context, international cultural management is transnational project work in the cultural sector. I've been responsible for two departments at the headquarter of the Goethe-Institut for several years now, which primarily deal with international cultural management.

That is, on the one hand, the department for special funds of the Federal Foreign Office. It is in charge of projects which are realized by the Goethe-Institut in addition to its institutional funding. An example are the so-called transformation partnerships - projects in mainly Islamic countries to promote cultural and educational relations, but also projects in the context of the Eastern partnerships in the Ukraine, Belarus or Georgia. There, together with foreign colleagues and partners of the Goethe-Institut, we realize projects with the local civil society on-site.

The most international project is "MOOCS Managing the Arts", a worldwide digital training program for cultural managers. Besides the fact that participants from 170 countries took part in this project, we produced video case studies from four different countries with institutions from Nigeria, Thailand, Hungary and Germany. They offer direct insights into the practice of the respective institution and show how cultural management can succeed in very different cultural, national and structural contexts.

What is the goal of cultural management training programs by the Goethe-Institut?

The main idea of our cultural management programs is to qualify actors of local cultural scenes, to advise and to build local as well as international networks. There are local trainings that, for example, take place in only Egypt, but also projects where the participants come to Germany to take part in a training for several weeks, to meet with German creative artists and to observe German cultural institutions.

The Goethe-Institut wants to strengthen cultural actors who face very different challenges depending on the respective location. In doing so, we try to contribute to the further development of the cultural infrastructure. Prefabricated, often Eurocentric panaceas do not help here. Therefore, we proceed process-oriented and place great emphasis on the exchange between coaches and participants. Each program is adapted to local conditions and to issues, prior knowledge and interests of the participants as much as possible.

Major differences in management of cultural institutions in different countries and in working conditions of cultural managers

Without the intention of generalizing too much - what are, in your opinion, significant differences between the four selected case study institutions from different world regions of "MOOC – Managing the Arts" concerning the approach to cultural management remits?

We shot the video case studies for MOOC directly on-site. Therefore, I could personally gain some insights into the local practice of cultural work, which was a great enrichment for me. I am, at the same time, not an expert for the art scenes in Hungary, Nigeria or Thailand - my colleagues in Budapest, Bangkok and Lagos could inform you more sounded here. But I can gladly report from my anecdotal impressions I won during the production of the video case studies. Let's take, for example, Nigeria. When we speak of its local structures in cultural work, there's hardly any established organizational structure compared to the German cultural sector - cultural work functions more informal and personal there. Although you can observe a commercial orientation of some cultural institutions, for example in galleries with a view to the booming West African art market, there are, at the same time, many not-for-profit projects that are hardly organized and don't receive any private or public funding. An example is the Centre for Contemporary Art (CCA), one of the video case studies in MOOC. These institutions subsist on the idealism of cultural managers. The CCA is a good example here. Four people work there without any public or private funding, and even without a formalized employment situa-

tion. Such an institution cannot, of course, be compared with an institution as the theatre Hebbel am Ufer (HAU) in Berlin which receives institutional public funding as well as project funding. Also, many German and European institutions in the field of contemporary art can look back on a long existence, so that here in Germany, we mostly have a much greater division of labor and can work more professional than e.g. in Nigeria.

We got to know a strong commercially-oriented kind of cultural management at the Bangkok Centre for Contemporary Arts (BACC). The head of BACC completed the tasks of the cultural activities with a very strong economic management understanding, which would be, in this form, very unusual for a German cultural institution. The acquisition of audience, for example, is being realized through low-threshold commercial offers: In the Centre, you find various service providers, ice-cream parlors, portrait painters, shops for graffiti accessories - everything which can be described as products of the creative industry and as cultural consumer goods in the broadest sense. The calculus here is that with these "low culture" offers, you lure the audience into the building and in this way, the audience also notices the "high culture" offers of BACC. It is significant that the 7-storey BACC reflects this logic of high and popular culture also in its architecture: Below, you find the portrait painters, above, you find avant-garde installations. All this may not quite fit to a place that primarily stands for contemporary (avant-garde) art from a German perspective. But there it works without conflict and without weakening the brand of BACC as one of the most important art centers of the country. This probably would not be possible in Germany given the much stronger, also quite ideological separation between "Culture" and "Cultural industries". Whereas I considered the work with the Trafó House of Contemporary Arts in Budapest, which has also served as a case study, as very similar to our Western European institutions. However, creative artists there are confronted with much bigger political and financial challenges.

Cultural Diplomacy and political transformation processes through international cultural cooperation

How can joint cultural projects and international networks of cultural managers - e.g. with a view to the field of culture and development – influence political relations positively and sustainable?

A good example for that are the already mentioned German-Arab transformation partnerships of the Goethe-Institut that exist in the region of North Africa, Middle East, Egypt and Tunisia for four years now. These partnerships are part of a program that the Federal Foreign Office has decidedly launched to

promote change, transformation, democratization and participation through cultural projects. In this context, approximately 15 projects per year are being realized by the Goethe-Institut. One of these programs is the "Cultural Innovators Network". The central idea is to bring about a social change through cultural projects. The so-called 'Cultural Innovators' are cultural activists who have produced more than 40 cultural projects and who conduct them. They develop e.g. apps that support refugees in arriving in European countries, they organize workshops in the area of strengthening women's rights in North Africa and work on platforms for exchange about Internet law and intellectual property. We support these cultural managers and their projects in networking with other creative artists and provide needs-oriented training in specific cultural management areas like project management and marketing. Very promising projects are also partially or start-up funded.

How do you ensure the sustainability of your cultural funding activities, for example in North Africa?

The sustainability and effectiveness is a particular challenge in the cultural sector, since the impact of cultural work normally takes some time and the success is less measurable than, for example, of a construction of a fountain. Cultural commitment is based on human creative labor, human exchange and requires trust, resources and a long-term presence on-site.

This is definitely the biggest challenge, but also the biggest potential in the work of the Goethe-Institut: If you provide a start-up funding, you have to ensure you don't create dependency in doing so, but that you promote sustainability and independence. This is often not easy because cultural projects are often not self-sustaining. So, it is important to ensure that more funding possibilities can be found in order to not be dependent on the Goethe-Institut in the long term. That is why in recent years we've increasingly been focusing on EU funds acquisition, foundation landscapes, sponsoring, crowdfunding, etc. in the training of cultural managers.

What lessons for cultural management can you draw from your cultural funding activities?

More flexibility and more cooperation by also using informal networks

Relating to flexibility, we can still learn a lot also in Germany. International exchanges can stimulate us to consider new practices in cultural work and cultural funding that can help us to respond more flexibly in upheavals. This also includes the situational development of new cooperation partners, also beyond formal cooperation, and possible actions on-site.

In your experience, what are significant difficulties in management or also in the conception of international cultural projects – with a view to the increasing internationalization of the cultural sector?

A challenge, for example, are different legal frameworks. Project funding in Germany is bound to certain conditions such as the compliance of the Federal Budget Code. This involves a collection, documentation and submission of all documents. Very detailed rules apply when dealing with public funds, also for project partners abroad. A fictitious example: If a project is being developed in Tajikistan with local partners through project funding, I first have to convey the regulations of a Federal Budget Code to local creative artists. In this different context, it first of all must be understood how tenders work according to German law, also how the rules of transparency, reporting and monitoring, etc. work. It can be very challenging to mediate different action systems, legal requirements and common local practice so that efficient project management is still possible.

Another challenge in international cultural management is a professional, goal-oriented project management. I think that with professionally applied management tools, you can accomplish an efficient and effective cultural work which would not succeed with a purely situational and not goal-oriented project management.

Sharing and Exchanging – and the development of a "world culture" among international cultural operators in times of re-nationalization and delimitation

Should the support of international cultural cooperation rather mediate between cultures or create a new common, a global or hybrid culture?

An interesting question that you can surely long discuss is whether we need such a thing like a world culture or a global culture or if we already have one. Concerning this issue, the Goethe-Institut organized a cultural symposium in Weimar in 2016 with the topic of exchanging and sharing cultural practices. Does cultural exchange lead to a mingling of cultures and to an emergence of something like transculturalism? Does the exchange and sharing of cultural practices, also in terms of cultural management practice, lead to more or perhaps to even less mutual understanding?

I have personally experienced that many artists and cultural operators are very cosmopolitan, perhaps more than it is the case in other professional fields. When I meet international cultural managers, I feel that the people of this profession are much closer to me than many Germans who work in other sectors.

On the other hand, lately, we can see an intensified discourse where people are emphasizing supposed cultural differences and focus on the delimitation to other cultures or a re-nationalization. If we take a look at the discourse on e.g. the topic of refugees, or consider what is happening in Europe regarding the emphasis on national differences and the isolation of so-called foreign influences, we see an alarming development that is not explicable with the cosmopolitan culture that has supposedly been progressing for decades. In this case, the global discourse doesn't seem so influential and dialogical that it has the power to protect against nationalist movements. Cultural intermediary organizations like the Goethe-Institut, NGOs as well as individual cultural managers can and have to take countermeasures against these developments.

Interview: Leonie Bathow and Birgit Mandel

Balancing Transcultural Influences with the Expression of Local Cultural Identities

An interview with Patricia Dewey Lambert

Professor Patricia Dewey Lambert is director of graduate studies with the University of Oregon's Arts and Administration Program, where she oversees specialized studies in performing arts management and arts in healthcare management. She has also directs the program's affiliated research center, the Center for Community Arts and Cultural Policy. She holds a bachelor's degree in music performance from Indiana University (USA), she completed master's degree programs in international business and in arts management in Austria, and she has a Ph.D. in arts policy and administration from The Ohio State University (USA). She has worked in universities and arts institutions in Europe and the United States, and has conducted research on various topics in comparative cultural policy and international arts management.

What did you experience about international arts management through your work in different countries?

With regard to national differences in the practical approach of arts management, differences must be assessed and understood at both a national and a local level.

It is crucial for arts leaders to be able to understand the policy framework in other countries and also the local environment, challenges, and issues in which arts management takes place. The field of arts and cultural leadership is becoming increasingly international. But at the same time a big challenge is to organize and to structure the field at the local level.

Therefore, the most important point is to be aware of what is happening in the external environment. In order to be able to understand the environmental framework, it is indispensable to know key leaders, what the ongoing issues are, and the demographic and socioeconomic makeup of the community. Using an analytical framework like assessment of "SLEPT" factors (social, legal, economic, political, technological) can be very helpful to international arts managers.

Analysing the external environment and knowing about the understanding of arts and culture in new contexts is crucial for international arts management

Understandings and definitions of what "art" and "culture" mean to different groups of people in different national context also vary tremendously. When

working internationally, arts managers must recognize that diverse expectations associated with these definitions will inform policy, public preferences, and funding streams. When working internationally, arts managers will want to take time to learn the basic common understandings for what "art" and "culture" mean to that society.

European colleagues frequently ask me why our academic field is most often described as "arts administration" in the United States. In practice, there are a number of terms that are used interchangeably among scholars and practitioners in our field, including arts/cultural administration, arts/cultural management, and arts/cultural leadership. Definitions of what is meant by "management" and by "administration" seem to be persistently contradictory, so I think it is acceptable for these to be used interchangeably. As our scope of practice increasingly broadens and blurs across false boundaries, it seems that a gradual evolution toward replacing "arts" with "culture" makes sense. But debates over word choice and semantics never seem to end, and ultimately I'm not convinced that the actual terms used to describe our field make much difference. After all, those of us in the field are pursuing similar goals all around the world.

Despite different expressions and definitions arts/cultural managers are pursuing similar goals around the world

My own professional experience has focused on arts management in the North American and European (especially German and Austrian) contexts. With the ease of international communications and travel that help us all learn from each other, I see approaches to cultural policy research and professional arts management becoming increasingly similar. The concept "institutional isomorphism" (the way that institutions become increasingly similar when people learn from each other) can be very useful to us in understanding how public policies, institutions, and organizations gradually begin to look alike as a natural result from the extensive information sharing that is taking place within professional communities that are networked around the world.

The major differences in our approaches to our work seem to be driven by two major thrusts. The first factor to consider pertains to fundamental differences in the public's perception of the role of arts and culture in society, and the associated responsibility of the government. The second factor has to do with the very different mixed funding system for arts and culture that exist for example in German-speaking Europe and in the United States.

Funding possibilities have an especially large impact on national differences in arts management

One key approach to international arts management is to have a framework in place to understand and analyse the differences in financial support for the arts. Arts organizations around the world survive on a mix of earned and contributed income, but this mix is dramatically different in diverse national and local contexts. What is especially important from an international arts management perspective is what these different structures of arts funding can reveal about policy and public expectations.

For example, if you compare the United States and Western Europe, the public (government) funding available to the arts is very different. Funding decisions (instruments, amount, program structure) come from public policy decisions, which come from the political process that expresses public preferences of that society. In Europe, the public expects that strong financial support for arts and culture will be provided by the government. In the United States, financial support has traditionally come from private sources. Likely as a result of learning from abroad, we're now seeing in Europe a constant pressure to involve more private participation, funding, and entrepreneurial activity. In contrast, arts leaders in the United States are continually trying to build public support and public engagement in arts and culture.

By using analysis of the arts funding system as a starting point, international arts managers can quickly get a sense of the amount of time and effort they will need to devote to revenue generation, both as contributed and as earned income streams. Similarly, by reviewing organizational documents and program archives, international arts managers can quickly gain a sense of the artistic and aesthetic values (and preferences) that tend to resonate with the community. As arts management always involves a continual balance of artistic aspirations and administrative realities, an attempt to immediately assess the organization's unique balance within its national/local context will serve as an excellent starting point for determining the professional roles and functions that will be needed.

Intuitively, and mainly from interacting with arts managers and arts management educators at conferences around the world, it seems to me that there are patterns of differences that might be found in our field within different groups of national cultural contexts. There is likely also great variety in public perception of what an "arts manager" is or could be in different countries. This is a great topic for ongoing empirical research.

Arts managers have a position of power and responsibility to engage in the democratic process. Advancing art for social change could lead to political transformation.

Which influence do arts managers have on processes of political transformation?

Arts managers have a huge potential influence on political transformation in two ways. First, they initiate artistic projects that can inspire social change. Second, they can influence the political framework they are working in.

What is particularly important is the commitment to partnerships and to become an advocacy voice not only at the local level and at the state level, but also at the national and international level. People in leadership positions should be especially aware of their important role in society. They need to make sure that arts and culture are represented in political decisions that are taking place across the full array of ongoing public policy decisions.

Concerning the encouragement of public participation in cultural production, it is important to mention the idea of implementing "soft power." This has to do with the ways that the arts can influence the way people think, show alternative pathways forward, and encourage collaboration and partnership. By encouraging arts participation, it is possible to also advance art for social change, which could lead to political transformation. Soft power is a very important aspect of public diplomacy, and the arts have a very important role to play in this. The focus lies on fostering a better understanding of and contributing diverse perspectives to a civil and political society that is more open to political transformation. Arts managers therefore have a position of power and responsibility to engage in democratic processes. Of course, arts managers who are not working in democratic regimes will need to work within the realities of their political constraints.

Need for more diversity of arts leaders

When we think of international arts management, we often think of what is a very homogenous group of arts leaders who primarily work in established institutions. In the United States, a very significant policy and organizational focus is currently on diversity, equity, and inclusion. It is widely recognized that much more diversity (of boards, staff members, and audiences) is desirable in our nation's arts institutions. What is driving much of this concern is the long-overdue realization that our demographics are changing dramatically, and that many of our strong arts organizations and programs no longer reflect the sociocultural realities of the communities in which they are housed.

What is wonderful for the field of international arts management is that a very similar set of management strategies and tools that are used to advance goals like diversity, equity, and inclusion in the national/local context can be adapted and adopted for intercultural arts management around the world.

After all, the primary goals of intercultural or cross-cultural arts management either within one's own community or with another community anywhere else in the world are very similar. We are all seeking to better understand each other and to make the world a better place to live. In the United States, there is a concept of "backyard diplomacy" that has been advanced in recent years. This is a concept I'd like to learn more about, since it seems so relevant to conversations about intercultural arts management in our era of dramatic demographic shifts and immigration.

What are the biggest future challenges for arts managers through internationalization?

Change is constant, but the pace of change seems to just get faster and faster. Managing change within the context of internationalization adds additional layers of complexity and uncertainty.

Managing change and uncertainty at a local and at international level and helping to facilitate cross cultural understanding

We all recognize that many regions of the world share similar trends in demographics (such as aging population and growing minority population groups), technological advancements, and economic pressures. The resulting intercultural challenges are causing many traditional arts organizations to carefully consider their community engagement role, and many arts organizations are implementing new approaches toward cultivating diversity and inclusion in their communities.

Although policies and practices can be borrowed from abroad, it is imperative to adapt strategies to be implemented in the local context. A key competency for international arts management, then, is the ability to take management approaches developed for common global trends and adapt them for implementation in the local community.

Ultimately, international arts management is all about successfully balancing the global with the local, and celebrating both of these influences. In our increasingly interconnected global society, the world-wide expression of individual and local community interests is made possible through communications technology. As we all engage in global, regional, national, and local communities, our own cultural identities shift to embed distinct elements of all these groups. Intercultural challenges at all levels and in all spheres of engagement will certainly continue, and international arts managers hold a unique responsibility to help facilitate cross-cultural understanding.

Interview: Annika v. Schütz and Birgit Mandel

Opening New Horizons and Developmental Perspectives through Collaboration: Educating New Generations of Arts/Cultural Managers

An interview with Milena Dragićević Šešić

Milena Dragićević Šešić is the Head of the UNESCO Chair in Interculturalism, Arts Management and Mediation and professor for Cultural Policy, Cultural Management, Cultural and Media studies at the University of Arts in Belgrade, Serbia. She is an active member of several European networks like ENCATC, Mediterranean networks and others and has worked as a trainer and researcher in cultural management all over the world.

Academic Training in diverse international student teams – different perspectives at the same topic

In which way do you work internationally at your institute and UNESCO chair for international cultural management, how do you cope with diversity?

University of Arts in Belgrade had a long tradition of integrating within its teaching practices methods coming from different cultures. As it was often in small countries, students are going to postgraduate programs abroad – returning back and bringing different teaching and learning experiences. My professors had been educated in Germany, France, Russia, Italy, while my generation went mostly to US and UK, or, like me, went to France, or in some other centers, depending of the professional interest and focus. Thus, literature we are offering to our students is translated from different countries and cultures, offering to them really different perspectives.

After we had already established in 1960 the very first program in arts management in Europe, which got closed in the 1990th, we re-developed a program that would be delivered in English language, thus enabling students from the whole Southeast Europe to come again to Belgrade, but enabling also those from Romania, Bulgaria, Greece. After two years we earned the title "UNESCO Chair", for the excellence as the program, we invited best professors from the region and the curriculum received immediately high interest of students from the whole Balkans. The partnership with the French universities (Lyon II and IEP Grenoble), and the fact that most Serbian professors were able to teach also in French, brought numerous French students, and the program became truly international. Today, we have students from all over the word, e.g. from Africa, Asia, Latin America.

Although the UNESCO Chair s international focus is based on the Balkan Countries, we try to be as diverse as possible on many levels: theories, literature and methods derive from different countries like Anglo-Saxon, German, Italian, French. Department engages local Serbian professors, professors from the region (Croatia, Romania, Bulgaria, and professors from western countries like Germany, Austria, France or Britain, but exceptionally also from US, Singapore, depending of available funding. Every year students are going to study trips in another Balkan country, where they get to know more closely specificities and cultural differences– but the most important reason for the study trip is to fight prejudices and stereotypes that in this conflict regions are numerous.

Another aspect of diversity that we are bringing into our program is the diversity of our students (about 25 per year). One third comes from Serbia, one third from the Balkan region and the last third from all around the world. This offers diversity of perspectives, because we insist a lot on peer training, where they are doing in different groups strategic analysis, design and implement cultural projects, or prepare policy analysis and design adequate cultural policy instruments. That brings international perspectives and opposing points of view within the same subject.

Our students, especially from the Balkans and Eastern Europe are used to clear statements and to think in terms of firm categories. For example, they are traditionally very suspicious about the private cultural sector as there is not a big market for regional artistic products like films and literature; so also our students from the region sometimes can´t see the value of the private cultural sector. We try to give them opposite points of view, like bringing professors from abroad to speak about the importance of Creative Industries. The Western approach is generally more optimistic about the economic field of arts and culture and betting on creative industries as a source of development and employment.

From the other side, when a first Chinese student came to Belgrade for our training program, the Balkan culture of dissent was a "revelation" for her. She had never thought about censorship as a problem of cultural management because it was a self-evident part of her culture. People live with it, they were born with it so they never thought that censorship is a negative instrument of culture policy. It is a life fact. Then in debate with other students she started realizing how one should fight against it and what kind of possibilities there are, especially against self-censorship.

Discussing in an international context help us to discover that something considered as a rule, is not. Another example comes from a seminar task I

gave a couple of years ago. The students were told to go to the Cultural Center of Belgrade, which is a city institution, to make an strategic analysis. Students from the region first of all evaluated the quality of the program. At that time we had another Chinese student, but from Hong Kong. She was the only one who made an economical analysis. Coming from Hong Kong she had a clear economic perspective that in a Cultural Center different areas have to be sustainable by themselves and not take funding from other departments, and especially, that there must be departments created to bring money (like the design shop or festivals) and be managed as cultural business entities. That was a new perspective for our students (but also for Cultural Center managers). Our program is focusing on these diversities and tries to widen perspectives.

How should international cultural management training programs be designed?

Two types of training programs demand two different strategies: academic training and short time training.

Academic, long-term programs might have a lot of advantages, as we have time for research, for reflection and for debating different issues. Short time training (3 to 10 days) , which are predominating in international cultural management training can not cover all of these perspectives: different policy systems, communication, intercultural competence. Instead, it is important to have a lot of space for open debates (with methods like Open space; World café method; Interactive spatial mapping; buzz words, etc.) and time to reflect about differences, as students come from different countries.

But international training programs should not forget about the local context.

As my former student, and now professor at the UNESCO Chair, Goran Tomka used to say: "International does not mean extraterrestrial. Students have to take time to discover local context". Thus, their assignments are related also to local realities. By acquiring such culturally diverse and new experiences for them, they can be truly international.

Business management education versus artistic studies – educational background as a main influencing factor on attitudes and working styles in cultural management

Would you say, judging by your experience, that there are specific differences in the practical approach of arts management in different countries?

The approach in cultural management depends, from my point of view, mainly on previous education. For example if a French student used to have a mar-

keting education in an economic school s/he will have a more global business approach. If the student had the experience to go to an art school or sociology or anthropology department then it is a more reflective, more philosophical and often more ethical approach.

We also have different national approaches within the higher education of arts management. The Italian education system is quite specific, as in public universities it is focusing mostly on theory of arts: DAMS – Drama, Arts and Music Studies. Private schools focus differently: on spectacle, event, and festival management, creative entrepreneurship and creative economy. In France, often mediation/education is in focus and cultural territorial development. In Holland and Flemish part of Belgium, it is more about economy, creative entrepreneurship, sustainability. In England, as they see themselves still as the cultural world power, their students are learning about visual art fairs in Singapore or Hong Kong and get trained as global arts managers. When you are based in London you are more linked to New York, Singapore, Hong Kong, than to the continent or even less to central and Eastern Europe.

In our Serbian case we combine a lot of contents and training methods because we have a small market, and we cannot allow ourselves to educate only manager-specialist for theater or for music. Therefore our students have to be ready to work internationally as well as be knowledgeable to work in any cultural field.

Although we prepare students to work internationally, we do not prepare them for art markets of West End and Broadway, or for Basel or Miami Art fairs. But, and that is the paradox, we have some students that achieve this kind of career – I think just because they are sensitive to differences, adaptable, curious and open – ready for serendipity, ready to use opportunities!

Understanding different systems of cultural policy which have a strong influence on arts management

In which way are political conditions influencing strategies in art management?

As an arts manager you have to understand the framework that the cultural policy of your country is offering to you, whether you agree with it, or you want to fight and advocate for other policy solutions. But at the same time cultural operators are not only using national but, also, international cultural policies which are present for example in the Balkan region due to funders and sponsors from other countries, but also due to the fact that the support program "Creative Europe" for many organizations is the only chance for

substantial budget. Cultural practitioners from the region have to know not only national/regional policy goals and structures, but also they have to know about cultural policies in other European countries, so that they might fundraise and get funds from them. Thus ,e.g. the Balkan contemporary dance scene has been developed by different foreign funds,

The importance of cultural policy for arts management is huge especially in Central Europe. Government is "grateful" to arts and culture for keeping national identity alive under different oppressors in history. Thus, we do not have to justify public spending, we have only to advocate for more. But Government interest is linked also to governmental "control", predominance of "party" officers as directors and leaders of cultural institutions. Thus, Cultural policy is the starting point of cultural management especially in the public sector. If you are working in a theater that belongs to the city or national government, which is often the case both in Central Europe and in the Balkans, you develop your management and especially programming practices according to cultural policy. Managers can adapt, or work against them, if belonging to the culture of dissent. Thus, policies are influential, whether you follow them or fight against them.

But also international and intergovernmental policies by UNESCO or Council of Europe have an influence on arts management conditions especially in small countries.

Good cultural management absolutely has to know about cultural policy but also has to be critical about it. If cultural policy is prohibiting or not supporting something that is in public interest, we cultural professionals have to fight against it.

In this very moment e.g. we are fighting for better acknowledgment of civil society cultural organizations and collectives. My former students are at the forefront of these battles, as well as me.

Sometimes it s hard for me to understand, why my colleagues from the West think that they need to obey the rules of their governments and proposed policy measures, especially within international cultural cooperation. For example, if the government proclaims cutting links with Russia, they stop collaborating with the cultural sector in Russia as well, even though their government hasn´t forbidden it. It´s just not fashionable or politically correct anymore to collaborate with Russia, but more fashionable to cooperate with Ukraine. When Serbia was under embargo, most of the members of ENCATC not only supported my presence at ENCATC conferences, but even chose me to be on the board of ENCATC, considering that we in this network do not represent governments, but our profession and professional organizations. Cultural

operators and artists should not be blamed for their government´s policies. We should continue to collaborate with them, otherwise these countries might become even more radicalized, as people would not have opportunities to hear other voices. Discrimination should not be based on ethnic/citizen identity, but on the practices that a person or organization is doing. The decision – who is your partner, is a political decision. You might work with Freedom theater whose members all have Israeli passports, but would you invite Habima, Israeli national theater, for a touring in your country, knowing that Habima is performing on occupied territories?

That is the reason why I start my lecturing with "Ethics of cultural management in an international perspective", and I do the same lecture and workshop internationally, most lately on Global Cultural Leadership Program that is initiated by EU. The issue of ethics and values in cultural management is not yet on the agenda of most training programs.

Different cultural habits, interests and preferences in different countries lead to different marketing strategies

Which are the country or regional specific differences in arts marketing?

Let's take the marketing mix with the four P´s: Product, place, promotion and the price. The instrument of "pricing" for example is of big influence in a Western market like the US. In our region it is not important at all because all cultural managers are limiting the price on the lowest possible due to a general very low level of income in our region. And the few rich people mostly are not interested in arts programs. On the contrary, "place" is of crucial importance here, because people are loyal to their "place" where they go out to see arts and cultural event. A certain place/institution is not only a space for events, but a place for memory and a certain ideology. Even if there is a good concert at a place that was proclaimed detested, certain people won´t go there as it is not part of their cultural scope. Thus, creation of a "place" is a key marketing instrument, and a major task for all cultural managers. When people like the place, they will come whatever is on the program. When the place loses its "aura" (like Student cultural center in Belgrade, cult place of my youth, where we hosted in seventies, among others, Joseph Beuys and Jochen Gerz), it is difficult to bring audience back, especially after long period of boycott for Serbia.

Western marketing is often betting on stars, but in our region it is less about stars, but, beside places, more about genres (comedies are absolutely the most popular genre, and it is enough to announce that after title) or issues – former taboos, political controversies, etc.

Also, marketing in Central and Eastern Europe can not count on private sponsoring. While foreign companies are supporting sports or events with huge audiences – domestic companies mostly disappeared (as sold during privatization process to foreign companies, or being bankrupt), new domestic businesses are mostly small enterprises that can not be part of an important marketing campaign.

Different working conditions due to a different understanding of arts and culture within national political systems

Would you say that there are systematic differences in the working conditions of arts managers in different countries?

There are a lot of differences and we might have different role models in cultural management coming from different countries.

Sometimes we are expressing a kind of envy in front of our French colleagues who work in public institutions, as they have their firm budgets and long-term prospects. Plus, in France arts managers, even if they work in private cultural enterprises, are definitely considered as a part of the arts sector and can count on public support. On the other side, in Great Britain, in the USA, in India or in Nigeria, culture as a sector is more business oriented. In India it is not only Bollywood, which is known, but there are at least four other cities which have totally independent film industries and they all have enough audiences enabling them complete sustainability already on a domestic market. However, in France, cinema is definitely part of the state policy. The French film policy has a program for co-productions, which is the biggest in Europe. French National Center for Cinematography is supporting Georgian movies, Kazakhstan, Serbian, Bosnian, Cambodian movies. Many of those cinematography's would not be able to exist without French support, but this policy is also enriching French cinematography and employing many of its labor force.

The French cultural policy that was created in the 60ies had three main goals: heritage of the humanity protection, support to contemporary creativity and support to access to culture to EVERYONE.

In Serbia the government doesn´t care about that. It is enough that institutions exist, and who can come – come. Those de-privileged, marginalized, etc. do not have special programs to enhance their access.

Differences are numerous. In France arts managers in public institutions don´t have to ask for sponsors, in Serbia we have to do it, otherwise there would be no exhibitions or theatre productions. Even if it's the city or national theater, the director in Serbia has to apply at several funders and sponsors

for realization of each production. The museums never have enough funds for their work. They have their salaries covered and electricity paid but no money for the projects. So you have to fight for the work in most of the Balkan countries. In spite of the fact that the business sector is collapsing and yet the state is depending on the business sector to fund the public festivities and state promotional projects. The result is, to get sponsorship for cultural projects we sometimes compete with the government, because the government have asked a big oil company for money for a big state celebration. Of course, companies would prefer to support the state project, instead of the theater institution project. Sponsorship is only interesting for them if it's something big, enabling a real promotion, like a sport event or the Eurovision Song contest.

International cooperation are often dominated by national political interests

What are the biggest challenges in international collaborations?

In countries such as Germany, England and France cultural exchange is still seen as part of cultural diplomacy. So in spite of the fact that EU Countries never declare that openly (they usually speak about the wish for cultural collaboration etc.) there is always political or economical interest which makes cultural collaborations with certain country higher or lower on the scale of priority.

Second challenge: the collaboration agenda is more or less designed and decided by the money giving country, even if some need assessments are done. So, the agenda for the cultural collaboration is developed in Germany, England, France or Sweden. The Swedish policy for example has a Gender perspective as a priority. There are many slightly "adapted" policies developed in Stockholm for Africa, Asia and Serbia everywhere highlighting issues of gender in cultural projects.

The third challenge is a European Union common approach, especially outside of EU. In spite of the big words about supporting cultural projects from developing countries all together through EUNIC, which is the collaboration platform of national European cultural institutes outside of Europe, it never worked. Each of the national institutes has a different agenda, but similar programs. Often the different national institutes offer the same kind of cultural programs (i.e. arts management courses and trainings for cultural skills) in countries like India, Balkan or North African countries. In our research about cultural management trainings in MENA countries, Nina Mihaljinac and me have identified that many foreign institutes are offering very similar trainings – sometimes even the users are the same people.

EUNIC discuses a lot about common approach. A global Cultural Diplomacy Platform has been launched, and the first common training on Global Cultural Leadership (Malta, October 2016) regrouped 30 young leaders from 10 countries (US, Canada, Mexico, Brazil, South Africa, Russia, India, China, South Korea and Japan), and 10 from EU countries. However, cultural diplomacy does not really promote a European perspective. The cultural policy is still very nationally based everywhere. In small countries foreign cultural policy is weak as there is no big funding for representational and promotional strategies. Small countries, like the Balkan or the Baltic states need to go together as regions to be considered worth of collaborating with.

By raising their professional skills and confidence, cultural managers from both sides: from countries offering technical assistance and from those receiving, can be active agents in conceptualizing forms and methods of collaboration, the program contents and ways of implementation. They should be conscious about hidden interests that stimulate cultural cooperation, If we really want dialogue and inclusion, we have to develop ethical sensitivity and understanding that there are many ways of collaboration and not just a Western approach, Ethical codex of cultural management has to be developed – to help cultural managers "squeezed" in between representational or exporting policies (Louvre in Abu Dhabi) and a necessity to dialogue and understand the society they would like to collaborate with.

The ability to understand implicit cultural values

Which are the most important competences for arts managers working internationally?

An important competence is knowledge about different international cultural policies and international organizations such as UNESCO, UN, World Bank also in terms of national and international operators.

Secondly you have to know the political situation and national cultural policy in the countries you cooperate with to understand reality that cultural operators are facing.

A third important capacity is communication. Capacity to communicate openly, and to inspire dialogue. Good knowledge of English is absolutely required. If you would like to collaborate with Northern or West Africa you have to know French, with; with Latin America – you need Spanish etc.

The fourth one is intercultural competence. In many manuals this advice is limited to formalities, like: when getting in touch and corresponding with a French person, you have to know that s/he will never respond the same day. Other European people will respond immediately but that's not part of

the French culture and you shouldn´t feel offended. However, intercultural competences in our cultural sphere should go much beyond that rather banal business literature on intercultural competences. We need deeper knowledge that is linked to cultural policies and comprehension of culture in different countries. What is the value of culture in society? Is it part of the key national identity strategies, like in Poland or Croatia, or is it more seen as a market value, as a GDP raiser, like in UK and Czech Republic? Cultural managers have to be aware of all these differences, and take them in account when organizing collaborative projects.

New topics and new ways of dealing with cultural issues – Changes in national arts management through examples from other countries and international influences

International cooperation can introduce new methods and new topics. For example the topic of "culture and politics of memory" was introduced from the German cultural context to the Balkans. With Eastern Europe joining the EU new debates about past and wars and how we memorize things have been started. There are many political events that have been forgotten like for example the Greek civil war or the story of the Roma genocide that only lately became part of the cultural sphere.

International collaboration brought interest for deprived minority issues, like now, we have several Roma culture centers in Serbia, media programs in Roma language, etc. All these measures have been inspired by international arts management cooperation.

How does this (internationalization?) change the tasks of cultural managers?

In certain sectors of culture, especially in creative industries, effects of globalization influence the work of cultural managers a lot. For example: Audiences get used to global high budget production movies, spectacles, music video clips etc. – as a local cultural manager you have to compete with that and have to produce cultural content with local stars that might fulfill those demands - but in a cheap way. TV serials are especially under those pressures, and TV producers opt more to buy franchises and not to invest money in creating own new program formats So, TV producers often need more economic negotiation skills than skills to recognize talents, and to work with creative teams. Now they buy formats, and identify "talents" that look alike celebrities in original production.

Internationalization is a controversial process for cultural managers and also for the changes of local contexts: Internationalization, as shown above,

had brought new issues on the public cultural agenda, readiness to turn toward innovation, experimentation, readiness for using new methods and forms. But, global creative industries, present everywhere on cultural markets, are introducing the same styles and values in mass production of music, TV and video contents, bringing "celebrity culture" characterized by superficiality, glamour, erotization etc.

There are also positive consequences demanding more challenging tasks from cultural managers. Film producers have to plan complex co-productions since script (scenario) development phases. Theater managers that would like to act internationally, have to think on preparing performances in foreign languages, to ask stage designers to make scenography's that are mobile and flexible, etc. Copyright issues are now taken more in consideration.

Shared leadership is the transcultural leadership of the future

What is you definition of a cultural manager and what does cross cultural leadership mean to you?

Cultural management is a profession that is creating best conditions for art production and dissemination, responsible to its community, to its artistic sector, engaged in re-defining policy measures and in public dialogue around meaning of arts and culture in contemporary society.

Cultural managers have knowledge, abilities, skills and ethics necessary for supporting creative practices within society on all levels, and opening horizons of each national culture towards the world, offering conditions for the creation of collaborative international art projects (for artists) and raising horizons of expectations of audiences.

Cross-cultural leadership means a special capacity of a cultural leader to look beyond expected and the routine, and to work across borders in a wide European (not only EU) context. This demands a high level of intercultural competence, but also, outstanding policy and managerial visions, that s/he would be able to transmit to transdisciplinary creative international teams.

In nearly all publications examples are focusing on cultural leaders embedded in their communities. Thus, new research will be needed to focus on those whose career paths are truly international. But, it will be even more interesting to focus on international "teams" – formal and informal. Shared leadership is the transcultural leadership of the future.

Interview: Helene Timm and Birgit Mandel

Making International Cultural Work Experiences Relevant Back Home

An interview with Matina Magkou

Matina Magkou is one of those "global" cultural managers who have been working all over the world since many years. Being able to speak four different languages helped to cooperate with cultural operators in different regions of the world.

She started to work internationally in 2006, when she was organizing a big European festival as part of European Capital of Culture program in Patras/Greece. Afterwards she moved to Spain being responsible for the international cultural program of the Expo Zaragoza. Fascinated by international work Matina, started to work as a tour manager for the international theatre company Bridge Project (a London/New York co-production), later she travelled in Latina America touring with the Teatro Espanol. Since 2011 she started working in EuroArab cooperation, delivering some trainings as well as conducting evaluation for cultural cooperation programmes and some field research in the region for her PhD thesis that is focusing on programmes of cultural cooperation in the EuroArab region. In 2014 she moved to Doha to work in an international team at the Doha Dilm Institute. Currently Matina works in Athens, collaborating with the performing arts organisation Ohi Paizoume for the UrbanDig Project and managing their internationalisation strategy and working on social innovation projects with other organisations. Moreover she has participated at the first "TAN-DEM Europe" arts management programme supported by the European Cultural Foundation and MitOst e.V., cooperating for almost 15 months with an organisation from Sofia (Bulgaria) on a project involving a lot of mobility and exchange.

She has been part of the editorial team for the European Compendium of Cultural policy, co-authorinh the chapter on cultural policy and administration structures in Greece.

Currently she is finalising her PhD focusing on the value of international cultural cooperation programmes, focusing on the EuroArab region and in practices of cultural evaluation.

**Conceiving and implementing projects
in international cultural management**

Would you define yourself as an arts manager or a cultural manager?

I would define myself rather as a cultural manager by profession than as an arts manager because what I do goes often beyond artistic expression. I deal with processes, with groups, with people and with society and the role that arts and culture can play in it. But I am a researcher as well, driven by curiosity and by the desire to always develop and learn more.

I feel that in the field of cultural management we are missing people that have both capacities: to conceptualise projects, to build collaborations, to plan and to execute while in the same time being aware of cultural policy and cultural management principles and challenges.

I think that building a solid academic background together with professional experience and exposure is a necessary prerequisite in international cultural management.

Are there, from your experience, systematic differences in the working conditions of cultural managers in different countries?

Yes there are. And I am even talking within Europe. Cultural management is not yet a "professional category" in Greece for example. Moreover, cultural managers are often free-lancers and here to be a free-lancer is often unsustainable. With the recent crisis, the government support for the arts and culture has diminished and many people had to find different ways to sustain their activity, or even had to look for other jobs to manage to live, while doing arts and cultural work voluntarily because they love it. This is a lot the case in Southern European countries.

What are the biggest challenges concerning international and intercultural cultural management and respectively management of intercultural projects in general, according to your experiences?

I remember sitting in a meeting room at the Doha Film Institute with another 30 people at the same table. I think that we were representing 28 different nationalities - from Canada and Australia, to Chile and India. I think this was the most intensive international experience I have ever had. Professionals that you find in the Gulf region are used to working internationally and in multicultural teams. They are often people that have worked in several countries, especially in the events industry, they are well trained and they speak a number of languages. Many of them either live permanently in these countries or they even fly from abroad for a short period of time. I cannot speak for all situations, but if I think of the experience that I have had working there, organisations and institutions are investing on people that bring specific expertise

(for example experience in the organisation of film festivals). So there are not so many tensions on the cooperation level. It is an everyday practice, where sometimes even cultural stereotypes play a role in making the work more fun.

For me, one of the biggest challenges is that often in international cultural management you work from a distance using all the possibilities technology nowadays offer, from email and telephones to skype sessions with people in different countries or online project management tools. Sometimes you have never even met the people you are "working with" and yet you have to build trust and common understanding. Which is not always easy. And again depending on the situation, the challenges are different: If you are managing a touring you need to be culturally "intelligent" to adapt fast in new environments. But if you are managing a long-term project and cooperation you need to find common grounds and build partnerships. I find the second case more challenging.

The challenge of making international work relevant at home

It is also a challenge to find the right people to work in international teams. Because people either are attracted by international work and see its added value, or they detest it and find it a waste of time. Working international for me has always been an integral part of my professional life and I find it more challenging than to work only locally with people from my own cultural background. For me however, still the biggest challenge is to make international work relevant for the local level. This is something that we often forget. How do we transfer what we learn from international exchanges, cooperation to the local level? How do we transfer what we learning in trainings or meetings abroad to our colleagues back home? And how does what we learn impact on our communities? Do we manage to introduce new ways of working or thinking? Do we manage to combat stereotypes? Do we manage to "translate" between different worlds?

We need to do a lot of "homework" to be able to talk about meaningful international work.

Also domestically, in our own cities and neighbourhoods we are even more asked as cultural managers to work with an international dimension in our mind. Our societies are becoming more and more multicultural, our cultural centres are working more and more with different communities, our artists have more and more multicultural backgrounds and our audiences become more and more varied. So for me all cultural managers will have to deal with the international aspect of their work sooner or later. Without even having to travel.

Judging by the experiences you made: Could you say that there are specific differences in the practical approach of cultural management in different countries? Do you see differences between European and non European countries?

There are certainly different approaches in different countries. But they are mainly the result of different policy settings and of the socio-political scene. For example cultural management as a practice is not the same in the Arab countries. But this does not mean that it does not exist, people might not use the same terms as we use in Europe or (in general in the Western world) and also they are used into working with less support. But they have their ways of managing cultural contexts.

Showing resourcefulness and improvisation in dealing with the ever changing rules and regulations as a cultural management strategy in Arabic countries

As a cultural manager from Morocco, whom I interviewed, told me, they have their Système D. In French slang this means "to make it somehow possible", "to get by", "to fend for oneself". In short it means to show admirable resourcefulness in dealing with the changing rules and regulations- and that is what is happening a lot in the Arab context. It refers to a manner of responding to challenges that requires having the ability to think fast, to adapt and even to improvise when getting a job done.

This is different in the Gulf region where there is an ever-growing approach to arts and culture as motors of visibility and power. And this affects the artistic and cultural scene. There the approach is a lot related to arts as a market, so we are talking about high profile, prominent events and auction, a lot of fireworks and high profile people, often connected with the goal of reaching also financial profit. There is not so much independent, grass-roots cultural work. But again I think that this might change. It depends a lot on the overall economy. Right now these "global" cities become cultural hives and even attract a lot of artistic talent. But no one guarantees that this will last forever.

Each of us grows professionally through a unique, individual path beyond national influences

Finally, I do believe that using terms as European approaches, or Arab or Latin American approaches can be tricky. But in reality, this goes down to the personal level. You cannot imagine how many times in international working teams I have heard, "Matina you are not a typical Greek", perhaps meaning that I am less chaotic, less un-organised or less laid-back than a "typi-

cal Greek" is considered to be. I mean that there are always pre-assumptions about people, even inside Europe itself. But each one of us grows professionally through a unique, individual path and all our experiences add to what we become and how we deal with culture(s) and management in general. In a globalising world this becomes even more evident.

How much influence do cultural managers have on processes of political transformation in different countries? How can they expand their influence?

I am impressed by the work that cultural organisations and operators are doing in the Arab countries – given the resources they have and the general political and social situation. For me the Arab world represents today what the Balkans were a few years ago. The spotlight is on this region because of the recent turbulences, the unstable political environment and the international community's investment on arts and culture to grow, to develop sustainable structures and to make a difference. Independent actors are playing an important role and work to influence transformation processes in their countries. Of course the challenges are not the same in Lebanon as in Algeria, or in Morocco as in Yemen. It is impressive to observe how much the international community (meaning funding organisations and programmes) are investing in the region to develop the capacities of cultural operators and the sustainability of organisations. What scares me is what will happen if the international support fades out. Will there be a strong cultural sector that can maintain its influence besides political restrictions?

In Europe, we might have fewer challenges in this respect, but we are indeed facing a lot of social challenges where arts and culture have something to say. Just think about how many cultural organisations work with refugees, with people with fewer opportunities, with projects aiming to bridge cultures and working beyond stereotypes. Cultural managers have to work on the question how these projects can expand their influence. For example by researching deeper into giving answers to social needs. And going beyond "funding trends" but investing on what really matters.

Are role models in cultural management influenced by national and regional circumstances or is there a kind of global transcultural understanding amongst cultural managers all over the world?

I think we are still living in the national and regional paradigm. There is still a long way to go to develop a global transcultural understanding among cultural managers all over the world. It is true however, that people who tend to

work internationally, have certain ways of looking at things as well as values that are quite similar. Normally they enjoy working internationally, they are fascinated by talking in different languages, meeting new people, going to new places. They are also open to differences, it is part of their everyday life and reality. They are willing to integrate, to experiment, to test. But I would not say that they create a unique and homogeneous practice.

How would you define the differences between global cultural management, international cultural management and cross cultural management and leadership?

The boundaries are kind of blur. I think that using the term international cultural management is more acceptable. It gives different combination options. Cross-cultural management and leadership are skills required to work in international cultural management settings.

What are the biggest future challenges for cultural managers?

To remain pertinent, to listen carefully to the needs of the communities they work with and to respond to them.

To make sure they are sustainable and that they manage their resources in a way that is economising effort and money.

To learn to make synergies, otherwise it will be difficult to survive. Working internationally and with groups from different backgrounds oscillates between choice and need. Finding answers, proposing alternative paradigms and becoming role models for their society are challenges they need to deal with in order to be pertinent and relevant to their environment.

Interview: Birgit Mandel

Distinctive Factors Affecting the Applicability of Global Arts Management Approaches and Standards in Cambodia

By Tony Micocci

Including excerpts from an interview on March 1, 2017 with arts management professional Rithisal (Sal) King, Executive Director of Amrita Performing Arts, Phnom Penh, Cambodia (http://amritaperformingarts.org/)

The following is based on a month American arts management Fulbright Specialist Tony Micocci spent in four cities in Cambodia, hosted by Cambodian Living Arts. His Fulbright Specialist project was funded by the Fulbright Program of the U.S. Department of State's Bureau of Educational and Cultural Affairs and supported by the United States Embassy in Cambodia. The visit included extended conversations with more than 40 socio-cultural facilitators, including arts managers, service providers, educators, government officials, and artists. A recorded interview with Mr. Rithisal, lasting approximately 1.5 hours, was framed by the comparative survey questions that are the basis of this book. The excerpts that follow are chosen to focus on areas in which Cambodia in general, and Mr. Rithisal's perspective in particular, appear to be in contrast to Western ways of thinking about arts and cultural management.

It bears mentioning that there is currently no formal arts management training available in Cambodia, though thanks to a number of concerned individuals and organizations, both Cambodian and beyond, the need is coming into focus. The Rector of the Royal University of Fine Arts has stated his desire to institute such a program.

Mr. Rithisal was ideal for this interview as he has perspective of international work and training beyond what the researcher found to be typical among Cambodians, and is the chief executive of a successful and highly respected Cambodian institution that has evolved its mission over the fourteen years of its existence to embrace support for new artistic exploration and expression in a society that reveres its long Angkor history and cultural heritage.

WHAT ARE YOUR PERSONAL EXPERIENCES IN INTERNATIONAL ARTS MANAGEMENT? IN WHICH COUNTRIES AND PROJECTS DID YOU WORK?

Sal's international experiences have been primarily in the United States, including line-production of a vast *Season of Cambodia* multi arts festival in

New York City in 2013 and advanced arts management training, and two Cambodian projects in the African country of Rwanda.

Of particular note was the experience of genocide shared with Rwandan artists and audiences. The horrific reign of the Khmer Rouge, in which fully a quarter of the population of Cambodia died, including targeted killing of artists and intellectuals, continues to frame much of the art – and by extension, arts management – in the country today. The nation is clearly wrestling with a range of questions about its artistic and cultural identity internally and internationally, and doing so without the benefit of a genera-tion of artists and thought-leaders who in less traumatized societies would be guiding and/or dialectically resisting this process. The implications of this, and its effect on what formal arts management training may evolve in the country, are vast and reach well beyond the scope of this brief report.

[Sal] *I have worked* (as producer) *on two touring* (projects) *to Rwanda: the first time a dance theatre production, a collaboration of Cambodian artists and Dutch director and dramaturg and lighting designer, and we also brought an American tech director/production manager: all Cambodians, Dutch and Americans worked together with people in Rwanda. We performed at a few places throughout Rwanda. ( ) It was a remarkable experience for the fact that Cambodia and Rwanda have histories of genocide, and so to share the artwork that speaks about genocide and bring into perspective what happened, and to share that kind of painful experience with each other, was very phenomenal. That was 2012. Last year I went back to Rwanda, this time with circus artists from Phare Ponleu Selpak* (arts school) *in Battambang and Phare Performing Social Enterprise* (circus center) *in Siem Reap, 19 of them working with an American creative team of four to five, including director, sound designer and lighting designer, and also a film director from the UK. We performed at a me-morial museum in Kilgare and also at a refugee camp. That was to me among the most important international projects that we have managed.*

WHAT KIND OF EXPERIENCES DID YOU HAVE IN WORKING IN INTERNATIONAL TEAMS IN CULTURAL PROJECT MANAGE-MENT? WHAT ARE THE BIGGEST CHALLENGES CONCERNING INTERNATIONAL AND INTERCULTURAL CULTURAL MANAGE-MENT, AND MANAGEMENT OF INTERCULTURAL PROJECTS IN GENERAL?

Intercultural challenges as rewarding experience

[Sal] *When I get into projects in Cambodia or abroad and the team comes together from different countries, there are usually intercultural challenges*

that we have to face—not necessarily negatively; it can be very positive and productive. One of the first projects we produced in Cambodia was the Where the Elephants Weep *production* (2008), *Cambodia's first rock opera involving around 30 or 40 artists. The stage had to be* (technically) *upgraded; we had to work on the lighting with an American lighting designer, American stage manager and ASM which was for the first time, like "what is that function?"—a new concept for Cambodian people.*

Sal identifies his role as language translator as having gone much further than direct linguistic translation.

[Sal] *It is not only the technical translation but the cultural translation: if they say that, how to say that to another person who comes from a different perspective and how to make the intersection of that understanding requires a lot of work, a lot of challenge, and there was a lot of headache attached to that, but it was a good headache, a kind of muscle building. ( ) And if I translate the whole thing of the American colleague to the assigned Cambodian prop assistant or the assigned ASM who is working on that, nothing is going to work because they feel intimidated by that because it was like 140 words spoken by a New Yorker in a demanding voice when a Cambodian would speak slower and in a softer voice. So again, two layers of that: the technical layer but also the cultural layer. Both are so important.*

Sense of community and enjoying working together: process-oriented versus results-oriented working styles

Sal mentioned the Cambodian's deep enjoyment of the opportunity of working together, which sometimes frustrated the Western production managers who perceived work to be going too slowly. Tony introduced the terminology "process-oriented" and "results-oriented" to seek a framework for pursuit of this point.

[Sal] *When we speak about process-oriented or results-oriented, that is to us quite a Western way of articulating that; we don't do it that way, but it can be a reasonable statement to say that. ( ) Cambodians are traditionally farmers and they work on things and the process of doing that, the sense of community is so profound. So enjoying the moment to work together is actually quite important… it's the way in this part of the world, maybe—the process is very meaningful to them, and they would take the result not as seriously or not as meaningful as the process.*

Buddhist values influencing working processes

[Sal] *Taking the religious aspect of that, Cambodians are very heavily Buddhist people; one of the very important philosophies is karma: you do good*

you will see good, you do bad you will see bad. So that means the result will come anyway. With that kind of mindset, how can people be more attentive to the result than the process, because if something wrong happens they will say that that is predestined anyway, depending on that kind of karma theory? So what they're doing is actually more meaningful—for lack of a better word I use the "sense of community": being together, doing something together, is more important than getting results. But it has changed, it has evolved a lot. People in the city, like Phnom Penh, focus much more on the result, but people in the countryside, who are actually the majority of Cambodians, still take the result less seriously and the process is more meaningful.

IN YOUR OPINION IS THERE A KIND OF GLOBAL APPROACH IN ARTS MANAGEMENT, USING THE SAME STRATEGIES AND IN-STRUMENTS ALL OVER THE WORLD?

In Sal's opinion arts management instruments are like a skeleton that needs to be filled with context: specific flesh and life. He also feels that the arts must lead and management be structured to support.

[Sal] *I look at the instruments as the "skeleton" if I compare it to the body of something … the operational procedure or the environment of how to operate it, which I consider as the "flesh," has to be done in consideration of the context—that can be historical context, cultural context, economic context—of that particular country or part of the world. So if the global approach means that there is one big way of doing things and that way can be applied anywhere around the world, I don't think so. But the global approach, if we are looking at it as the skeleton or base, as being reference to make things done, yes, it can work that way. ( ) The management of the arts to me is the management that supports the arts, that understands the arts in that particular location—geography, culture, whatever context of the world and the way and methodology of managing it. Managing of the arts is not the employment* (application) *of the management theory and technique into the arts, because you know it is the other way around: first comes understanding the arts, and then start developing a strategy to manage it according to the art from that particular part of the world or particular culture. ( ) The art has to be above, and the business or strategic plan is the supporter of that so that the art can operate with integrity but not be dictated by the methodology of the management.*

I think there is no global approach; a global reference, maybe. A strategic reference that people can refer to, but I don't think there is a global management approach or common strategy to manage the arts and culture.

IS THERE A DIFFERENT APPROACH IN MANAGING CULTURAL
PROJECTS IN YOUR COUNTRY OR REGION?

IS THE ECONOMIC ASPECT OF ARTS AND CULTURE MORE IM-
PORTANT IN YOUR COUNTRY OR REGION?

Tony and Sal agreed that Cambodia currently operates as something of
a "blank slate" from an arts funding perspective, as there is effectively no
consistent pattern of funding for the arts in the country from either gov-
ernmental or private sources, and no history of arts philanthropy apart
from occasional private sponsorship of performances following ceremo-
nies in villages. What does exist is a massive number of what are generi-
cally referred to as "Non-Governmental Organizations," a term applied to
everything from UNESCO and the European Union to the French Institute
and American-style non-profits (but without tax deduction donation in-
centives in Cambodia), a few of which are involved with the arts. Many of
the most successful Cambodian arts organizations have nonprofit funding
organizations set up in the U.S. and elsewhere which fundraise to support
arts activity in Cambodia (as does Amrita).

Resistance of Cambodian artists and cultural operators to statistical arts evaluation approaches

Sal is resistant to the data-oriented mind set of some of these NGO's, es-
pecially as it relates to artistic output. While the author is sympathetic to
Sal's concerns at one level, especially as it may apply to specific artistic out-
put, nonetheless he noted an absolute ignorance and disregard for metrics
of any sort in relationship to arts management in numerous conversations
throughout the country, even as applied in areas such as audience analysis,
alumni tracking and arts economic impact, which have proven elsewhere
in the world to be somewhat effective in arts advocacy among funders and
decision makers in non-arts sectors.

[Sal] *Even within the nonprofit itself, there are grand ways of using the 'ex-
ecutive NGO' approach—you know we don't say 'nonprofit' here—actually
using a lot of the methodology of for-profit business but turning it around a
little bit. It has driven me mad when I heard in conversations "the measurable
outcome" which is totally the kind of language within the nonprofit world as
well, not only in the for profit. For example, a project manager would ask a set
designer, "if you use $500 for that, explain to me what will be the result before
I approve that." The artist who makes that set does not know how to answer
that question.*

WHAT ROLE DO THE ARTS PLAY IN EVERYDAY LIFE IN YOUR SOCIETY?

Arts not for art´s sake but part of ritual life

[Sal] *In Cambodian culture the art is so profound from birth to death. There are always ceremonial performances attached, particular songs and recitations in this part of the world with people living in the villages. ( ) If you look at whether it is part of everyday life or not based on quantifiable data going to Western idea of auditorium… performing in Cambodia is actually quite ritualistic, the nature of the performing arts here is quite that.*

Tony questioned the existence of an appreciation or art for art's sake outside of ritual and noted the lack of art museums. Sal implied that museums were a relative recent French colonial concept in Cambodia. It is notable that the National Museum to which Sal refers permanently exhibits only ancient statuary, there is no national art museum in Cambodia, and with rare exception exhibition of contemporary work is undertaken only by the private sector.

[Sal] *The National Museum of Cambodia was built by the French in colonial times and before that the appreciation of seeing the arts was not within the artistic* context *but in the religious sphere—people go to temple, and in the temple there are paintings, there are sculptures, there are theater performances relevant to the religion. I grew up appreciating painting in the 1980's not by going to the museum but by looking at all the paintings on the walls about the Buddhist story and on the ceiling.*

   Not a modern art museum but (privately owned) *galleries like Java Arts* (Ref http://javacambodia.com/) *show contemporary art; last year also the National Museum hosted a contemporary art exhibit for three months for the first time since the French colonial time.*

From the author's observations, with rare exception dance and music follow the same patterns as visual arts in Cambodia: traditional and classic forms dominate and are presented in temples, at rituals such as weddings and funerals, in mobile shows on temporary stages in villages, and as tourist showcases, while contemporary forms are left to their own devices to find performance opportunities.

   Presentationally, while the Cambodian people enjoy dancing and singing, opportunities to experience these forms in Western-style concert form are unusual. At the time of the interview, the Amrita organization was preparing a highly unusual event: a large scale contemporary dance work titled

Here I Stand in Time to be presented in three outdoor public 'site specific' locations in Phnom Penh. While an accepted presentational model in the West, this was reported to be quite new in Cambodia.

[Sal] *It is the first time we've produced site-specific performances and we are learning how to do it, a bit nervous, I don't know how much we'll get in trouble for the public space in which we're doing it. Free to the public. We have the invited audience and audience at each site, but the "unintended audience"* (in Western parlance, "walk in audience") *is unknown.*

Relevance of the arts in people's lives in contemporary society we can look at that, but if you want to look at the whole Cambodian culture we also have to look at the fact that literally every half kilometer there is another temple, anchors of culture and education. The first school was built in Phnom Penh in the 1950's, but before that all the men—only men—were taught at the temples by the monks: language, writing, reading. So we have to look at this as a reference to achieve what we want in this part of the world.

WHAT KIND OF ARTS CULTURAL INSTITUTIONS EXIST IN YOUR COUNTRY? HOW MUCH ARE THE ARTS PUBLICALLY FINANCED OR IS FUNDING ONLY PRIVATE?

[Sal] *I'll put in three categories.*

One is the government which runs its own institutions: Secondary School of Fine Arts, the Royal University of Fine Arts (RUFA) *and the Department of Performing Arts involving national performing troupes of Cambodia[15]. In each province, there is a small Department of Culture and Fine Arts which hires artists also as administrators, all poorly paid.*

Second is the arts and cultural activity in the NGO world like CLA, Amrita: some international associations as NGO's, some local associations as NGO's. These have different legal status: local associations register at the Ministry of the Interior; international associations register MOU's with the Ministry of Foreign Affairs. These [international associations] *manage to tap into economic benefit from abroad.*

Third is the commercial world where the artists are contracted to perform at hotels and restaurants for touristic purposes.

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15   The researcher found no evidence of permanently established performance troupes in Cambodia. Reference to a 'Royal Ballet of Cambodia' appears to refer both as a Westernized term for the classic Cambodian dance forms in general and as the name for an occasional production of such dance by the government for state occasions.

Artists in Cambodia are working in different sectors from public to NGO to private to be able to survive

It's hard to find the artist who only does one; (referring to dance rehearsal observed prior to the interview) *one of the artists that you saw in that rehearsal is also a government artist working at RUFA, works for something like Amrita, and two days ago, she was onstage dancing at a truck concert sponsored by one of the largest phone companies. That is how a lot of Cambodian artists survive, to be involved in all three of them. It's hard for the artist to survive staying in only one.*

WHAT KIND OF CULTURAL POLICY STRUCTURES EXIST IN THE REGION; WHAT ARE THE MOST IMPORTANT POLICY GOALS?

The Ministry of Culture and Fine Arts of the Cambodian government issued a formal National Policy for Culture in 2014, following receipt of field input to a 2011 draft. It is the first such policy since prior to the Khmer Rouge in the 1970's. By all accounts, the author's observations are that it has so far had no beneficial effect on financial support for the arts, though outlines governmental authority to forbid presentation of art which it deems to be against Cambodia's national interests, what is termed "negative culture." Sal also mentioned regional initiatives under ASEAN (Association of Southeast Asian Nations. http://asean.org/), the artistic and human effect of which he was dubious.

[Sal] *Cambodia is part of the regional community which is called ASEAN, 10 countries, and among the three pillars of ASEAN is culture and the arts. What I have seen is collaboration projects like the Ramayana festival which is the big literature in SE Asia, but it's almost like we come to Angkor Wat together and I perform this part and you perform this part and I do my own thing in collaborative performances, so I have seen things like that on the government-to-government level rather than real people-to-people or artist-to-artist engagement, intersection, collaboration, meaningful dialogue*

Heritage preservation as priority of Governmental cultural funding

Given its effect on tourist revenue, especially from Angkor Wat, the issue of cultural heritage preservation as part of governmental policy cannot be ignored, and was observed in some conversations to be experienced in opposition to support for new artistic expression.

 [Sal] *Heritage preservation remains the* (government's) *priority; it's the economic engine of the country* (due to its tourism impact). *Also it is interesting to see the same thinking among other governments in the region like Indone-*

*sia, and I also see the inconsistency between the individual state members'
cultural policies, and their regional cooperation. Each country is promoting
its national pride to the point that each doesn't look at its neighbors as the
community that we belong to together.*

Cultural confrontations between countries in the region as a consequence of colonization

Sal references as indication of weak regional cultural alignment an ongo-
ing Cambodia/Thailand conflict related to an ancient mask dance, Khon
in Thai and Khol in Khmer. Thailand is seeking to register the dance form
with UNESCO as a Thai Intangible World Heritage treasure, but Cambo-
dia claims the form to be originally Cambodian. (Ref http://www.voanews.
com/a/cambodia-thailand-dancing-out-of-sync/3365022.html) Sal blames
much of this on the relatively recent national boundary establishment by
colonial powers, often dividing social affinity groups.

[Sal] *So how can people from two countries within the community of ASEAN,
that officiated their regionalization in 2015, two years later be fighting over
two different art forms, and say that is not yours but is mine? They talk about
the policy of regionalization but then there is a lack of understanding. How
do you also fabricate* (effective regional cultural) *policy when the ministries
of culture are still talking about* (national) *cultural preservation. This is im-
portant, governments should be doing that; but how also within this larger
context?*

*It is a problem not only between Cambodia and Thailand, but you will
hear the same story in Indonesia and Malaysia. And sometimes the confron-
tation is among this village of Indonesia and this village of Malaysia: they say
this belongs to this and this belongs to that. And that political division is done
by the colonial power; and this part of the world was not divided by country
but divided by smaller village and now this person may be related to this per-
son here, living in a different political border, maybe having some cultural
confrontation to each other.*

Sal clarified that the real problems began when the colonial power, France,
pulled out, leaving the national boundaries in place.

[Sal] *The problem started when they came, but it was fine when the big su-
preme boss was here* (because) *there was no fighting, but then when they left,
the legacy of that…. They divided* (the region) *based on their political under-
standing or theory or knowledge from the West without an understanding of
what is here. What is the reason of dividing the countries that way when they
don't know what's going on in this culture?*

WHAT ARE BIGGEST FUTURE CHALLENGES FOR CULTURAL MANAGERS IN YOUR COUNTRY?

Sal quickly responded to this question with two areas that were reflective of points raised in other conversations the author held elsewhere in the country.

Finding a balance between producing economically motivated traditional work for tourists or designing projects solely to satisfy donor interests at the risk of artistic integrity versus enabling new contemporary and socially relevant art work

[Sal] *Balancing artistic integrity and the economic opportunities … do tourist shows, or pursue a grant and do it for the purpose of that grant, disregarding the artistic integrity, or trying to keep the artistic integrity and becoming underfunded. That is a challenge. The cultural manager has to play a good balance of that.*

Nurturing artistic expression that has relevance to matters of human concern and not merely to be decorative

[Sal] *How to engage the arts into the dialogue of the world, and of the region as well. When they talk about ASEAN it's only about economic* [concerns], *about commerce, about international trade,* [and] *the art is seen as maybe a flower to be added to the hair. People look at the beauty of the art at the core, but the art can play more than that, and there* [should be] *no necessity to explain that the art can participate in talking and articulating issues like global warming, reflecting on issues like the family; the arts should be more relevant to those kinds of discourses.*

Tony asked whether some of this comes back to the question of the fundamental relationship of the Cambodian people to art, what they expect from it, and the previous discussion of the roles of spirituality and religion in relationship to art, which lead to what felt to be Sal's perception of the overarching current challenge facing Cambodian arts managers.

[Sal] *Yes. And that is the job of the contemporary arts manager to understand the past of that, to learn well the religious element about the past, look at what is now…. and then decide. There is a future to go to and I think this contribution to the world, to the discourse through the arts, is important and is necessary.*

It was the impression of this researcher through this conversation and many throughout Cambodia on this initial visit that the search for the current and future cultural identity of this country is enormously complex, with an outcome that is far from clear. The discussion is complicated by strong tradi-

tions; core religious and social beliefs; a less than free political environment for open discussion; lack of funding for the arts, philanthropic tradition and the nation's economic structure and needs; and the massacre of a generation who in other countries would be the leaders, culture bearers and thoughtful sounding boards for the young. From the researcher's initial observations, some Western arts management approaches and concepts have relevance to Cambodia at this time but by no means all. Some, such as the application of data-driven decision making and the trust required for collective action and arts advocacy, are met with suspicion by many and exist in Cambodia in incipient form at best. On a positive note, a recognition of the value of the arts management sector is on the rise and discussions are under way within Cambodia as to how its strengthening can be best supported.

Crucial need for innovative cultural management in South Asia for strategic managing of arts infrastructre, thoughtful cultural city development and for cultural policy moderation

An Interview with Pooja Sood

Pooja Sood is director of Arthink South Asia, which is a program to train arts managers and supply knowledge and research in arts management and cultural policy. Initiated in 2010 by the Goethe-Institut in India, supported by the British Council and the Piramal Art Foundation, the programme is dedicated to founding, supporting and empowering a cadre of professional arts managers committed to the cause of capacity building in the South Asian region, encompassing Afghanistan, Bangladesh, India, Iran, Nepal, Pakistan, and Sri Lanka – thereby also developing a network of peers across countries.

She is a founding member and Director of Khoj International Artists' Association which is an autonomous, not for profit society committed to experimentation and exchange in the visual arts in India. Under her stewardship, Khoj has grown from an annual event in 1997 to a small but vibrant building based institution which plays a central role in the development of experimental, interdisciplinary and critical contemporary art practice in India and South Asia. As Director of Khoj, she has worked actively to build a robust network of experimental spaces across South Asia resulting in the South Asian Network for the Arts (SANA). Pooja Sood's contribution has been in the field of curating alternative contemporary art practices in India as well as exploring different models of collaboration and institution building in India and South Asia.

Pooja Sood has recently been appointed the Director General of the Jawahar Kala Kendra a large multidisciplinary cultural space in Jaipur. (November 2015 –) by the Government of Rajasthan, India.

> **„It is clear that innovative cultural management within the cultural sector, as well as conversations around the role of cultural policy, the creative industries, and their role in our burgeoning cities and peri-urban areas, have become not just important, but necessary in South Asia today".**

Judging by the experiences you made. Could you say that there are specific differences in the practical approach of arts management in different countries?

Every country has its unique political and cultural context which has a definite impact on how arts managers can deliver their projects. For example, when discussing marketing, it seems almost obvious to talk extensively about the use of social media specially in South Asia where mobile technology and the internet is so easily available. It comes almost a shock that in some countries in the region such as Iran , some aspects of social media are forbidden/ blocked and /or illegal to use. Clearly a different strategy for marketing needs to be discussed in this case.

In many parts of South Asia, exhibitions, performances, musical events have almost always been free of charge and therefore needed to be sponsored either by the government or by a private/corporate patron. There is therefore a huge resistance towards ticketed events by audiences and breaking mindsets is probably the biggest challenge for art managers in a scenario of small audiences and poor access to funding.

Crucial need of cultural managers due to a growing public and private cultural infrastructure

India has a long and rich cultural heritage - a lot of which was either a lived tradition of ritual, song and dance but equally a fine art tradition patronised by the kings and other rich patrons. Post independence from the British, the government of India made a concerted effort to set up infrastructure for the arts and in 50s the National Museum, the National Gallery of Modern Art, the various academies of literature, performing arts and visual arts amongst other such institutions were set up to support the arts in the country. Over the years for a variety of reasons a certain apathy has set in making several of the institutions rather moribund. In the past 10-15 years however, due to the changes brought about by economic liberalisation and globalisation, there has been a renewed interest by the private sector in developing infrastructure for the arts and private museums, a myriad festivals , restoration projects for monuments and heritage sites have all begun in earnest. Auction houses both Indian as well as Sothebys and Christies have set up offices in India and hence the need for professional trained staff has risen proportionately. Culture is clearly not a priority for the government and so the way forward seems to be corporate patronage. Not for profits continue to struggle to raise funds and are increasingly looking to become more self reliant. The need therefore, to build a cadre of professional cultural managers who can ride the changing tide is necessary and is now being looked upon favourably.

Arts managers in India have to build awareness on their political influence

How much influence do cultural managers have on cultural policy and processes of political transformation in India? How can they expand their influence?

Unlike several countries in many parts of Europe, India does not have a declared cultural policy. Having said that several of its local states have a clearer and more defined mandate towards culture and therefore put out more funding for culture. It is normally other public institutions, organisations in the not for profit sector and individual artists who receive funding from the Government. Regardless, arts managers and professionals are rather cut off from the government planning and so far have very little influence on processes of political transformation. Possibly the only way to expand their influence would be to a) build an awareness of cultural policy among arts managers. It's only once arts managers have an in-depth knowledge of current policies in their own and other countries, that they can hope to have any meaningful influence. b) form an advocacy body to lobby for funding and policy related issues with the government .c) build and develop data in terms of case studies, detailed cultural economic studies etc to substantiate claims for various policy changes to the government .

Often Artists fulfil the role of arts managers in South Asian countries as arts management is not yet established as a profession

Are there, from your experience, systematic differences in the working conditions of arts/cultural managers in different countries?

There is a lot of difference in the working conditions in different countries. In countries where art and cultural management is taken seriously, there is a developed cadre of cultural managers who take their role very seriously and are given their due respect within the cultural institutions in which they work. So far, in India and across South Asia, artists have often fulfilled the role of the arts manager. This is changing slowly. As expectations for a certain professionalism is growing, more people are aspiring to be exclusively arts managers. In most parts of South Asia and certainly in India, most arts managers are freelancers and /or cultural entrepreneurs working in the not for profit sector. Although the government has the largest number of cultural and heritage institutions and museums under it, employment with the Government is based on civil services selection criteria and cultural professionals who rarely if ever,

fulfil that criteria are therefore not employed. Thus not many public institutions are run by cultural professionals.

In India, as in some other South Asian countries, the image of the arts manager is still a new one. As a desired profession, it is often viewed as less valuable than being a curator or a critic or indeed an artist. Arts management is often equated with the narrow role of an administrator only. But this is something that is changing and improving slowly but steadily as the need for professional management in the cultural sector is being realised by many.

Most art managers are therefore either artists and /or cultural professionals working largely in the private sector (private museums, foundations, galleries etc.) and or cultural entrepreneurs in the not for profit sector.

Different strategies, attitudes and leadership styles in international teams

Judging by your experience, what are the biggest difficulties in international and intercultural arts projects?

While the goals of an intercultural project may be the same, the strategy and method of achieving them would differ according to local contexts. For example, there may be some obvious differences like which social media platforms can be used, as well as less tangible cultural differences such as - a more deferential attitude towards elders in Asia which makes younger cultural managers hesitant to over ride their seniors even if they need to - that would need to be taken into account.

Racisms and growing political and social bias as the biggest challenge in international cultural management

What would you consider to be the biggest future challenges international cultural management has to face?

Racism. Growing political and social biases. A change in flows of global capital.

If we consider the current socio political changes world wide, it is clear that there is an increasing swing to right wing politics, narrow nationalisms and an " othering" on a scale that is unprecedented. The resultant racism and violence has meant that governments are wary of encouraging intercultural relationships and in some cases often create policies that actively dissuade the same. The change in the flow of global capital also means that cultural organisations in South Asia need to reassess their funding situation which was more or less dependent on cultural foundations in the West.

Which three competences do you consider to be the most important ones in the field of international arts/cultural management?

> – *A political and social understanding of global events and their global ramifications. For example: post 9/11, the situation between some parts of the world changed dramatically and being able to work across countries within South Asia became difficult if not impossible for some time or the economic meltdown in 2008 which affected funding within South Asia from international cultural organisations.*
>
> – *An understanding and respect for different cultures and their ways of working and an ability to work with or around that.*
>
> – *Clear communication of expectations /deliverables.*

What is most important in teaching arts and cultural management?

Is there additional value of international training programmes, which experiences have been made in preceding trainings and projects?

It is only of late that the term 'art/cultural management " is beginning to gain some credibility in South Asia. In the 90s, the very notion of art management was anathema to the artistic community who felt 'management' was relevant only to business' and not culture.

Thus the first hurdle in teaching arts management is getting people to acknowledge that it is in fact a valid discipline and profession; that it does not belittle the arts and that it is not demeaning to be called an arts manager.

Case Studies from Western cultural management do not meet the cultural situation in the South Asian context

There are no Bachelor or Masters programmes in cultural management in South Asian universities so far. When we began our programme (ArtThink-SouthAsia), we were clearly looking at it as a skill development programme for people working in the arts – often artists themselves who were trying to run their own projects/institutions which were mostly not for profit spaces. While designing the programme, we deliberately invited international faculty to partner with Indian faculty as it seemed useless to reinvent the wheel, given that art management as a discipline was well developed in some Western countries and we would only benefit from their learning. Having said that, it was clear that our partners from Western countries were unaware of our context and therefore an Indian/South Asian faculty member was equally important not only to provide the context but also to add value to the training, thereby making it mutually beneficial to both tutors.

One of the biggest problems is the lack of local South Asian case studies and cultural data. The default has been to use international case studies in the trainings which are far from ideal.

Given the current prevailing globalism, I think it is extremely beneficial if not necessary to have an overview and understanding of the international context for both participants and tutors and I strongly recommend at least some component of intercultural and international trainings as opposed to purely national trainings.

Interview: Birgit Mandel

Creating Trust and Confidence is the Key to Arts/Cultural Management in International Contexts

An interview with Annick Schramme

Annick Schramme is working as an academic director of the Competence Center for Creative Industries at the Antwerp Management School and the University of Antwerp, where she also teaches cultural master programs. She is participating in multiple cultural boards and committees in Flenders and the Netherland by the Flemish Government, the Dutch Council for Culture and many more. Since 2010 she has been the president of the board of ENCATC (European Network on Cultural Management).

The European Network of cultural Administration Training Centers (ENCATC) was established in 1992 to develop training and to encourage cooperation between training centers in Europe.

You are teaching about international cultural management. What is the schedule?

My seminar in the master program is a mixture of lectures and testimonies from practitioners to show what it can mean to work internationally as a cultural manager. The students have to analyze the international working of a cultural organization or artists from different management perspectives: In which way is the project included in the vision or strategy of the stakeholders? Does it apply to their HR (Human Resources) Management? Is there a special person that is responsible for international cooperation? How does the communication work to reach also stakeholders abroad? Are there real co-productions with partners abroad? Is it financially interesting to cooperate? Also taxes play a big role in it, so we explain how they differ from country to country. Included in the course is also an artist, Jan Fabre, one of our most famous performing and visual artists, and who has worked a lot abroad. He is talking to the students about his experiences.

We are also inviting professors from abroad to the master classes, who have experiences in different cultural contexts.

**We have to rethink our academic training programs
to make them truly international**

Is the group of your students international itself?

Unfortunately most of them are from Belgium, 20 % from the Netherlands. We only have a girl from Russia and one from Poland. Until now our program

is still in Dutch like in Germany most programs are still in the national language, that´s a weak point. That´s one of the reason why I want to establish an English program because I think that would make it much more open to other cultures. But it will take some more time to implement it in our program.

One important aspect of training for international cultural management is experiences abroad But when you are going abroad with the Erasmus program my critic is that you are mostly coming into an international group of friends. It is really fun and nice but often the students don´t take the effort to get to know the local context, but they should be interested in that. When you stay in your student population you are in an international context with a lot of commonalities but not much diversity. You belong to a highly educated elite. I think that´s one of the weaknesses of the Erasmus program.

In our program we are combining the experience of going abroad with a practical approach by providing an internship of at least 3,5 months within a cultural organisation. You can go into an organization to see how they work and attract people and evaluate the international dimension afterwards.

One of the new dimensions is that we are also focusing more and more on entrepreneurship in our program. Its a concept that´s much more common in countries with a weak state. People depend on themselves. For example in South America or India government is hardly giving subsidies or funding for the arts. Entrepreneurship is a good way to apply knowledge and to support people in developing countries.

We have to rethink our programs, we are still really national focused. We need more exchange and need to use different languages in our programs. Sometimes we are doing an international project but its only optional, instead it should be much more an integral part of the program. I want to develop a master program in fashion management, which is really international. One semester at our university and a next semester at a partner university in London or Milano or Paris, and another one in China or the USA. So that students can live there for three months and learn from different contexts. But it is important not to become elitist in your international activities like you travel the world but are living in a bubble of high educated intelligent beautiful people.

As a cultural manager you have the duty to go into the field where you meet all kinds of people with different social and cultural backgrounds. You need to go outside and experience the local contexts, in your own country and abroad.

As cultural management is an applied science we have a strong link with the professional cultural sector. Our practical project of 3,5 months in combination with the master thesis gives the opportunity to go abroad easily. We

are doing this already for almost 20 years. Nowadays other faculties are also looking for more opportunities for their students to bring them in contact with the working field in combination with an international experience. As the Erasmus program is not sufficient to really get in touch with the locals.

From your experience as president of ENCATC, what are the differences in approaches, challenges and main (research) questions on cultural management in different countries?

In general languages are something really important. You need to be aware that words can mean different things in different contexts. You have to of aware of it and have to clarify certain understanding of central expressions in advance. In the United States, for example, they are always talking about arts management, because they are focused on the arts. In Europe we are calling it cultural management, because we take much more attention to the social dimension of arts and include also heritage. In Europe arts is often considered to be a way to create social cohesion, which is broader than arts, also about heritage. It is also different for Asia. In Asia, the focus is much more on heritage then on the arts. The UNESCO convention on intangible heritage for example was initiated by Matsuura who was coming from Japan.

It is an interesting question about the differences between the cultural management programs within Europe. If you look into the curricular structure of cultural management programs. Alexander Brkić distinguishes in 2009 four types of curricula: those that copy directly from business management; those that focus on the technological process of producing artwork; those that link cultural management and cultural policy; and those that take an entrepreneurial approach to arts management, connecting it to issues of creativity and innovation But we need more research on that. For the 25th anniversary of ENCATC we are planning to do a mapping of all the cultural management programs in Europe.

Different understanding of cultural management goals

Do you think that there is a globally standardized set of strategies for arts/cultural management?

I think in Europe there is a kind of common sense about it in terms of the main instruments and the contents. Although there are differences between the Nordic and the Southern countries : Cultural manager in Southern Europe are more focused on cultural heritage because or their history and as there is much more heritage in those countries. In the UK the focus is more on creative industries because of their more economic approach. So cultural management

depends of the context, the history and also the meaning of words. That´s why its important to clarify in international contexts in the beginning what you mean by these words.

   That means that we can´t have a global arts management approach, but we can learn from each other experiences.

Are their different images of the cultural manager in different cultural regions?

For some people in the art world, arts and management is already a contradiction. In Europe you almost have a polarization between the subsidy sector and the creative industries. I don´t see that anywhere else in the world where artistic part and the business part are much more interlinked in an organic way.

   I always tell my students we are the servants of the artists. We have to support them and make them stronger. It is not the manager that will take over the role of the artist. In the sector you sometimes need to clarify that, because there is a lot of prejudices about arts managers and ideological discussion about it. That can be different in different countries. I think also in Germany the artist is much more important than the manager and people want the arts to be sheltered and not be commercialized. But in the Anglo- Saxon world for example arts and business are more linked to each other. I think its important to know the context were you are going to. There are different values, ideologies and you need to take that into account.

Do you think that cultural management can also have an impact on political transformation?

I think an arts manager has to know cultural policy and should have good relations with politicians. Because in most countries politics are the most important stakeholders. If you are depending on government funding, you have to know how the politicians think and how to react on that. The arts manager has to be the go between the artists and the politicians. So he has a really important role. The new generation of cultural managers and artists are very much socially engaged. That is a positive evolution. They look much more for links with engaged people from other sectors to see how they can influence society and politics.

To create trust and confidence is the key for working in an international and intercultural context

What are from your experience main competences for cultural managers working in the international field?

The manager has to be a mediator and a networker. He has to make the links between different parties and stakeholders. That´s why he has to be aware of differences between the cultural sector in different countries. I think you should prepare yourself if you´re going somewhere, to know the context really well to avoid mistakes. If you want to cooperate internationally to create trust and confidence is key. So if it seems like you are only thinking in your own context without taking in account the other party and context than it will not work. That´s the base of cooperation.

It´s not only about knowledge but attitudes. One of the most important competences but one of the hardest to learn is empathy. You don´t only have to know how different it is but feel what the other is thinking. I have no recipe for how to learn it, but its necessary to understand the other. Sensitivity-its not only rational but emotional and to listen to the other and try to understand is key.

International work should not be additional but integrated part of our training programs

What are the main opportunities and challenges for an international cultural management?

International cultural management creates an open mind and curiosity towards other cultures. But there is also cultural diversity by the people that come as migrants to us.

It´s a story with two perspectives. One of the main challenges for European cultural managers is how to reach a bigger participation in cultural life, how to reach the groups of different cultural backgrounds.

We need an integral holistic approach. We have to look for diversity not only in the audience and public but also on stage, in the boards and government but also in the organization personnel. Diversity needs to be reflected in all dimensions of your organization. Otherwise it will always remain a story of we and them.

Interview: Helene Timm and Birgit Mandel

Cosmopolitanism instead of Eurocentrism

An interview with Prof. Dr. Verena Teissl

Verena Teissl (V.T.) is Professor of Cultural Management and Cultural Studies at the University of Applied Sciences in Kufstein. She lived in Mexico for several years and published about the history of film of Mexico and Austria. She co-founded the International Filmfestival Innsbruck, worked in the program department of the VIENNALE – Vienna International Film Festival and initiated as well as curated the series of events "Videodrom film & lecture" on ORF. Festival Studies are one of her main research projects ("Kulturveranstaltung Festival", transcript 2013). Since 2013, she is working in the board of Fachverband Kulturmanagement, an association for cultural management in the German-speaking area.

Based on your experience, for example in the context of the *VIENNALE*, what differences exist in the practical approach of cultural management in different countries?

The VIENNALE is an international film festival where we have worked with countries like Asia, Africa, Latin America, the United States and Europe. By the fact that the festival belongs to an area where international similar standards exist - whether it is the film production or the question of archiving - there are not a lot of differences concerning the operational work. Of course, you have to know about certain legal backgrounds and how to deal with them - in China, for example, the censorship in filmmaking is quite influencing. There are certainly national peculiarities, but in a cooperation with the respective partners you are among like-minded people. But a crucial aspect that we indeed have noticed again and again is the importance of knowledge of the respective film history and of filmmaking when we worked with Asian, African or Latin American institutions. For them it is of great importance to be understood and well mediated in Europe. It is crucial to bring cultural knowledge and the classification of artistic creation in politics and society into a cross-border cooperation.

Former colonial states bear heavily under their cultural disruptions: Culture always becomes a political statement, too

Aside from the VIENNALE, I lived for a long time in Mexico where cultural work - I am consciously not naming it cultural management - plays a very important role for the society and for social objectives at different levels. This has to do with levels of education, economic conditions and especially with the his-

tory of the country that was colonized and that, after gaining independence, had to fight for a cultural identity and secure it also institutionally through cultural and educational institutions. Formerly colonized societies bear heavily under a hybrid heritage – their development has been interrupted violently, their culture was subjugated to the appropriation processes of the ruling. The cultural development is characterized by discontinuity and adaptation. Also, after gaining independence, these countries experience intense, often by civil wars accompanied processes of self-discovery and a search for authenticity. Culture, as this is also stated in post-colonialism and in the Cultural Studies on theoretical foundations, becomes a political statement.

It is therefore important to pay attention why countries based on which self-understanding express which kind of cultural terms and traditions in their cultural program. In the German-speaking area, we focus very much on productions of the high classical arts, while in Mexico, for example, the popular film culture is of great importance. Film was a suitable medium for identity-forming offerings of broad impact, which also had to do with the illiteracy that prevailed until the middle of the century. The differences in individual countries are relevant because they have political causes. Cultural work is political work in the meaning of the demonstration of cultural sovereignty both inwards and outwards.

Eurocentrism is still an obstacle for international cultural management

What are, in your opinion, the greatest difficulties in international and intercultural cultural management?

A major difficulty for international cultural management cooperation is, from a German speaking perspective, the slow development of cosmopolitan education in German-speaking countries. There is a lack of knowledge about Asian, African and Latin American cultures. This is a legacy of Eurocentrism. Until the late 20th century, we failed to take action against this lack of knowledge and to offer, for example, more international programs in cultural management in the German-speaking or European area. When I work with e.g. a Filipino filmmaker, I have to adopt the cultural history of the Philippines and try to understand what priority his films have within the culture and the cultural program, where they stand politically, how they deal with symbolism. The German-speaking area has little international education; "international" stood a long time for Europe and the United States, i.e. essentially west stamped cultures.

As an example, the international art exhibition documenta in Kassel only started to also consider artists outside of Europe and the United States at the beginning of the 21st century under the direction of Okwui Enwezor.

In intercultural cultural management, this deficit of knowledge is partly reflected by hierarchies that exist in our heads. We often have explicit or implicit prejudice against everything located to the south. That, of course, makes cooperation and understanding difficult. To free our mind from stereotypes and rejections - this is, I think, a central aspect in intercultural cultural management concerning the cultural program as well as its mediation.

To integrate basics of Cultural Studies and knowledge about the cultural wealth of other cultural regions as an integral part of academic cultural management courses

To what extent must the (academic) training in cultural management internationalize in view of this deficit of knowledge?

Trainings in cultural management should basically have shares of cultural studies. Furthermore, it should be a standard that you cover reference examples from most diverse cultural regions in order to point out differences, but to also emphasize similarities. This broadens your entire knowledge.

It is important to combine classic cultural management issues like marketing, mediation and financing, including more theoretical and ideological aspects of financing environments, with basics of cultural studies or cultural theory. A colleague of mine works as a controller in a prestigious cultural institution in Vienna. She says that she would not stand and understand all the challenges in her everyday practise without the critical theory of Adorno. In order to better comprehend the sensitivity of international relations, if it is e.g. about financing, but also approaches of mediation – which are two power domains par excellence - reading the early post-colonialism works by Frantz Fanon and Aimé Césaire can help to understand the inherent potential for conflict in the relationships.

Also, we should scientifically deal with the work of influential, international intermediary organizations like Goethe-Institut, British Council or the Francophonie (OIF). They are main players for cultural production, mediation and exchange. At the same time, they are also regarded ambivalently in southern countries - monetary relations express the balance of power here, too.

How is national cultural management changing through international influences?

Hopefully more and more. I believe that international influences are a great opportunity to develop oneself as a cultural manager. Concretely, this also means to deal with one's own social position: Why are we standing where we are, why are we doing the things that we do, what other approaches exist internationally to become usefully involved in a society. These issues can often be better asked in an international context, the comparison broadens the perspective and evokes reflection and impulses. In more southern cultures for example, there is this much greater expectation that cultural programs are linked with social activity, communication, exchange, similarities and joint experience instead of individual reception. I find that interesting, also in the context of a society like ours in Central Europe these days, where we are living relatively anonymous despite or because of social media. To support social processes is, in my opinion, an exciting task for cultural management and in this respect, I hope that international influences lead to an enrichment and to new orientations in national cultural management.

Cultural managers have to support cultural diversity

Would you welcome a worldwide development of similar standards and approaches in cultural management?

I object any form of egalitarianism, standardization or leveling of differences. The claim of UNESCO to enable and maintain cultural diversity corresponds to the real existing diversity which is threatened by economization. This diversity should be supported, maintained and spread by cultural managers. The many different approaches and remits that exist in cultural management make sense and create diversity.

Cultural management strategies always have to adapt to the particular context. For example, the audience development strategies of the UK, only work there really well, but not in other countries, since the basis of this program are the specific contexts and challenges of the English society. In German-speaking countries, however, we didn't concern enough with the question of how to adapt Audience Development. It just can't be transferred one to one. We have a different society, a different understanding of history. This applies to all strategies: They must be developed from the respective cultural context.

How much influence do cultural managers have in cultural and political transformation processes?

It always depends on the respective country or the specific case - which structures and basic understandings of cultural management exist there at all? But basically yes, I do think that cultural managers have great influence on cultural and political transformation processes. If we understand not only the high culture, but also the cultural and creative industries and the non-profit organizations as actors of cultural management, we can see on how many different levels cultural exchange and mediation is being operated. Popular culture is not only mainstream but has numerous subversive movements – cultural entrepreneurs often were agents of change and initiated social awareness. Also, tasks such as culture of remembrance, which becomes increasingly important and has global aspects - think of the worldwide scattered Holocaust survivors and their descendants -, are political issues.

To gain awareness and knowledge about the wealth of art and culture in other countries

What are the future key challenges in international or also intercultural cultural management?

Considering the German-speaking area for international cultural management, it's about removing the lack of knowledge about other forms of art and culture. We are still far too little aware of the wealth of cultural activities in other countries. We need a broadening of the horizon in cultural management in German-speaking countries and have to show e.g. Arab, Latin American or African cultural productions with a much bigger naturalness. So that we and the audience can develop a cosmopolitan understanding of culture.

Interculturalism is the encounter of cultures. This can happen personally or on stage, in the exhibition space or on screen. The more I know about a different culture, the more I can identify with such interculturalism. This also includes a form of civilized conflict management - no false harmony, no third-party- or self-glorification, courage to irritate with unusual formats and artistic forms and also courage to confront the differences. In civil liberalism, you talked about "friendly tensions" which meant the social responsibility of the individual in a society, also in a friendly criticism. I like this idea for the work of a cultural manager at all levels: also at those of the cross-border cooperation.

Interview: Helene Timm und Birgit Mandel

5. Overall Findings and Conclusions

This study on *Arts/Cultural Management in International Contexts* offers researchers and practitioners around the world the largest set of data on this topic that is currently available. It is hoped that this study will lay the foundation for continued research and reflection on all of the issues raised, and that individuals in all regions of the world will benefit from the lessons learned. Obviously, the findings from this study cannot be generalized to all people, places, and contexts, but the data can hopefully serve as a valuable source of information.

A mixed methods approach was implemented to identify what current experts in the field and arts/cultural managers view as missions, working conditions, challenges, competencies, and training for arts/cultural management in international contexts. This report presents and summarizes findings formulated from analysing data collected via a global online survey, two in-depth case studies of training programs, and numerous in-depth interviews with key informants.

It is important to reiterate that the focus of the study is not on "international arts/cultural management", but on "arts/cultural management in international and intercultural contexts." It became evident through the research that arts/cultural management takes place in multiple international contexts and that there is no global, uniform international management in the cultural field. Arts/cultural management is always based in a specific local context.

In this chapter, a number of findings are articulated from analysis of the quantitative and qualitative research presented in the preceding chapters. Some general conclusions are drawn on how arts/cultural management might be challenged by international exchange: in the context of international teams in cultural firms or international festivals; in international projects or training cooperation; or in managing intercultural changes in migration societies.

Employment, work and training situation of arts/cultural managers differ considerably

Through the research it became obvious that there are very different framework conditions in terms of cultural policy structures, funding, and the

general political and economic situation in a country, which highly influence how arts/cultural management is practised.

In countries without a coherent cultural policy and a less structured and poorly financed cultural infrastructure the functions of arts/cultural management are less specialized. Cultural operators often are artist and manager at the same time or often work voluntarily while earning money in other sectors. Also, the shares of jobs for arts/cultural managers in the public sector, the civil society sector and the private cultural industry sector as well as the amount of freelancers differ between countries.

Many arts/cultural managers have no specific training in arts/cultural management, but most of them have a high level of education and often a degree in other academic fields, which is the case in all world regions alike.

Similar assessments of their missions and future challenges despite different working situations

Most respondents understand their mission not only as "serving the arts" or administrating or leading cultural institutions, but also as exercising political and social influence on the society. A clear majority of the respondents chose for their self-understanding as cultural manager the role models of "cultural educator" and "agent of social change", - roles, where arts/cultural managers take over societal responsibility instead of only managing an arts institution efficiently. Therefore, the majority of the respondents of the survey see themselves rather as "cultural managers" in the sense of a wider responsibility than as "arts managers". Enlarging the relevance of arts and culture in society and encouraging cultural participation among all groups of the population are seen as the most important future goals and tasks for arts/cultural managers by nearly all respondents.

Besides the widespread similarities in the opinions of the respondents a closer look revealed some significant differences: Respondents from developing and emerging countries identify themselves more often with the roles "agent of social change" and "artist"; they stress more often the importance of the following aims of cultural policy in their countries: "promoting social integration", "building and stabilizing democracy", "fostering national identity" and "fostering religious values"; and they name "building and strengthening a democratic society" more often as a central goal for arts/cultural managers in the future.

Personality as the most important influencing factor on management styles

A clear majority of respondents is convinced that the working style of arts/cultural managers is less determined by structural factors like the system of cultural policy or the understanding of arts and culture in the region but rather by the individual personality, educational background and the individual professional path.

Also most of the interviewed experts rate individual factors like individual mission, goals, and experiences as more important for the working style than structural framework conditions.

Mainly positive assessment of the effects of internationalisation on the cultural sector in their country: More cultural diversity instead of cultural mainstreaming

For large majorities of the respondents positive effects of internationalisation like a wider range of arts/cultural projects, the enrichment of the cultural sector by new approaches from other countries and an increased sensitivity for cultural diversity outweigh by far negative effects such as "cultural mainstreaming".

A "Westernisation" of culture seems to happen above all in the areas of popular culture, distributed by global creative enterprises. Despite the fact that digital globalisation allows some contemporary products to become popular and attractive in different world regions alike, arts and culture are assumed to be deeply rooted in the local or regional background with historically grown traditions.

Due to worldwide migration, international arts/cultural management is also confronted with the question of what happens when important numbers of migrants with a foreign cultural background meet with the cultural habits of the majority of the population. In order to avoid multicultural parallel societies, arts/cultural management can contribute to intercultural and transcultural processes towards a shared hybrid culture where all cultural groups, while keeping a certain cultural identity, can recognise themselves and get involved.

No standardization of arts/cultural management despite increasing globalization

The experts interviewed and the respondents of the quantitative survey widely agree that there are no standardized global strategies and concepts of arts/cultural management that are used in the same way all over the world. The political, economical, cultural, institutional and local conditions are too different and arts/cultural management would only be successful if it takes these specific conditions into account. Therefore Western concepts of arts/cultural management wouldn´t necessarily suit other regions of the world. Nevertheless, it is argued by some experts, that the dominance of Anglo-American management literature and Western training programs as well as the dominance of the economically more potent Western cultural industries and the impact of Western cultural foreign policy might exert a kind of cultural "soft" power against emerging and developing countries, and might also have a certain harmonising influence on the practice of arts/cultural management.

In line with theories of neo-colonialism, some of the experts argue that cultural exchange programs from Western countries still are pursuing mainly Western interests and tend to ignore cultural specifics of former colonized countries, which are still struggling with their colonization history also in terms of cultural identity-building.

In certain branches of the global cultural industries, like in the popular culture business and in international festival management with often very international staff, concepts of arts/cultural management and leadership might be similar all over the world. However, if we look at the findings of the Globe study: - that leadership styles are considerably influenced by national or regional cultures and that leadership success depends on matching of the leadership style to the expectations within a country - even in global enterprises there can't be uniform concepts and styles of management.

Besides some general functions and structuring elements that have to be considered in most arts/cultural management activities (like the formulating of specific goals, time management, budgeting), concepts and strategies need to be specific and adequate for distinct goals and framework conditions.

Resistance against standardised concept among arts/cultural managers worldwide might also result from the specific characteristics and values of arts and culture

The rejection of the idea of a standardized arts/cultural management might also have to do with the specific subject and sphere: arts and culture. Artistic and cultural goods and services have different qualities from those of other commercial goods: The arts encourage looking in a very differentiated and subjective way on life. They have economic, symbolic, and social value while at the same time, it is difficult to measure their outcome and value in numbers. Culture in general (encompassing the arts as well as everyday life culture, language, traditions) embodies permanent development and change processes. This obviously leads to a general resistance in arts/cultural management against narrow concepts and economic norms that could reduce these specific values in arts and culture. Managing the arts requires more than the employment of business management within arts, but considers the particular art and the specific cultural context as a starting point for operating and looks for tailor-made strategies.

Arts/cultural managers tend to have a rather critical attitude towards standardization and commercialisation.

Arts/cultural managers all over the world share a similar set of attitudes and values

An overall result of the quantitative survey is that there were very similar views on goals and challenges for arts/cultural management beyond the national origin of the respondents, and despite very different country or context specific challenges and framework conditions. It is assumed by some of the experts, that arts/cultural managers all over the world, especially when working internationally, might share the same values like freedom of expression, democracy, aiming for non-hierarchical relations and equality. This could indicate that international exchange leads to a similar understanding and it could also indicate that there is a kind of group identity of cultural operators as like-minded individuals all over the world, which is even stronger than the nationally shaped cultural identity.

Trustful personal relations, understanding of cultural differences and open mindedness as prerequisites for building common ground in international cultural cooperation

The respondents agree that in the first place it is not technical problems like administrative problems or language communication that might complicate international cooperation. Above all, problem stem from challenges in personal relationship building between arts/cultural managers due to different working styles or hierarchies between partners. Accordingly, open mindedness towards other cultures and curiosity was seen as the most important competences for successful international cooperation. Sensitive reflection, understanding, and acceptance of cultural differences without imposing one s own values were identified as key element for international work in arts and culture.

International cultural cooperation can foster a productive way of dealing with cultural differences and can help dissolve stereotypes, prejudices and hierarchies

International collaboration reveals one's own stereotypes and prejudices towards national characters and opens ways to overcome them. International exchange is "rapid learning". To notice and explicitly discuss differences in behaviour, leadership styles, and in evaluating arts and culture and its role in society, - all of which derive from different personal and institutional experiences and also from national cultural socialization -, are considered an important capability of arts/cultural management in international contexts. This means not forcing own management styles on other people and contexts as being superior. Intercultural competence in arts/cultural management involves learning, accepting, and moreover appreciating that there are different ways of doing things.

This understanding is also necessary for creating transcultural contexts in migration societies, which was seen especially by the Western European experts as a crucial challenge for arts/cultural management.

International training needs room for common reflection and common projects

International training can be much more beneficial than nationally focused programs, as it can offer a comparative perspective. But it is only if there

is space for reflection on differences and similarities that this benefit can become productive - this was mirrored in the experiences of the experts and by analysing examples of international training programs. A mere instrumental training, therefore, is of very limited use, taking into account that obviously there is no global standard set of arts/cultural management concepts. Moreover, working in common cultural projects fosters a real understanding of different working styles and perspectives instead of just relying on abstract arts/cultural management definitions that might mean very different things to people.

Also, national academic training needs to become more international by including students, trainers and examples from other countries, to prepare future cultural leaders for a culturally diverse world.

From "how to do" to "why to do" – International cooperation enhances a reflective arts/cultural management and promotes a wider and more political understanding of arts/cultural management

The most important benefit of international cooperation for the respondents has been the opportunity to gain a different perspective on their own work due to the insight of cultural work contexts in other countries. A comparative international perspective challenges a critical reflection on different cultural systems and different ways of doing things. Moreover, international cooperation can open time and space for reflecting one´s own arts/cultural management goals and practise in an intercultural and even transcultural perspective beyond everyday life routines with all its blind spots and practical constraints.

International exchange in arts/cultural management illustrates very different meanings and interpretations of arts and culture in societies and different approaches toward cultural work. It reveals that arts/cultural management is not reduced to administrating arts institutions, but has a variety of goals and functions. International exchange might also promote a deeper political understanding. By comparing political systems and societal challenges it becomes clear that certain conditions are not just naturally given but result from implicit or explicit political decisions and historically grown rules, and are therefore changeable.

International exchange between arts/cultural managers can open up a "third space" (Bhabha) where new ways of coping with arts and culture to enhance open minded societies can be developed.

Concluding remarks

> "Cultural managers have the opportunity to be at the forefront as mediators of global realities. Their contribution is in helping individuals to realize, through culture, their potential within a globalized world. In other words, the cultural manager can play a significant role in defining the terms of globalization for humanity, instead of allowing globalization to decide the terms of humanity within the demands of globalization." (DeVereaux/Vartiainen 2008)

Arts/cultural management does not appear to be in danger of imposing standardization and globalization upon the cultural sector. Indeed, the data analysed in this study suggest that arts/cultural managers around the world appear to highly value the freedom of artistic expression and feel obligated to support the expression of cultural diversity.

The increase of international exchange relationships among cultural creatives is bringing about an intercultural professionalization of arts/cultural management and is promoting an expanded understanding of arts/cultural management as a reflexive, cultural, social, and political practice with far-ranging functions and responsibilities. Arts/cultural managers with international experience broaden the repertoire of practice in the field, and can – drawing from their international experiences – become "change makers" within their national cultural systems.

Looking at cultural management with an international perspective, it becomes obvious that a focus on cultural management as solely the management within the arts world is not useful, as in many countries in the world there are hardly any arts institutions. Moreover, such a focus would reduce the political influence of cultural management, which is urgently needed for societal transformation.

An international analytical lens supports a wider definition of cultural management that goes beyond managing arts organization in a most efficient and effective way, but moreover encompasses "managing, mediating and creating (inter-)cultural contexts" (Mandel 2016b). This means connecting the arts with other societal fields (like urban development, community building, education) and understanding arts/cultural managers also as an important player of cultural governance processes by proactively using the potential of arts and culture to stimulate awareness, innovation, and common identity.

In the field of arts and culture, diversity is overwhelmingly perceived as positive and enriching rather than threatening. And, in the arts, opposing viewpoints and conflicts can be handled in a playful, non-threatening

context. Experiencing art and culture together with other people can support a sense of community and a shared identify. In this way, this field is particularly well suited for initiating exchanges among people of diverse nations and cultures. Arts/cultural managers engaged in international and intercultural contexts can thereby contribute toward reducing the tendency of nations to construct rigid and protectionist borders. Through revealing the value of cultural diversity and the importance of understanding people with different backgrounds, management of arts/culture in international contexts provides a vibrant and dynamic platform for promoting unity within diversity.

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Appendix: Research Design; Questionnaire

Expert interviews – the qualitative sample

Between November 2015 and January 2016 the Department of Cultural Policy at the University of Hildesheim conducted (35) guided interviews with experts from different countries face to face or via telephone on arts/cultural management in their own country and in international contexts. For the content analysis the software MAXQDA was used.

The 35 experts interviewed come from different world regions. Considering their background and expertise they form a vast variety in operational areas of arts/cultural management in international contexts. These areas comprise fields such as:

- international event- and festival management in different sectors from independent theatre to public cultural institutions and cultural industry;
- international artists' exchange and international arts/cultural management exchange programs;
- international cooperation in cultural development with NGOs, foundations and national foreign cultural exchange institutions;
- research and training in international arts/cultural management;
- intercultural re-organization and diversity management of national cultural institutions.

The interviewed experts are listed in the second chapter (2.0).

Online survey – the quantitative sample

The questionnaire for the online survey was constructed on the bases of the results of the expert interviews. The ideal basic population for such a survey would consist of arts/cultural managers with international experience from all countries of the world. But such a basic population cannot be constructed as there is no internationally recognised professional definition of who is an "arts/cultural manager" and therefore no list of such persons for sampling exists.

The alternative basis population for the online survey comprises:

- Arts/cultural managers from all over the world who participated between April and June 2016 at the "Managing the Arts: Cultural Organizations in Transition"– MOOC online training courses by the Goethe Institut.
- Participants and alumni of the "Tandem" program by European Cultural Foundation, Amsterdam/Mit Ost, Berlin starting in 2011. This is the most intensive international exchange program for arts/cultural managers in terms of time length and in terms of creating a complex common project.

– Participants of the "International Conference on Cultural Policy Research" (ICCPR) 2014. This is the biggest world wide regular conference for researchers in the field of cultural policy, also strongly related to arts/cultural management. In September 2014 the conference was held at the department for cultural policy, University of Hildesheim, which is also UNESCO chair holder dedicated to Cultural Policy for the Arts in Development.

For technical and financial reasons a statistically strict random sampling of this alternative basis population was not possible. Therefore results from inference statistical analysis of the data (e.g. statistically significant of mean differences in the assessments form different world regions) are only interpreted as indicators for relevant differences.

All people on the according mailing lists were asked to take part in the online survey in English language. The survey period was between 1 June and 25 June 2016. 738 people coming from 110 countries answered the questionnaire. The statistical data interpretation was conducted using the program SPSS. The results might give a good idea of the opinions of all participants of these programs but, of course, are not representative for all arts/cultural managers worldwide. Nevertheless, the results present an overview of how arts/cultural managers from different countries respectively world regions assess their work.

Additional empirical sources

Besides the expert interviews and the online survey the study also involved interviews with two managers of the exchange program for arts/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, coming from 9 different countries, and a participating observation during the "Tandem Europe" meeting in Leeuwarden 11-15 July 2016.

It involved further an interview with the manager of the digital training program "MOOC Managing the Arts" by Goethe Institut/Leuphana University (Nico Degenkolb) and an analyses of the curriculum, the program material, and evaluation documents.

Construction of the questionnaire

In view of the fact, that there is no standardized definition of arts/cultural management and that functions of arts/cultural management are differently shaped and executed in different contexts, the questionnaire had to cover a large variety of work situations.

For the analysis of differences and communalities in the work and the assessments of the respondents, the questionnaire used typologies of sectors (public,

private, non-profit, freelancing) and working fields (public arts institution, arts administration, festival management, cultural tourism cultural diplomacy, training/teaching/research).

Typology of world regions

For the statistical analysis, the 110 countries the respondents come from had to be assigned to clusters. Criteria for building such clusters can be geographical, political or cultural.

The World Bank has clustered its 189 member countries (in 2016) according to geographical criteria into seven big regions: East Asia and Pacific, Europe and Central Asia, Latin America & the Caribbean, Middle East and North Africa, North America, South Asia, Sub-Saharan Africa. (https://datahelpdesk.worldbank.org/knowledgebase/articles/378834-how-does-the-world-bank-classify-countries).

Freedom House has clustered 196 countries (2016) into six world regions by using as criteria political rights and civil liberties: America, Europe, Eurasia, Sub-Saharan Africa, Asia-Pacific, Middle East and North Africa. (https://freedomhouse.org/report/freedom-world-2012/methodology)

The "Combined Index of Democracy" (CID) measures the quality of political regimes (democracy, flawed democracy, autocracy) and used the index to cluster 161 countries into seven world regions: Latin America, North America, Asia and Pacific, Central and Eastern Europe, Middle East and North Africa. Sub Sahara Africa, North, South and Western Europe (Lauth 2013)

By using nine cultural dimensions (Performance Orientation, Uncertainty Avoidance, Humane Orientation, Institutional Collectivism, In-Group Collectivism, Assertiveness, Gender Egalitarianism, Future Orientation, Power Distance) the GLOBE-Study (House et al. 2006) identified ten societal cultures: Anglo, Latin Europe, Nordic Europe, Germanic Europe, Eastern Europe, Latin America, Sub-Saharan Africa, Middle East, Southern Asia and Confucian Asia.

Although the above-presented cluster depends on different theoretical approaches, they show a high degree of congruity in terms of the regional clusters.

The classification used for the questionnaire of this study draws on the CID-index with a slightly different allocation of some countries to the above-listed seven world regions: The cluster North America (United States, Canada) was extended by other countries with a Anglo Saxon tradition: Australia, Ireland, New Zealand, United Kingdom because there arts/cultural management spread earlier than in other world regions. All countries of the former East bloc are summarized in the cluster Central and Easter Europe. And Turkey was moved from Western Europe to Middle East, the assignment of this country in the GLOBE study.

Regions	Countries
LatinAmerica	Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Guyana, Haiti, Honduras, Jamaica, Mexico, Nicaragua, Panama, Paraguay, Peru, Suriname, Trinidad and Tobago, Uruguay, Venezuela
Anglo America	Australia, Canada, Ireland, United States, New Zealand, United Kingdom
Asia and Pacific	Afghanistan, Bangladesh, Bhutan, Cambodia, China, Fiji, India, Indonesia, Japan, Korea (North), Korea (South), Laos, Malaysia, Mongolia, Myanmar (Burma), Nepal, Pakistan, Papua New Guinea, Philippines, Singapore, Solomon Islands, Sri Lanka, Taiwan, Thailand, Timor (East), Vietnam
Central- and Eastern Europe	Albania, Armenia, Azerbaijan, Belarus, Bosnia, Bulgaria, Croatia, Czech Republic, Estonia, Georgia, Hungary, Kazakhstan, Kosovo, Kyrgyzstan, Latvia, Lithuania, Macedonia, Moldova, Montenegro, Poland, Romania, Russia, Serbia, Slovakia, Slovenia, Tajikistan, Turkmenistan, Ukraine, Uzbekistan
Middle East and North Africa	Algeria, Bahrain, Egypt, Iran, Iraq, Israel, Jordan, Kuwait, Lebanon, Libya, Morocco, Oman, Qatar, Saudi Arabia, Syria, Tunisia, Turkey, United Arab Emirates, Yemen
Subsaharan Africa	Angola, Benin, Botswana, Burkina Faso, Burundi, Cameroon, Cape Verde, Central African Republic, Chad, Comoros, Congo (Brazzaville), Congo (Kinshasa), Cote d'Ivoire, Djibouti, Equatorial Guinea, Eritrea, Ethiopia, Gabon, Gambia, Ghana, Guinea, Guinea-Bissau, Kenya, Lesotho, Liberia, Madagascar, Malawi, Mali, Mauritania, Mauritius, Mozambique, Namibia, Niger, Nigeria, Rwanda, Senegal, Sierra Leone, Somalia, South Africa, South Sudan, Sudan, Swaziland, Tanzania, Togo, Uganda, Zambia, Zimbabwe
Northern, Southern, and Western Europe	Austria, Belgium, Cyprus, Denmark, Finland, France, Germany, Greece, Italy, Luxembourg, Netherlands, Norway, Portugal, Spain, Sweden, Switzerland

The respondents of the study were asked about the country of origin, the country they mainly live in and the country they mainly work in. Since almost 95 per cent of the respondents mainly live and work in the same country, the variable "region mainly live in" was chosen for data analyses.

Questionnaire Quantitative Survey

1. "Which professional field do you mainly work in?"

1 = Arts institution
2 = Festival management
3 = Cultural diplomacy
4 = Training/Teaching/Research
5 = Arts administration/Cultural policy
6 = Cultural tourism
7 = Other field

2. "Which sector do you mainly work in?"

1 = Public sector
2 = Private sector (for-profit)
3 = NGO (non-profit)
4 = Freelancer working for several cultural projects/customers
5 = Other sector:

3. "Do you consider yourself rather as ..."

1 = ... an arts manager
2 = ... a cultural manager
3 = ... Other

4. "To what extent can you identify with the functions/role models of arts/ cultural managers listed below?"

Public/Governmental arts administrator
Fundraiser
Agent of social change
Cultural educator
Artist
Servant of the arts/artists
Preserver/Protector of cultural heritage

1 = Not at all
2 = To a small extent
3 = To a large extent
4 = Fully

5. **"In your opinion, how important are the following potential aims of cultural policy in your country?"**

Fostering understanding between different groups within the population/
    Promoting social integration
Building and stabilizing democracy
Arts and cultural education
Entertainment and enjoyment
Fostering national identity
Economic growth (generating jobs, culture as location factor, tourism)
Ensuring that the arts are not functionalized
Preserving heritage
Fostering religious values

1 = Not at all important
2 = Not very important
3 = Fairly important
4 = Very important

6. **"In your opinion, to what extent do the following factors influence the style, in which arts/cultural management is practiced?"**

Personality and mission of the individual manager
Individual educational background of the manager
Corporate culture of the institution
National/Regional/Local tradition and understanding of arts/culture
General situation of a country (historical, economical, social, political, judicial)
National/Regional/Local cultural policy

1 = Not at all
2 = Not much
3 = Much
4 = Very much

7. **"Would you agree/disagree with the statement that the same set of arts/cultural management instruments/methods exists all over the world?"**

1 = Totally disagree
2 = Tend to disagree
3 = Tend to agree
4 = Totally agree

8. "Is there literature on arts/cultural management that deals specifically with the practice of the country you live in and is written in the official language of that country?"

1 = Yes
2 = No
3 = I don`t know

9. "Which country does the literature on arts/cultural management that you mainly use originate from?"

1 = The country I live in
2 = Another country
3 = I don`t know

10. "Are there courses for arts/cultural management in the country you live in?"

1 = Yes, courses at a university
2 = Yes, advanced training courses
3 = Yes, other courses
4 = No
5 = I don´t know

11. "Have you taken part in a professional training course on arts/cultural management with an international focus?"

1 = Yes, "MOOC" by the Goethe Institut
2 = Yes, "Tandem" by MitOst e.V., European Cultural Foundation etc.
3 = Yes, another course
4 = No
5 = I don´t remember

12. "To what extent do the following potential outcomes of these training courses apply to you?"

Establishing an international professional network
Gaining knowledge of arts/cultural management instruments/strategies
Acquiring an official certificate

1 = Not at all
2 = To a small extent
3 = To a large extent
4 = Fully

13. "Do you have experience with arts/cultural management in an international context?"

1 = Yes
2 = No

14. **"In your experience, to what extent do the following benefits of working internationally apply to you?"**

Gaining knowledge of the culture of other countries
Gaining knowledge of other arts/cultural management instruments/strategies
Establishing an international professional network
Gaining intercultural competence
Identifying additional funding possibilities (e.g. EU-funding)
Gaining a wider perspective/reflection of my work

1 = Not at all
2 = To a small extent
3 = To a large extent
4 = Fully

15. **"In your experience, to what extent did the following challenges and difficulties apply to your international work?"**

Language difficulties (lack of language skills, different wording etc.)
Different working styles (e.g. time management)
Judical/adminstrative restrictions
Visa restrictions
Hierarchies among partners (e.g. unequal financial resources)
Prejudices (e.g. eurocentrism, orientalism)
Ready-made concepts ignoring specific national/local contexts
Lack of knowledge of the other country (e.g. cultural history, current political situation, cultural traditions)
Little understanding of country specific rules of etiquette (e.g. social manners)

1 = Not at all
2 = Not much
3 = Much
4 = Very much

16. **"How important do you consider the following skills for working in an international arts/cultural management context?"**

Knowledge of the general situation in the country of the cooperating partner/s (historical, economical, social, political, judicial)
Knowledge of the systems of cultural policy of the other country/countries
Knowledge of international players and funders in the field of cultural policy (e.g. UN, UNESCO, EU)
Language skills
Curiosity, joy of discovery, openness
Intercultural competence

1 = Not at all important
2 = Not very important
3 = Fairly important
4 = Very important

17. "Based on your observation, to what extent do the following potential effects of internationalization influence the cultural sector in the country you live in?"

Enrichment of the cultural sector by new approaches/strategies from other countries

Increased sensitivity for cultural diversity

Cultural mainstreaming and globalization/loss of traditional and local culture

Wider range of arts/cultural projects

Growing international audience and number of participants in arts offerings

Change management in traditional cultural institutions due to intercultural influences

Increase of nationalism

1 = Not at all
2 = Not much
3 = Much
4 = Very much

18. "In your opinion, how important are the following goals and tasks for arts/cultural managers in the future?"

Enlarging the relevance of arts/culture in society

Encouraging cultural participation in all groups of the population

Promoting cultural diversity

Building and strengthening a democratic society

Improving arts institutions and the financing of arts/culture

1 = Not at all important
2 = Not very important
3 = Fairly important
4 = Very important

Sociodemografy:

Gender
Year of birth
Country of origin/birth
Country mainly live in
Countries already worked in
Country mainly work in
Nationality
Native language
Languages working internationally
Highest school degree

1 = No degree/No schooling completed
2 = Primary education
3 = Higher education (high school, grammar school)
4 = Vocational/Professional degree
5 = B.A., M.A., university degree, field of study:
6 = Doctor`s degree
7 = Other degree/level:

Specific degree/certificate in arts/cultural management?

1 = Yes
2 = No

"Would you like to share further ideas, comments or more details? You are very welcome to use the space below:"

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