



State of the Arts

Postcolonial

Cultural Management

Most cultural professionals, educators and researchers would characterize themselves as open-minded and tolerant. But many of the stereotypes and presumptions based on colonial perceptions until today influence arts and culture. So, how can arts and cultural management be decolonized?

Focus starting on page 6



Unveiling Coloniality

The idea that colonial thinking – coloniality – stopped with the end of colonialism is too short-sighted. It leaves out the extensive consequences of colonialism, the underlying concepts, stereotypes and power imbalances that continue until today. Even in countries that had no colonies or only for a short period of time, or where colonialists never left and the natives stayed suppressed, such problems remain. These after-effects are the subject of the Postcolonial Studies. Their theories and critical thinking form an essential part of Cultural Studies and vice versa. But postcolonial approaches and the inequalities in the international cultural sector only start to be recognized in arts and cultural management – the topic of this issue. Its guest editors Prof. Dr. Raphaela Henze and Prof Dr. Verena Teissl have been integrating these concepts into teaching and research for many years. The editorial team thus consisted of three white Central European women who engage with postcolonialism and, as a result, try to question their own privileged position and way of thinking, as well as to emphasize the potential of postcolonialism for arts and culture. Cultural management as a subject and cultural institutions as knowledge mediators and systems of representation increasingly deal with and shape internationalization, but are often based on biased, judgmental normative concepts of art and culture and their management. These concepts are by no means universal, but follow and impose narrow Western understandings, which hinder a reappraisal of „negative memory” and discriminate and marginalize artists and cultural professionals from former colonized countries. And they disturb and irritate the social roles of art and culture. To question where and how postcolonial thinking challenges cultural institutions and cultural management, and which prerequisites, examples, and contexts can be recorded and de-colonized, is the motivation and offer of this issue.



State of the Arts

Dirk Schütz
(Publisher)

Kristin Oswald
(Chief Editor)

Kaleidoscope

- 04** Website Roundup
- 05** Reading Tips: Verena Teissl
- 06** Cross-Sectoral Innovation Initiatives. Three Priority Areas in Northern European Countries, by Petya Koleva
- 72** Imprint

Focus: Postcolonial Cultural Management

- 14** Underneath our Thoughts. An Introduction into Postcolonial Concepts and the Cultural Sector, by Raphaela Henze, Verena Teissl and Kristin Oswald
- 26** The Story of Art in Pakistan. A Saga of 'Decolonization', by Sadia Kamran
- 33** Towards Creative Self Determination. Systemic change towards a representative cultural sector, by Tania Cañas
- 41** Austria's Cultural Heritage. Strategies of visualization and contextualization, by Carla Bobadilla
- 48** Cultural collaboration between Germany and Tanzania. About challenges and opportunities in taking a post-colonial approach, a conversation between Gita Herrmann and Nicholas Calvin
- 55** Change of View. Postcolonial Influences and Authenticity in the Context of International Film Festivals, by Verena Teissl
- 65** Dak'Art. 30 Years of Arts Curation and Reception in Postcolonial African Societies, by Estrella Sendra



Austria's Cultural Heritage **41**



Cultural collaboration between Germany and Tanzania **48**

CULTURAL MANAGEMENT IN TIMES OF CRISIS

Urgent times claiming for a Global Southerly way of operating

The structures of the cultural sector seem to fall apart. So maybe it is time to take a look at the adaptable and flexible concepts from the Global South where institutions are more permeable to how they can serve their audiences, flexible in terms of structures and accept that what really matters is always on the go.

by Lorena Vicini and Mario Lopes

https://bit.ly/Southerly_arts_management

CULTURAL POLICY IN INDIA



© Alberto Buscató Vázquez / Wikimedia Commons - CC BY-SA 4.0

India's Non-Policy towards the Diversity of Arts and Culture

India has been highly active in entering into various international partnerships and devising a set of new policies. However, the country still has no genuine and coherent arts and culture policy to adequately showcase the country's cultural riches.

by Annika Hampel

https://bit.ly/CulturalPolicy_India

RECORD OF ARTS MANAGEMENT WEBINAR

When arts and cultural institutions open again visitors may be still absent. During the Arts Management Webinar on October 14th Leah Hamilton explained how to give them back the feeling of safety.

Record: <https://www.youtube.com/watch?v=10OnaB7vrE0>

(NOT) COMING TO AMERICA

Foreign Artists Need Not Apply

The United States of America has long been the land of opportunity for foreign artists of all levels and genres who could perform in all parts of the country, at venues, festivals, fairs, conferences and conventions. That opportunity has been cut off by the spread of the COVID-19 pandemic and the borders of America are currently closed. Here are some information on what artists can do now.

by Robert Baird

https://bit.ly/COVID_artists_visa_USA

ART IN THE DIGITAL AGE

Creating Online Exhibitions on Google Arts & Culture

Currently, the union of art and digital technologies is entering a new phase of relations. What opportunities does this open up for cultural organizations and projects? The Russian Fund of Cultural Projects „Thursday“ shares its experience of creating the online exhibition ART-MEMORY – a socio-cultural project adapted for the Google Arts & Culture platform during the lockdown.

by Anastasia Kovalchuk

https://bit.ly/Art_Memory_GoogleAC

PANIC BY THE PANDEMIC

Early-stage policy measures in support of the arts in Europe

In recent months, most European countries have highlighted the value of art and culture and taken measures to reduce the impact of the pandemic on the sector, albeit to very different degrees.

by Diana Betzler, Ellen Loots and Marek Prokúpek

https://bit.ly/Measures_COVID

Perspective & Experience

On being included. Racism and Diversity in institutional Life

*Sarah Ahmed,
Duke University Press 2012.*

On the basis of interviews, Sarah Ahmed analyzes deep-seated defense mechanisms in the institutional implementation of diversity. Ahmed's approach has many virtues: it uses "phenomenological practice" to show mechanisms that remain unseen in theory or even glossed over and it exposes the subtlety of discriminatory behavior. An inspirational reading for arts managers and researchers and a key work on the dark side of the diversity discourse.

Double Exposures. The Practice of Cultural Analysis

*Mieke Bal,
Routledge 1996.*

With her concept of cultural analysis from the 1990s, the Dutch researcher Mieke Bal still consolidates cultural studies methodically and focuses on the art world. With the means of narration – "Let objects tell a story" – and the confrontation between concepts and objects, Bal underlines ideological patterns in arts presentation and mediation. The contribution "Telling, Showing, Showing Off" in particular recapitulates post-colonial criticism in museum design using New York as an example.

Afropean. Notes from Black Europe

*Johny Pitts,
Penguin Book 2019.*

The British author Johny Pitts sees the term "Afropean" as a happy symbiosis between the Global South and the West, "without being mixed-this, half-that or black-other. That being black in Europe didn't necessarily mean being an immigrant". On his voyage of discovery through European cities, he learns in many ways how the lack of critical awareness of the European colonial past has a negative impact on Afropeans – also in terms of cultural offerings. The book and [platform](#) are a valuable experience for all arts managers.



Verena Teissl is a Professor of Cultural Management & Cultural Studies at the FH Kufstein Tirol since 2010. She worked in the international film festival business, lived in Mexico for several years and is active on advisory boards for cultural institutions and politics.

If you like to share your reading tips, just write us an email to office@artsmanagement.net!

Cross-Sectoral Innovation Initiatives

Three Priority Areas in Northern European Countries

By Petya Koleva

The pandemic has placed cross-sectoral initiatives and cooperation even more in the spotlight and raised interest in the challenges and success factors defined by innovation pioneers. The power of successful cross-over cooperation between cultural and creative industry (CCI) professionals in innovating services and products in and beyond arts, cultural and creative industries can be reviewed positively in light of recent policy support at EU and local level. It is in line with the clear trend of accelerated transformations re-defining the CCI field that will intensify in the next decade. Policy makers and the creative communities are aware that the world is undergoing a dramatic change and can foster cross-sector cooperation to develop new approaches and products for themselves and broader society.

Based on the results of the study '[Cultural and Creative Industries Cooperation and Innovation in the Northern Dimension Countries](#)', this short paper discusses the models of cross-sectoral initiatives in two areas as a preview of the full study due in the coming weeks. It argues for further strategic support for knowledge-sharing among mediator organisations and longer-term financing for brokerage practices essential for the grounding of cross-sectoral teams working to solve specific challenges in the business or well-being domains.

Northern dimension regional context and scope of research

Eleven countries are part of the Northern Dimension (ND): Denmark, Estonia, Finland, Germany, Iceland, Latvia, Lithuania, Norway, Poland,

** The team of the project is composed of Terry Sandel, Petya Koleva, Yulia Bardun, Signe Adamoviča, Liene Lesiņa, and Michela Di Nola.*

Russian Federation and Sweden. This partnership on Culture is the fourth in the Northern Dimension Policy (NDPC), a common policy for four equal partners: the European Union, Iceland, Norway and Russia. NDPC focuses on improving operational conditions for cultural and creative industries, bridging the gap between various sources of funding and sectors of activity, and strengthening cooperation between project owners, business communities, the public sector and international institutions throughout Northern Europe. One of the aims of the EU-funded project ‘Cultural and Creative Industries Cooperation and Innovation in the Northern Dimension Countries’ was to support the strategy development of the Northern Dimension Partnership for Culture (NDPC) for 2021–2024.

This first study mapping cross-sectoral innovation in the Northern Dimension departed from the premise that the Cultural and Creative Industries (CCI) context of each of the eleven countries was already established and that a broad understanding of its positive impact exists, enhancing economic and social development as well as innovating growth sectors, (e.g. Bertschek et al 2018; McNeilly 2020, Heliste, Kupi & Kosonen 2015). The 2018 evaluation of NPDC activities found that the climate was ripe for more international events on cross-sectoral themes and that more online networking across the countries is timely (Laaser, Weber and Staines 2018). Both of these trends have intensified and defined the study.

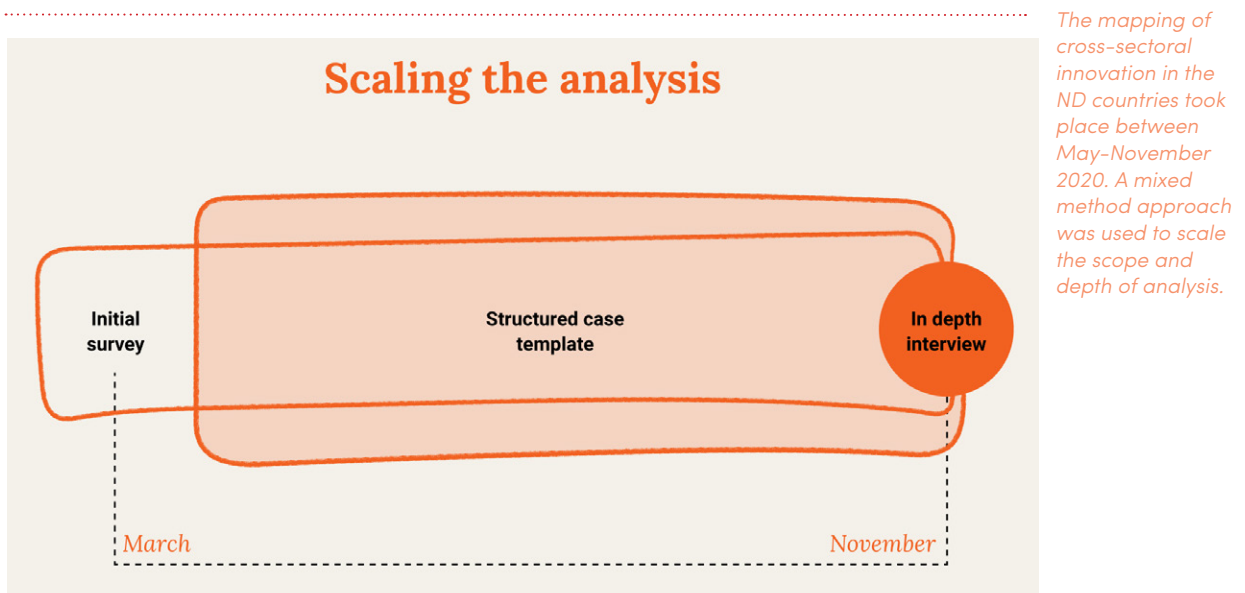
For these reasons, the field research collected evidence of current cross-sectoral innovation without imposing rigid ‘sector’ or ‘discipline’ classifications. The outputs of this project include the analysis of 121 case studies collected in the course seven months. The study as well as all key outputs of the project are available in two languages, English and Russian.

The field research, in view of COVID-19 pandemic context, was re-designed to a fully remote manner of operation. To turn this into advantage it proposed a large-scale participatory consultation in synergy with three online thematic experts’ focus group events convened on the following themes:

- The Partnership Market – CCI Connectivity and Cross-Sectoral Innovation
- Hearing and dancing? How can the Cultural and Creative Industries engage with ‘Traditional Industries’ to mutual benefit?
- Getting Better? CCIs engaging with Well-being: building inclusive communities and resilient societies.

Each of these events was associated with a respective policy brief and the thematic focus was retained in the analytical frame of the study.

Data collection took place in three partially overlapping phases, involving an online survey which achieved modest response at the time of early post-pandemic readjustment and the ‘flood’ of COVID related questionnaires. It was succeeded by a case study template sent via individual mailing to over 350 carefully selected recipients in the eleven countries between May and November 2020.

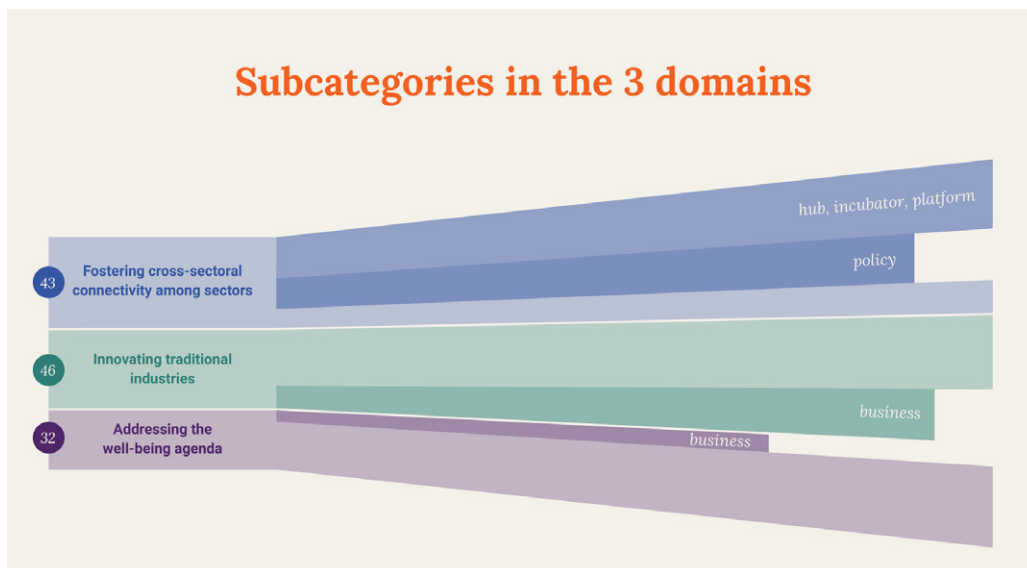


The most in-depth instrument used in the study was a structured virtual interview lasting up to 60 minutes. In total, 23 virtual meetings engaged mediators and experts from the Northern Dimension. These were held with representatives of cross-innovation initiatives, policy makers, CCI incubators, businesses and creative professionals.

Innovation platforms for cross-sectoral initiatives and well-being pilots

A large segment of the mapped cases (35% of them) addresses cross-sectoral innovation within the frame of a general objective to improve connectivity between CCI professionals, CCI organisations and other sectors (represented by businesses in the local context, urban or industry clusters). Early in

the survey, it became apparent that CCI incubators, hubs and platforms have been paving the way of this ‘new’ terrain over the last decade. Therefore, some are now operating a second-generation programme/initiative. One of them is Creve (Creative Venture).

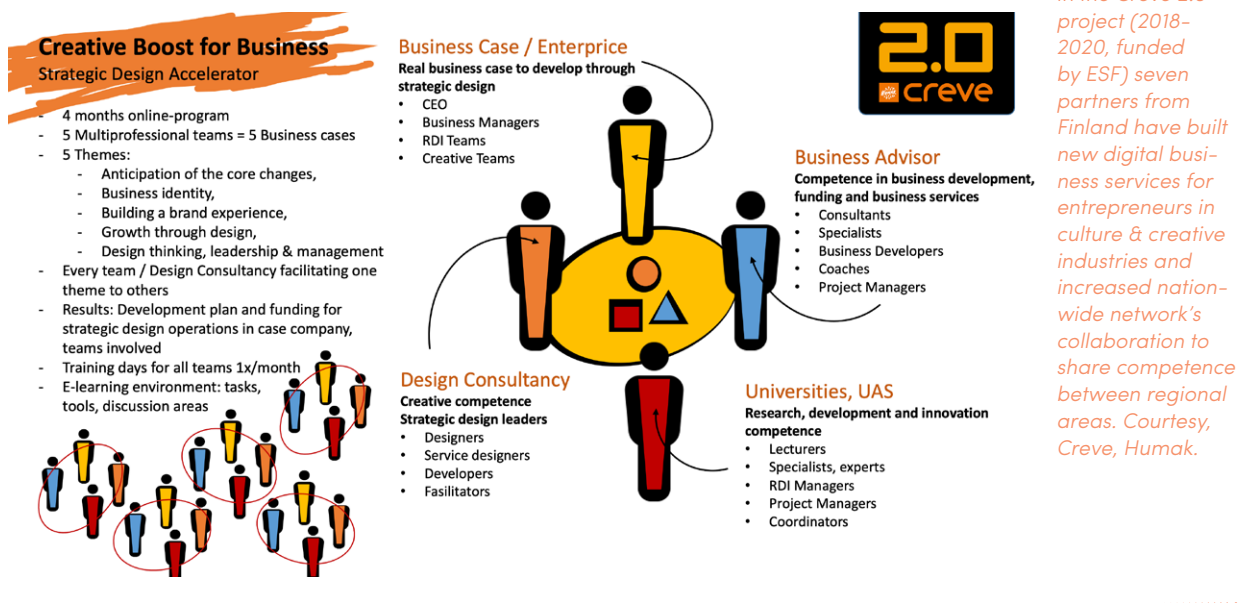


The collected 121 cases were grouped and analysed in three main types of cross-sectoral innovation initiatives corresponding to the expert focus groups held in the course of the project.

[Creve](#) is managed by Humak University of Applied Sciences in Finland. It has a strong nation-wide network in addition to a solid knowledge-platform built over a decade through partnerships with other universities, public bodies and CCI businesses, mostly small and medium sized enterprises (SMEs). Since 2018, Creve offers a virtual networking, collaboration and learning framework. Its latest project ‘Creve 2.0’ works intensively with Finnish CCI organizations, such as Music Finland or Design Forum Finland, and CCI funding bodies. Creve is determined to continue building a stronger network and co-operation with Finnish and international CCI organizations/ service providers. It is part of the ‘Portobello People’ initiative establishing a strategic business network of culture incubators in the Nordic and Baltic countries. NDPC participates in the network of eleven incubators currently in Sweden, Finland, Iceland, Denmark, Estonia, Latvia and Lithuania.

A priority area of the study has been to analyse key challenges related to cross-sectoral innovation in the CCI faced by early experiments. Creve’s experience with its 2020 pilot business competence accelerator program, in

which partners had to find a solution to a real-life business case, proved that it takes time to 'establish a good match for cross-sectoral collaboration'. In fact, it took nearly the same number of months as the online program itself. Once matched, the collaboration of the partners involved in the process ran smooth. Such an initial phase of getting to know each other and building a relationship has been repeatedly indicated as a prerequisite for any successful program shared by experiences across the region.



The thirty-two cases grouped under the domain of cross-sectoral innovation related to well-being in the context of the study also proved this point. One of them was illustrated by Startup Mannheim in a pilot involving medicine technology and the music industry clusters. The pilot project "Music industry and medical technology. The interdisciplinary working group on operation in full consciousness" tested a new technology for brain tumour operations utilising an in-ear monitoring system. The device allows the patients to listen to music and to hear the voice of just one of the medical team during an operation. The function facilitates monitoring the status of the language centre of the brain and allows surgeons to communicate without patients hearing them. The expected new products and patents are based on a different work process/ method, and a proof of concept tested during the projects.

Bridging the 'language' gap was a challenge faced in the initial phase of this pilot, when medical doctors, engineers, artist and creatives needed to

enter into dialogue and overcome differences. Startup Mannheim's team acted as an intermediary and was key to this process. The success factor is aligning the different sectors to make sure that they recognise the expertise from the other field. This is the prerequisite for cross-sectoral cooperation and this first phase is the one that support is needed for. Vouchers are a good second step that may stimulate any sector to embark on innovation involving CCIs.

The third most common challenge for all pioneers, validated by Creve and other cross-sectoral innovation cases in the Northern Dimension, was securing funding for the original attempt to draw the model, find the first interested partners and try the first co-operation activities with customers/clients, be they private or public. Continuous funding and lead organizations/ providers with a strong strategy were needed to build effective and continuous networks, co-operations and services. In the words of cross-sectoral innovation pioneers, 'pilots' and 'examples' that cross-sectoral innovation leads to tangible results are highly effective tools.

Conclusive remarks

The study mapping cross-sectoral innovation in the ND region favoured a mixed method approach of fact-finding and consultations. An advantage of this approach is that the study has gained in-depth focus in several aspects that increased its relevance and enabled it to underpin other or additional activities of the project such as an online publication showcasing inspiring initiatives and a more open approach to sharing results.



Music industry and medical technology. The interdisciplinary working group on operation in full consciousness © Vanessa Stachel/ Fraunhofer IPA, courtesy Startup Mannheim (left).

EcoDesign Circle (4.0) design sprint St Petersburg © Courtesy [Medina Art](#) (right).

The powerful argument of the contribution of the cultural and creative industries to sustainable development is carried forward by the 121 cases covered by the project study which range from large-scale regional initiatives innovating traditional industries, such as the '[EcoDesign Circle \(4.0\)](#)', to non-profit enterprises that thrive upon carefully designed ecosystems linking local and international producers. A common trait is that they are building a strong community affiliation with 'transparent' forms of productions such as the 'SPOK' (Contemporary production and consumption) (<https://www.formdesigncenter.com/en/projekt/spok/>) production platform and a good number of innovative business cases included in the mapping of the ND region.

In addition to effective networking being a crucial factor, all 'success story' cases underline the importance of communication and the use of monitoring, checklists and indicators to understand, test and demonstrate the impact of an initiative from the start. The pertinent point is that growth factors are also found in 'soft' innovations that transform roles and value chains. Innovation projects are not only essential for arts and cultural organisations but also to solving broader domain challenges linked to sustainable forms of production, consumption and living (Koleva 2013).

The case study contributors repeatedly indicated how essential knowledge-sharing formats are which inspire and demonstrate the huge potential of cross-sectoral innovation practices. A good number of the documented cases may be considered pioneers in establishing long-term platforms for cross-sectoral innovation. In view of this, the project dedicated additional attention and effort to provide an open-access web-resource accessible to anyone and utilising an engaging story-telling approach. It is foreseen that it will be live for at least 24 months and be used as a resource as much as a policy-informative tool.

REFERENCES

- Bertschek I. et al (2018).** *Cultural and Creative Industries Monitoring Report Centre for European Economic Research (ZEW)* Mannheim, 2018.
- Laaser U., Weber W. and Staines J. (2019).** *Mid-term Evaluation of the Northern Dimension Partnership on Public Health and Social Well-being and Northern Dimension Partnership on Culture, Final Report, RfS 2018.*
- McNeilly N. (2020).** *Twelve trends in the Russian creative industries.* Arty Generation, 29 September.
- Heliste P., Kupi O., Kosonen R. (2015).** *11 Dimensions: Trends and*

Challenges in Cultural and Creative Industry Policy Development within the Northern Dimension area. Aalto University School of Business, Center for Markets in Transition.

International Confederation of Societies of Authors and Composers, UNESCO, EY (2015). [Cultural Times. The first global map of cultural and creative industries.](#)

Bosi, A. Brefon A., Magnus A. and Moens A. (2011). [Cultural undertaking & investment: from intuition to decision making.](#) Kurt Salmon.

Koleva, P. (2013). *Innovation projects as a strategic development factor for cultural organisations.* Sofia, Orgon/ Intercultura Consult.





Dr. Petya Koleva is a European expert on CCI and innovation involved in EU funded regional and inter-sectoral research and capacity-building programmes. She favours the engaging, participatory forms consultation, co-creation and knowledge-sharing and experiments with a variety of online and offline formats. She leads Intercultura Consult (Bulgaria) since 2004, active at local and international level.

Advertisement

Always be state of the arts
on the latest
academic finding

with our book section!





Arts Management Network

Underneath our Thoughts

An Introduction into Postcolonial Concepts and the Cultural Sector

By *Raphaela Henze, Verena Teissl and Kristin Oswald*

Postcolonialism as a political project*

Former colonial countries and their cultures were and still are described from a Western perspective as foreign and different, whereby Western societies „outsource“ and mirror (suppressed) aspects of the social order, culture and identity (cf. Foucault 1992). This concept of Othering, as described by Edward Said (1978) does not refer to the consideration of difference based on humanistic curiosity, but rather a devaluation in favor of one's own, Eurocentric revaluation and identity-foundation.

This devaluation is, at the same time, an expression of a power relationship and its abuse, similar to what still exists today between what were once the colonial powers and their colonized territories. Cultural encounters took place and continue to take place under political and economic power structures: For example, after the genocide, the languages, religions, and social structures prevailing in the colonized countries in the Americas were suppressed and destroyed by Spanish and British colonial masters in order to implement European values. The French imperial intervention in Northern Africa used a model of assimilation based on the *mission civilisatrice*: Equality of all human beings, all native people could benefit from French culture and Enlightenment; at the same time, there was no interest in the culture of the natives, which is called „ethnocentric egalitarianism“ (Young 2016: 32).

* Parts of this and the following section have been published in a more comprehensive version in German in the book *„Kulturelle Übersetzer“ (Cultural Translators)*, edited by Christiane Dätsch, 2018. Reprinted with the kind permission of the Transcript-Verlag.

In Europe itself, colonialist thinking produced deep-seated narratives, racism and discrimination that still persist today. The development of stereotyped images of the Other and the staging of the Other as the Stranger were essential instruments for collective anchoring in Europe. Striking examples of this were inhuman spectacles, such as the folk shows, the „ethnological

villages” (more commonly known in French as *zoo humain*) and the colonial exhibitions, for which members of non-European cultures and their material environment were imported and displayed as „everyday life in natural habitat” (Zanella 2003: 16–19). In these settings of what was perceived at best as exotic and at worst as „uncivilized”, human beings were objectified and made to be a form of entertainment that served both to reassure Europe of its own identity as well as its superiority over non-European cultures. From the perspective of European „civilization”, this ethnologically staged space of the Other seemed to prove that modernity was reserved for Europe.

The beginning of post-colonialism

With the independence of Latin American countries from the early 19th century onwards, theories emerged on the difficult relationship between European-oriented milieus and the indigenous peoples as a colonial legacy (Lüsebrink 2012; Shome 2019). In Europe, the complex social effects of colonialism were first perceived through the writings of the Afro-Caribbean-French politician and writer Aimé Césaire (1913–2008) and the Martinique politician and psychiatrist Frantz Fanon (1915–1961). In the 1950s and 1960s, their massive criticism of colonialism and eurocentrism founded the postcolonial discourse in the sense of a political movement with different theoretical concepts, trends, and phases, with the aim of coming to terms with the consequences that continue until today.

Both similarly examine of the effects of the power structures within the former colonized societies. This includes dealing with the multiple, massive disruptions of continuity, attributed cultural identities, the difficult establishment of new institutions, the enforcement of outward-oriented recognition and inward-oriented implementation of sovereignty. Fanon’s wrathful indictment *The Wretched of the Earth* (1961) aroused fierce controversy through his shocking case studies of physically and mentally destroyed people in the gears of colonial violence and his understanding of counter-violence based on this (Conrad 2012).

What is fundamental, however, is the realization that postcolonialism is not limited to former colonies: the overall phenomenon encompasses the effects of imperialist structures of action and thought on non-European and European societies (Castro Varela & Dhawan 2005: 24). This approach demands from Europe to actively engage with its violent colonial history and, as a consequence, a new understanding of history (Bhabha 1994), especially

because racist perceptions based on colonialism are still prevalent today, often unconsciously.

The reasons might be based on the uncompleted or potentially unstarted, revision of colonial history and its consequences until today by former colonial powers as well as in the one-sided presentation of European history – such as the Roman Empire or the Enlightenment and the time of the European “discoveries” – to the public in Europe, e.g. in schools, museums, educational TV formats and so on.

“the overall phenomenon of postcolonialism encompasses the effects of imperialist structures of action and thought on non-European and European societies”

The perception transported here is dominated by a kind of admiration: These epochs are connected to heroically declared journeys and discoveries of European scholars who brought progress to the world and new knowledge and objects back home. For those people affected, however, these eras were, above all, accompanied by violence, subjugation and devaluation, as well as being stereotyped and categorized in the context of scientific research and categorization of the world, which emerged from Roman and Greek ethnology and geography (Isaac 2004) and from the Enlightenment in particular (Eze 1997). This negative side of history is often only dealt with in marginal terms, or the associated cruelties are not specifically described but rather paraphrased.

At the same time, research in the fields of postcolonial studies, but also critical history and archaeology have shown that concepts such as progress and civilization are based on Eurocentric, teleological, (social-)Darwinist perceptions (Bowden 2004; Kohn & Reddy 2006). Yet, this is still a prominent factor in Western debates regarding Southern world regions and their inhabitants, without reflecting on the concepts themselves. For example, the idea of progress is often associated with technical achievements, monumental architecture, etc. without questioning the negative aspects inherent in these developments – for example with regard to the climate crisis – or to what extent they actually improve the quality of life for broad sections of the population. The European perception of progress thus continues a devaluation of other forms of societal organization and ways of life.

Postcolonialism thus provokes the exposure of stereotyped, racist ways of thinking in Europe, which are deeply embedded in the collective consciousness, and thus directly attacks the factors on which the self-constructed identity of many Europeans is based, while people from the colonized areas were denied self-representation and dialogue. The Cameroonian postcolonialism theorist Joseph-Achille Mbembe (2017) referred to the pronounced will to ignorance, which prevented an equal relationship from the outset.

Stuart Hall points to a problematic continuity in the replacement of the term „race” by „ethnicity” when „ethnicity” is used to distinguish from the „other”, this time with the argumentation of „culture” (Mercer 2017; Hall 2012; 2017). The ambivalence of the term „difference” lies in its usage: Excluding in a sense of negative, pejorative semantics, but as a necessary concept to be able to communicate racist and sexist experiences at all. The model of intersectionality – the three-dimensional discrimination class, race, gender – is based on the realization of how much the experience of an economically poor woman of color, for example, differs from the experience of a rich woman of color (Crenshaw 1991).

Postcolonialism and the cultural sector

Although cultural professionals and researchers usually characterize themselves as open-minded and tolerant, many of the stereotypes and presumptions based on colonial perceptions continue until today and influence the production, management and presentation of science and art from former colonies, which until today have only barely found their way into European markets and the research landscape. Postcolonial theories and the postcolonial basic statement that cultural encounters take place under conditions of power and domination, and that these structures of thought and action have a destructive effect on both sides beyond the duration of domination, is hardly taken up in transcultural concepts or cultural management discussions. Many countries in the Western world are still captivated by a centuries-old transmission of values, which passes on racist narratives and hierarchical ideas of civilized and uncivilized people, of societies and cultures alike. Beyond national references, Eurocentrism is to be understood as a phenomenon that has also prevailed in countries that were no or smaller colonial powers (such as Austria and Germany). As Gayatri Chakravorty Spivak has shown, the epoch of colonialism has shaped the colonized societies in-depth, which makes it impossible to restore an uncontaminated “original” identity or culture, which leads to an authenticity dilemma (see

contribution by Teissl in this issue) with regards to what is perceived as authentic arts and culture and how these are presented by European arts and cultural institutions. Associations to the presentations of non-Western arts and culture are obvious, such as ethnological exhibitions, museums or films as specific rooms and points of view. Mieke Bal (2006) points to the racist statement in the American Museum of Natural History New York, where indigenous people are exhibited in the same room with monkeys; the ethnographic filmmaker Jean Rouch (1917–2004) was criticized by African filmmakers for looking at Africans like insects. For a Western audience, his film “Les Maitre fous” (1954) was, nonetheless, post-colonial avant-garde that exposed racism. The National Museum of Scotland in Edinburgh still presents Early Modern travelling scholars as heroes without giving information about the context of their journeys, and monuments of colonial explorers and monarchs can still be found uncommented in a lot of European cities (see contribution by Bobadilla in this issue). In addition, the newly reopened Africa Museum in Tervuren, Belgium was criticized for not telling the traumata connected to the country’s colonial history, and for emphasizing that the Congo was a territory of the king with no direct connection to the country of Belgium (Hochschild 2020. Louison 2019).

“Associations to the presentations of non-Western arts and culture are obvious, such as ethnological exhibitions, museums or films as specific rooms and views.”

Nonetheless, there are also positive examples in arts and cultural communication and presentation: In the course of its transformation process, the former Völkerkundemuseum (ethnological museum) Vienna, renamed “Weltmuseum Wien” (world museum), has begun offering temporary exhibitions of contemporary art from those countries which are represented in its permanent collection. Nepal Art Now (2019; curated by Dina Bangde, Swosti Rajbhandari Kayastha, Christian Schicklgruber), for example, conveyed the country’s art scene starting from the 1950s and contrasted the ethnological focus of the museum. Since the Argentinean Ines de Castro became director of the Linden-Museum in Stuttgart, Germany ten years ago, the museum has developed a fundamentally new concept. Now, the focus is less on the representation of foreign peoples by means of their artefacts than on the historical classification of colonialism and the development of exhibitions on cultural-historical topics with representatives of the respective cultures.

To uncover colonial remains in arts and cultural management is much more difficult. The Indian scholars Spivak (1988a; 2005) and Chandra Talpade Mohanty (2002) researched the fundamental relationships between knowledge production and power relations from a postcolonial and feminist perspective, and their insights are highly important for the cultural sector. Spivak describes the prevailing education system as hegemony by the elites even in formerly colonized countries, as these are often trained in the West. The boundary between the privileged (social minority) and the marginalized (social majority) therefore does not run along national barriers and global hemispheres but separates the world into the privileged and the excluded. In other words: „Global South is not a territory, but a condition (of dispossession)” (Shome 2019: 203).

For example, art production represented on the global market is in most cases reserved for privileged people who are either from a Western country, were trained in a Western context, create Westernized art or have a strong network to Western institutions or stakeholders. In international cooperation, the funders – mainly Western institutions – often dictate the project management, contents and topics.

Staffing decisions and the criteria on which they are based can also have post-colonial features as the following example demonstrates. The rigorous and non-participatory planning processes for the Zeitz Museum for Contemporary Art in South Africa, the first one dedicated to contemporary art on the continent, were conducted by a group of three white men: the private owner of the collection – a German business man, a South African chief curator and director, and a British architect (Suarez 2017). With regard to the restitution of cultural objects that came to European museums during colonialism, an often heard, but unproven argument is that the museums in the countries of origin and their staff are not able to treat the objects with care and that local research is not sufficiently developed for this task.

Instead, according to Spivak (1988b), the idea of postcolonial cultural research and cultural management should be to provincialize Europe, and shed light on the European dominance in the sector instead of only illustrating foreign cultures and exporting a Eurocentric perception of arts and culture.

In addition to the politically correct but deeply paternalistic approach to diversity, promoting art events from non-Western cultures enables international arts and cultural education for a European audience. It can contribute

to the global understanding of art, make postcolonial conditions of production and reception visible and break up Eurocentric ideas. This is not yet a decolonization, which would mean a „shift in authority over knowledge: the decision to privilege the perspective of the colonized.” (Exo 2016: 361) Learning from post-colonial approaches also means raising awareness of vulnerable, marginalized groups without victimizing them.

As „systems of representation” (Hall) and as producers of knowledge, cultural institutions have the task and opportunity to introduce a post-colonial attitude into program policies and mediation: For example, the presentation of images of the self instead of images of the other, the moderated examination of aesthetics and symbolic languages of art from formerly colonized regions as well as the reflection of one’s own world of thought, perception and language use.

“cultural institutions have the task and opportunity to introduce a post-colonial attitude into program policies and mediation”

Decolonizing cultural management education

Most of the aspects and remnants of post-colonialism mentioned so far can, to a certain extent, also be found in the (university) training of cultural managers, especially, but not only, in Western countries. The Ethnocentrism of our frames of reference (Henze 2020) does not only hinder a new understanding of modernity (Clammer & Giri 2017: 2) urgently needed within the sector and beyond but, in addition, raises questions about how aspiring cultural managers are trained (Durrer 2020; Nisbett 2020). Authors from the Global South rarely feature in literature lists in the Global North and West (Gutierrez, Grant & Colbert 2016:7; Jacobsen 2018; Henze 2020: 54; Morato & Zamorano 2018: 566; Hall & Tandon 2017; Abbas & Erni 2005). The reasons for this are manifold but still not in the focus of cultural management research despite the fact that more and more people in cultural management and policy understand that new tools and epistemologies are required throughout the so-called West to produce new frames of understanding that are informed by the experiences of the Global South (Shome 2019: 197).

As a study has shown, cultural managers are getting increasingly mobile and often seek education outside their respective home countries (Henze 2017: 43). This international mobility – plus the increasing international interest in the economic potential of the creative industries particularly but not exclusively for development (Yudice 2019) – has prompted a growth of arts and cultural management programs at higher education institutions (Durrer 2020: 173; Figueira & Fullman 2016) but also professional development offers on behalf of institutions like the UNESCO, UN, and diplomatic cultural institutions as the Goethe-Institut or the British Council.

The later ones are rarely completely accepted in the Global South communities due to the significant differences in local and Western visions and interests (Dragicevic-Sesic & Mihaljanc 2020: 206), which results in the majority of participants in such training programs not being able to directly implement the knowledge gained. As Dragicevic-Sesic & Mihaljanc have suggested (2020: 223) the curriculum needs to be designed by more and diverse voices, linking local and international partners instead of top-down approaches that still prevail. The huge difficulties that e.g. the Arab-English Master program in Cultural Policy and Management in Casablanca encounters are directly related to the fact that key topics of cultural management are held by professors of the Global North with local practitioners only serving as assistants in workshops. However, it is still inherent in many of the current cultural management programs at higher education institutions and – interestingly so – in those targeting international students as this quote makes obvious:

“I am an Egyptian student studying a Masters of Arts and Cultural management within a diversified international cohort. The program is described as one that offers comprehensive international management that trains cultural professionals from all over the world. However, in the course of studying a gap has been appearing between the knowledge I am acquiring and its applicability in the arts and cultural scene in Egypt. The skills gained are the product of the research and academia based on culture in the Global North. This culture in its anthropological sense and in the context of artistic output, is very different from culture in the MENA region.”

As Saha (2013) argues, we need deeper and more critical engagement with the role of higher education particularly concerning contents in order not to serve as a mechanism for facilitating global cultural inequalities and hegemony (Durrer 2020: 175; Shome 2009) but also concerning our teaching

and learning practice (Nisbett 2020; Cuyler 2017). With the increasing internationalization of cultural management programs we furthermore need to be aware that this internationalization is a product of historical forces inscribed with the dynamics of geopolitical and economic power undetachable from notions of European colonial expansion (Durrer 2020: 181).

Despite being obviously hindered by our own frames of reference (Haigh 2009; Henze 2020), de-colonizing education in cultural management must go beyond addressing reading lists. We urgently need more funding for translations into and from a variety of languages in order to build a de-colonized knowledge base (Henze 2020: 53). Silva (2020) and Escribal (2020) describe how they have been confronted with primarily Western literature during their years of studying cultural management in Brazil and Argentina respectively. Escribal (2020: 38) explains that the authors he was supposed to read operate from a perspective that equates culture with the arts and reflect on institutional frameworks that are very different from those within South America. In addition, if Western art forms are understood as universal and non-Western art as craft, there is very little room for thinking about diversity outside the central position that those, e.g. in South America, do not hold due to historical and post-colonial circumstances. The fact that young cultural managers within South America are confronted with western literature, not reflecting the specificities of their local contexts, even within study programmes in their respective countries, is indeed telling when it comes to the power of Western narratives and global cultural hegemony.

“de-colonizing education in cultural management must go beyond addressing reading lists”

We need to extend invitations to so far hidden voices to join the discourse (and establish the urgently needed funding schemes for it), knowing that an invitation alone does not overcome power imbalances and inequities as such (Henze 2020 a). It needs, as Durrer explains (2020: 193) also a critical and self-reflexive approach to teaching which consists inter alia of interrogating one’s own assumptions, traditions, and belief systems concerning the subject as well as the way it is taught. Knowledge about different learning styles and their inherent values would obviously be an asset (Nisbett 2020; Adams, Bell & Griffin 2007; Heidelberg & Cuyler 2014) that

could help enhance the student experience for all participants particularly in these international programs with intercultural education (Marginson & Sawir, 2011; Henze, 2017: 31).

So how can all these aspects of postcolonialism in cultural management practice, research and education be brought together? Spivak's idea of a "productive undoing" seems to be intriguing here and perfectly suits the idea and relevance of arts and culture: to question our behaviour and schemes of thinking and acting and to constantly doubt the seemingly universality of our standards, but learn to live and handle the contradictions we live in.

REFERENCES

- Abbas, A. & Erni, J. (2005):** Introduction: Internationalising cultural studies. In: Abbas, A. & Erni, J. (eds.). *Internationalising cultural studies*, Blackwell Publishing, 1–12.
- Adams, M., Bell, L. A., & Griffin, P. (2007):** *Teaching for diversity and social justice* (2nd ed.), Routledge/Taylor & Francis Group.
- Bal, M. (2006):** Sagen, Zeigen, Prahlen. In: Bal, M. (ed.), *Kulturanalyse*, Suhrkamp, 72–116.
- Bhabha, H. K. (1994):** *The Location of Culture*, Routledge.
- Bowden, B. (1994):** In the name of progress and peace: the "standard of civilization" and the universalizing project. In: *Alternatives* 29 (1), 43–68. <https://doi.org/10.1177/030437540402900103>
- Césaire, A. (2000):** *Discourse on Colonialism*, Monthly Review Press.
- Cuyler, A. (2017):** A survey of arts management educators' teaching on diversity issues, in: *The Journal of Arts Management, Law, and Society* 37 (2), 225–242.
- Dragicevic-Sesic, M. & Mihaljinac, N. (2020):** Cultural Management Training within cultural diplomacy agendas in the MENA Region, in: Durrer & Henze (2020), 205–231.
- Durrer, V. (2020):** A Call for Reflexivity. Implications of the Internationalisation Agenda for Arts management programmes within Higher Education, in: Durrer & Henze (2020), 173–203.
- Durrer, V. & Henze, R. (eds.) (2020):** *Managing Culture: Reflecting on Exchange in Global Times*, Palgrave Macmillan.
- Escribal, F. (2020):** Reflections from an African Experience. From Buenos Aires to Diego Vaz, in: *Arts Management Quarterly* 133, 36–41.
- Exo, M. (2016):** Dekoloniale Perspektiven auf Demokratieaufbau in Afghanistan. Basispolitische Kämpfe für „real demoncracy“ statt „the old games of colonization“, in: Ziai, A. (2016) (ed.): *Postkoloniale Politikwissenschaft*, Transcript, 237–376
- Eze, Emmanuel (ed.) (1997):** *Race and the Enlightenment. A Reader*, Cambridge.
- Fanon, Frantz (1961):** *The Wretched of the Earth*, Grove Press.
- Figueira, C. & Fullman, A. (2016):** [The role of higher education in the professionalization of education of future leaders in international/external cultural relations](#). ENCATC conference proceedings, Brussels.
- Foucault, M. (1992):** Andere Räume. In: Barck, K. (ed.): *Ästhetik. Wahrnehmung heute oder Perspektiven einer anderen Ästhetik*, Reclam, 34–46.
- Haigh, M. (2009):** Fostering cross-cultural empathy with non-Western curricular structures, in: *Journal of Studies in International Education* 13 (2), 271–284.

- Hall, B.L. & Tandon, R. (2017):** [Decolonization of knowledge, epistemicide, participatory research and higher education](#), in: *Research for All*, 1 (1), 6–19.
- Hall, Stuart (2012):** *Rassismus und kulturelle Identität*, *Ausgewählte Schriften* 2, Argument.
- Hall, Stuart (2017):** *The Fateful Triangel. Race, Ethnicity, Nation*, Harvard University Press.
- Heidelberg, B. M., & Cuyler, A. C. (2014):** [Integrating diversity into Arts Management education](#), in: *American Journal of Arts Management* 10.
- Henze, R. (2020):** *More than just lost in translation: The Ethnocentrism of our Frames of Reference and the Underestimated Potential of Multilingualism*, in: *Durrer & Henze (2020)*, 51–80.
- Henze, R. (2020 a):** [Empowerment and Digitization in Arts and Cultural Management Education. A Critical Self-Reflection of a 'Western' Educator](#), in: *Arts and International Affairs Journal* Volume 5, issue 1.
- Henze, R. (2017):** *Introduction to International Arts Management*, Springer VS Verlag.
- Hochschild, A. (2020):** [The Fight to Decolonize the Museum](#), in: *The Atlantic* issue January/February 2020.
- Isaac, B. (2004):** *The Invention of Racism in Classical Antiquity*, Princeton.
- Jacobsen, U. C. (2018):** [Language in art and cultural management](#), in: *Arts Management Quarterly* 129, 17–23.
- Kohn, Margaret & Reddy, Kavita (2006):** [Colonialism](#), in: *The Stanford Encyclopedia of Philosophy*.
- Louison, C. (2019):** [Nothing to see at Belgium's Royal Museum of Central Africa. The museum dedicated to the Belgian rule over the Congo is more notable for what's not in it](#), in: *The Outline*.
- Marginson, S. & Sawir, E. (2011):** *Ideas for Intercultural Education*, Palgrave Macmillan.
- Mbembe, J.-A. (2017):** *Critique of Black reason*, Duke University Press.
- Mercer, K. (2017):** *Einleitung*, in: *Hall, S. (2017): The Fateful Triangel. Race, Ethnicity, Nation*, Harvard University Press, 25–55.
- Mohanty, C. T. (2002):** *Under Western Eyes Revisited: Feminist Solidarity through Anticapitalist Struggles*, in: *Signs: Journal for Women in Culture and Society* 28/2, 499–535.
- Morato, A. R. & Zamorano, M. M. (2018):** *Introduction: cultural policies in Ibero-America at the beginning of the XXI century*, in: *International Journal of Cultural Policy*, 24:5, 565–576.
- Nisbett, M. (2020):** *'Silence is Golden': Cultural Collision in the Classroom*, in: *Durrer, V. & Henze, R. (eds.), Managing Culture: Reflecting on Exchange in Global Times*, Palgrave Macmillan, 233–258.
- Ruiz-Guitierrez, J., Grant, P. & Colbert, F. (2016):** *Arts and Culture Management Arts Management in Developing Countries: A Latin American Perspective*, in: *International Journal of Arts Management* 18, 6–17.
- Saha, A. (2013):** *The cultural industries in a critical multicultural pedagogy*, in: *Ashton, D. & Noon, C. (eds.), Cultural Work in Higher Education*. Palgrave Macmillan, 214–231.
- Shome, R. (2019):** *Thinking Culture and Cultural Studies – from/of the Global South*, in: *Communication and Critical/ Cultural Studies*, 16:3, 196– 218.
- Shome, R. (2009):** *Post-colonial reflections on the 'internationalisation' of cultural studies*, in: *Cultural Studies*, 23 (5–6), 694–719.
- Silva, S. (2020):** *Reflections on cultural mobility through a post-colonial lens. From the (so-called) South to the North*, in: [Arts Management Quarterly](#), 133, 17–24.
- Said, E. W. (1978):** *Orientalism*, Pantheon Books.
- Spivak, G. C. (1988a):** *Can the subaltern speak?* in: *Nelson, C. & Grossberg, L. (eds.): Marxism and the Interpretation of Culture*, 271–313.
- Spivak, G. C. (1988b):** *In Other Worlds. Essays in Cultural Politics*, Routledge.

Spivak, G. C. (2005): *Use and abuse of human rights*, in: *Boundary. An international journal of literature and culture*, 131–189.

Suarez, C. (2017): [The First Contemporary Art Museum in Africa Is Run by White Men](#). In: *Non Profit Quarterly*.

Teissl, V. (2018): *Korrektiver Blickwechsel. Postkoloniale Einflüsse auf spezialisierte Filmfestivals*, in: Dätsch, C. (ed.): *Kulturelle Übersetzer. Kunst und Kulturmanagement in transkulturellen Kontexten*, Transcript, 135–153. DOI: 10.14361/9783839434994-009

Young, R. J. C. (2016): *Postcolonialism. An historical introduction*, John Wiley & Sons.

Yudice, G. (2019): *Culture and Development in Latin America*, in: Cupples, J., Palomino-Schalscha, M. & Prieto, M. (eds.): *The Routledge Handbook of Latin American Development*, Routledge, 29– 42.

Zanella, I. C. (2003): *Kolonialismus in Bildern. Bilder als herrschafts-sicherndes Instrument mit Beispielen aus den Welt- und Kolonialausstellungen* (unpublished thesis).



Raphaela Henze is professor of Arts Management at Heilbronn University, Germany, author of „Introduction to International Arts Management“ and co-founder of the international, interdisciplinary network [Brokering Intercultural Exchange](#).



Verena Teissl is a Professor of Cultural Management & Cultural Studies at the FH Kufstein Tirol since 2010. She worked in the international film festival business, lived in Mexico for several years and is active on advisory boards for cultural institutions and politics.



Kristin Oswald is chief editor of Arts Management Network. She studied history and archaeology, and works extra-professional as a freelancer and consultant in the fields of research communication, participation and citizen science in the humanities and in cultural institutions.

The Story of Art in Pakistan

A Saga of 'Decolonization'

By *Sadia Kamran*

As the visual and symbolic aid enables artists to convey the most intense emotions in a powerful manner, Pakistani art becomes a true expression of its socio-political and cultural history which is tainted by the adversities of being a British colony for about a century. From the 'romantic' landscapes of Allah Bux (1900–1943) as a legacy of colonial art in India to the 'cubist' figures and 'expressionistic' calligraphies of Sadequain (1930–1987) as an answer to the post-colonial political mayhem, from A.R. Nagori's (1939–2011) revolt to the age-old gift of colonial feudalism to the art activism of Salima Hashmi (*1942) in support of peace and social justice, art in the early years of Pakistan reflects a colonial baggage. Similarly contemporary art of Pakistan appears to be a log book of a group of 'decolonizing' artists: From the identity issues as the most common post-colonial syndrome addressed by Nusra Latif Qureshi to the political satire of Saira Wasim, from Imran Qureshi's and Rashid Rana's experimentation with traditional visual vocabulary of Indo-Persian miniature painting to Risham Syed's and Sania Samad's adoption of textile as a medium of expression.

In the meantime, as part of a global village with all the ideas of interconnectivity, robust technology and empathy with the fellow inhabitants of this hostile, politicized world of ours the question remains: is decolonization possible? Or more importantly what exactly does it mean and how it should be approached? The aim of this article is to link up the trends in Pakistani art and art history to the fragmented past in order to make sense of contemporary times while pointing towards an optimistic future.

The neglect of India's art history by the colonizers

It is unquestionable that the 'development' and 'modernity' the colonizers claimed to bring to the colonies was introduced to secure colonizer's own economic interests. In this course of action, the local intellect and the age-old legacies were condemned to establish an air of supremacy

for the foreign rule. Such was the case of art and aesthetics in India when the British officials deputed to gauge the condition and working of the country's education systems, declined the existence of any local tradition of art in the area that needed to be preserved or promoted. ("No art in Hindustan is carried to the same degree of perfection as in Europe, except some articles in which the cheapness of labour gives them as advantage", Mill 1817, p. 341)

"the situation resulted in exclusion of South Asian art from the Eurocentric main stream narratives of art history"

By doing so they negated the artistic traditions and aesthetic trends fostered for thousands of years in the region and evident in form of artefacts from ancient Indus civilization. They also overlooked the extensive experimentation behind the refined Buddhist iconography which was supported through religious inquiries. Illustrated Jain manuscripts and stone carvings in Hindu temples appeared "grotesque" (Crowe 1859, p. 23) to them and failed to qualify as academic art. Mughal art that is considered to be an epitome of aesthetic beauty today, was ridiculed on the basis of refuting mathematical precision and was categorized as a mere craft. So did the jewellery, metal arts or embroidery. Ideas like 'Diffusion of useful knowledge' or 'Science as the foundation of high art' as propagated by Lord Brougham (1826) and Herbert Spencer (1861) respectively, served as policy statements for art education in Britain and its colonies, which had already perplexed the situation, and resulted in exclusion of South Asian art from the Eurocentric main stream narratives of art history.



Sadequain's mural *Arz-o-Samawat* at Frere Hall, Karachi, Pakistan. © Wikimedia Commons/ Madiha Naqsh Siddiqui – CC BY-SA 3.0 (left).

Painting by Ustad Allah Bux © [Google Arts & Culture Lahore Museum](#), Pakistan (right).

As the Indian art was misapprehended, the established Indian traditions of knowledge production and distribution were also confused with fables and myths. The preferred oral transmission of knowledge from teacher to student in a colloquial setting was also underestimated when T.B. Macaulay, Governor General's Council for India declared that "India had nothing to teach its own subjects". He boasted that "a single shelf of a good European library was worth the whole native literature of India and Arabia". To him "the dialects [Arabic and Sanskrit] commonly spoken among the natives of this part of India contain neither literary nor scientific information". Instead of sponsoring learning in Arabic and Sanskrit and raising a generation that he ruthlessly implied as "the champions of errors" he strongly urged English to be the medium of instruction in British India. (Evans, p. 260–281) Elimination of mother tongues slowed down the intellectual development of the community, inflicted them with an inferiority complex while silencing them in the longer run. All this targeted at systematic wiping out of traditional and ancient Indian education and vocational systems and sciences. (Kampfner 2013)

The colonization of Pakistan's art

History witnesses that such repressions have strong implications for the lives of the colonized as they aim to putrefy foundations. If the foundations are stronger and validating, efforts of decolonization are natural to straighten up the course of action regarding development, modernization and their logical justification. These efforts, while boosting the morale of the colonized, bring harmony to the lives of the people and society at large.

"Elimination of mother tongues slowed down the intellectual development of the community, inflicted them with an inferiority complex while silencing them in the longer run."

In such a context, it becomes inevitable to analyse art, aesthetics and art history in contemporary Pakistan. An analysis of various trends demonstrates several conscious or unconscious efforts on behalf of the country's artists and educationists in order to decolonize the art, the processes of art making and the approach towards writing about it. Such examinations prove that social, political as well as religious factors as an aftermath of colonialism shape up the contemporary art of Pakistan. Similarly, art education in Paki-

¹ The school was upgraded in 1958 as National College of Arts but was regulated under the Industries department instead of education sector, conforming the ideals of British policy makers who demeaned the Eastern concept of didactic, moral, functional and utilitarian value of art over the pure aesthetic, Western embraced concepts of autotelic art.

stan remained a legacy of British Raj (British India) and its policies, which not only delayed the process of decolonization, but rather ‘re-colonized’ it once again.

The stratification between art and craft, artist and artisans, academic art and industrial art was instituted during the British period and so did the idea of the gentleman artist; ‘Indian in blood and British in manners’ made art suitable for the elites only. The European trained artists who took over Mayo School of Arts, Lahore – the only British established art institution in the area that became Pakistan, after its British principal left – carried forward the same mind-set, supported the same policies even taught the same syllabus set forth by the colonizers during the nineteenth century¹. As a result, a generation of artists was bred who proudly focused either on European naturalism in landscape and portrait painting or deconstruction and reconstruction of form with ideas of abstraction and expressionism as favoured by Parisian art circles. Zubaida Agha, Anna Molka, Shakir Ali, Khalid Iqbal and many more with a formal training in European art system are considered to be the pioneers of modern art and art education in Pakistan. They conformed with the ideals of Western aesthetics as introduced by the British and propagated it as the single available option for a ‘modern’ Pakistan.

The official medium of instruction in art schools has been essentially English. How many of the students or teachers, other than the foreign trained elites, would converse in English language is a cause of concern as it leaves a lot out of the classroom discourse. The only available art history surveys have also been, like the aesthetic trends, imported. These surveys have notoriously been biased towards non-Western art and categorised these indigenous art forms under the section of decorative arts if they were included



Rashid Rana, *Veil VI*, Installation view at Cornerhouse, Manchester © Flickr.com/ WeAreTape Cornerhouse – CC BY-NC-ND 2.0 (left).

Imran Qureshi at Metropolitan Museum of Art, New York © Flickr.com/ Garrett Ziegler – CC BY-NC-ND 2.0 (right).

in the first place. Due to the language barrier, these surveys, earlier, did not have much impact on students who relied on abridged versions, class notes or were satiated with the visual vocabulary only. The Eastern pedagogies of oral transmission from teacher to student on one to one basis rescued them as the creative sensibilities were passed onto the younger generation through practice and counselling in the studios by artists and not necessarily in the lecture theatres by historians, critics or theorists.

Post-colonizing Pakistan's art history

At the dawn of the twenty first century, when the importance of indigenous scholarship was realized and efforts were made to provide an alternative to Western narratives, the biggest hurdle was the lack of peculiar vocabulary and terminology in local languages – the ones which were certainly outdated by that time as the result of colonial attitude discussed earlier.

“Not much attention was paid on researching and writing art history according to the local sensibilities.”

The very few educationists who took up the task of writing about art in Pakistan were versed only in Western style and trends of art history and aesthetics. Not much attention was paid on researching and writing art history according to the local sensibilities. For example, a comprehensive survey titled “Image and Identity” was compiled in 1997 to mark fifty years of independence of Pakistan. The author, Akbar Naqvi, traces a “Western style” which Allah Bux “never left...[yet] this style never completely overpowers his art” (p. xxviii). Similarly, Salima Hashmi, an artist, educationist and activist who started writing about art to fill the void, believes that A.R. Chughtai, an established artist since pre-partition of India, “consciously acknowledged the Mughal, Persian and ...Muslim tradition of painting” (1997, p. 14) as a most appropriate style of art in new Pakistan. Both narratives reinforce the colonial mind-set and re-establish the Western hegemony in art history by setting it up as a standard for comparison.

Towards decolonization

The search for indigeneity, identity and tradition is a comparatively new idea in Pakistan, catechized as a post 9/11 political scenario. This was also the time

when several art institutions were set up breaking the hegemony of the few established during the previous one and a half century. As scholars from diverse backgrounds have access to international education and academic forums the gang of 'elite', 'gentleman' artists who had kept the art and history narrative captive of colonial mind-set are losing control.

Art for that matter had already broken its ties with the colonial legacy somewhere in the last decades of the previous century when its didactic, ethical, educational and political tendencies were acknowledged and were put into action. The newly invested power in form of neo-miniature movements gave voice to diminishing local traditions earning a big name and place in the international art markets.

“Such consideration that art history and aesthetic theories in non-Western cultures were not separate fields of knowledge (...) will ultimately decolonize the canon”

Art historians and critics, following the more scientific research methodologies adopted in the West – and there is no harm in learning new ways – must look for the lost connections in the historic and religious treatises on indigenous aesthetic theories that kept the creative spirits alive for centuries in South Asia. Such consideration that art history and aesthetic theories in non-Western cultures were not separate fields of knowledge but were rather learnt and recorded under the larger umbrella of religion, ethics, morals or even court proceedings will ultimately decolonize the canon. An example at hand is the Ain-e Akbari – Laws of Akbar’s court, commonly considered as a court chronicle. A keen eye would acknowledge among the details of routine court proceedings an intense debate and the theoretical underpinnings behind the art and culture of the era. As in the chapter where Abul-Fadl, the court historian, lists down the names, religion and cast of around one hundred artists working in the royal atelier (Vol. 2,17), he also records detailed instructions about the form and style of painting as dictated by the emperor himself explaining and advising the artists to pursue the metaphysical approach and seek for the ideals of transcendental reality.

It is to be realized that ‘decolonizing’ is not a ‘one window operation’. The adjustments have to be made at several levels. ‘Decolonizing’ is an attitude that demands dismissal of hierarchies, decentring of knowledge and its systems

of production. It discourages unnecessary digression from the natural flow of wisdom and learning. It aims to diminish the barriers between ‘us’ and ‘them’. It disparages any ideology that promotes prejudice and devalue any tradition or culture may it was of colonizers or colonized. It demands diversity. It requires diligent disposition of the very thought of debasing on what is ‘past’ now and in doing so it allows to dream about a ‘better’ future.

REFERENCES

- Abu'l Fazl Allami (2004).** *Ā'in-i Akbari. Vol.1, 11 &111* (translated by Heinrich Blochman). Pakistan. Sang-e Meel Publications.
- Joseph Archer Crowe (1859).** *Reminiscences of Thirty Years of My Life.* London.
- Stephen Evans (2002).** *Macaulay's minutes revisited: Colonial Language policy in nineteenth-century India.* In: *Journal of Multilingual and Multicultural Development* 23-4. <https://doi.org/10.1080/01434630208666469>
- Salima Hashmi (1997).** *50 Years of Visual Arts. Pakistan:* Sang-e Meel Publication.
- John Kampfner (2013).** *Macaulay by Zareer Masani – review.* In: *The Guardian.* 22 July.
- Akbar Naqvi (1997).** *Image and Identity. Pakistan:* Oxford University Press.
- James Mill (1817).** *History of India.* London: Baldwin, Cradock & Joy.



Dr. Sadia Kamran is an international thinker and an art historian. Currently she is associated with the Institute for Art and Culture, Lahore, Pakistan. She places the contemporary art of Pakistan within its socio-political as well as historical context and traces the development of the same as it transforms from traditional to modern in contemporary practices.

Towards Creative Self Determination

Systemic change towards a representative cultural sector

By Tania Cañas

What does self-determination mean in the context of the cultural and the creative industries, and why is it important? What are the power relations and ethical imperatives around the politics of representation in arts and culture? How can artists, creatives and cultural professionals maintain agency when working with the “mainstream” as well as on the “margins”?

This article brings together extracts from the live talk “Towards Creative Sector Self-determination” that occurred on the lands of the Bunurong and the Wurundjeri peoples of the Kulin Nation in Australia. The talk occurred as part of the Fair Play Symposium in Melbourne, hosted by Diversity Arts Australia.

The program’s synopsis read:

“For many organisations, the representation box is ticked when People of Colour or First Nations people, or people with disability are invited into the conversation for a particular moment, but how can we create real systemic change, and work towards a sector where, they are both represented and also have self-determination?”

In particular, this article draws from the key points discussed by the author/ speaker and the facilitator, a POC. The transcript has been edited to meet the parameters of this publication. Tania (referred to as TC) and facilitator (referred to as F). Q&A denotes a question from the audience. The article attempts to maintain the conversational element of the original conversation.

¹ *RISE Refugee* is Australia's first organisation to be run, governed and controlled by the refugee, asylum seeker and ex-detainee community.

² Coloniality of power, that seeks to reproduce dichotomy (eg. Researcher – researched, artist – participant).

³ A researcher and community member who becomes, whether unconsciously or consciously, at the service of existing institutional power dynamics.

⁴ Referring to cultural knowledge holders that sit outside of knowledge-making institutions.

⁵ Racial literacy means skills that explore the existence of racism and the impact of race and institutionalised systems on the experience and representation of POC in society.

Representation in the context of power dynamics: centre and periphery

F: I wanted to unpack the idea about representation and the politics of representation a little bit. Often the conversation around the communities that we come from, sits at a level about pushing for diverse representation, which is important, but what are the power dynamics around this? How do we push for more than just representation?

TC: I would like to begin by saying and acknowledging that we are meeting on unceded land. Always was, always will be Aboriginal land.

I remember a time which the arts and diversity were separate. Absolutely separate. I would go for my classes at university, in the morning, and then head to RISE Refugee¹ afterwards, and it was a completely different conversation. The fact that these two sites could interrelate or overlap was not even in the consciousness of coloniality² (Quijano 2000; Mignolo 2007; Morton-Robinson 2015). Over time – this change has happened while I was doing my PhD – I've seen these two spaces begin to bleed into one another.

It's dangerous, when these two sites start to bleed. It's dangerous for you. There's a lot of culturally unsafe spaces, because you, being present there, is a challenge in and of itself – is a site of resistance. It's also quite a scary change, I found, that happened especially in the last four to five years. It becomes scary, because not only are you in that space to witness some of the pathologising histories and research about communities that you identify with and histories you're connected to, but it becomes dangerous for yourself, and for yourself as part of community. Because then you have questions: what are the limitations? Am I being a community informant?³ (Linda Tuhiwai Smith 2012) What can I say? What can I not say? How do I respect my Elders?⁴ How do I speak about these things while not speaking about these things at the same time, in these spaces?

Odetta Kelada, a Melbourne based racial literacy⁵ scholar and educator, talked about whiteness as being a virus (2019 et al). What she meant by this is it willing and unwilling changes across time and space. So, the adaptability of understanding racial literacy, as this discussion changes, is vital and is really important.

These are challenges from something as seemingly simple as fighting to use the term ‘we’ when talking about Refugee, Asylum Seeker and Ex-detainees. I was writing a book chapter about a particular arts practice. I was like, I need to use ‘we’. This is the methodology. The editor came back and said, you’re assuming that the readers of this chapter are of the Refugee and Asylum Seeker community. I was like, well, you’re assuming they’re not.

The other thing I want to say is, there’s often this misconception about centering voices. I’ve been in consultation situations with major performing arts theatres where ‘centering voices’ literally meant centering the only POC in the space into the centre of the space, while the big decision-makers and cultural managers, who didn’t identify as POC or First Nations, are on the outer side of that circle. That is so clear and that is so violent, under the guise of, we’re including you in this conversation, and you should be happy about it. Key decision-makers will invite you for this particular moment to share something so valuable that they don’t deserve to hear, and are not ready to implement, anyway. Those are also the ones really challenged by the huge challenges of navigating. Furthermore, there is the expectation to share fully and unconditionally when there are limited mechanisms in place to support you outside of that particular moment. In fact, the very mechanism that has invited you to share is the same that might punish one for doing so.

“centering voices’ literally meant centering the only POC in the space into the centre of the space, while the big decision-makers and cultural managers, who didn’t identify as POC or First Nations, are on the outer side of that circle.”

I would say that we need to be careful with the institutionalisation of these terms. They have a particular history. They have a resistance history in time and space, and it meant one thing there, but there comes something with the institutionalisation and change of these things. When is it safe to have these conversations, according to coloniality, and what is lost in that process?

Reni Eddo-Lodge, who wrote *Why I’m No Longer Talking to White People About Race* (2017), talks about the representation fatigue. The way I like to conceptualise that is, with this idea of representation you can tell your story,

⁶ *Refusal theorized not just as a "no", but as a type of investigation into "what you need to know and what I refuse to write" (Simpson, 2007, 72).*

under certain frames, but you cannot theorise about it. You can self-express, but you can't self-determine, and whatever you say needs to be translated by other lenses (Cañas 2020).

This is what I'm talking about when I talk about the limitations of representation, so what I argue for is that there's representation and there's interpretation. With the representation discourse, we're often just siloed into this part of things, which means the power of representation, of decision-making processes, of the bigger, abstract, the grassroots and the links are consistently and structurally denied.

Diversity, Inclusion and Resistance

F: I wonder if you have some thoughts on the tension between the two different ways of thinking about diversity inclusion – inclusion and diversity, about us fitting into their way of thinking?

TC: I recently wrote an article for an upcoming exhibition called Creating Sites of Resistance (Cañas 2020). I refer to Nicolas Bourriaud in Relational Aesthetics (1998) who wrote, "producing a form is to invent possible encounters – receiving a form is to create the conditions for exchange" (p. 23). The later part, the 'conditions of exchange' is where I saw the potentiality of creative practice to assert resistance.

This article talks about if there's a site of encounter that happens, as a person that is structurally otherwise through colonialism and ongoing border imperialism, what does it mean to navigate in those spaces? Michael Balfour (2009), who's a theatre artist and researcher, talks about beginning to disassociate this idea of creative practice as a huge, instant structural change that happens in that moment of a certain project. He talks about it in moments of change, something he comes to describe as a 'theatre of little changes'.

In this article, Creating Sites of Resistance, I talk about the reality of the structure we're in right now What does it mean to make those political decisions to be involved? To employ a refusal methodology, as Audra Simpson talks about, or to completely say no to something? (Simpson 2007; Tuck & Wang 2014)⁶ I frame it like, every moment in our practice and in our lives is a political and ethical moment, and that's something that needs to be contextualised with conscientisation (Freire 1972), double consciousness (Du Bois 2005) and Bor-

derlands theory (Anzaldúa 2012). I'm talking about the different frameworks of what it means to live through two, three, four intersecting contexts at the same time.

The way I like to frame my practice is theorising *as* (Tuhiwai Smith 2012; Kilombra 2012). That's something from decolonising methodologies. We're not theorising or practising *for* a community or group of people; we're theorising and practising *as*. That is a huge methodological lens shift in the way you move and practice, as much as you move in everyday life. This is why I really like to talk about our communities are theory. It was disembodied from us through institution (Cañas 2018). But we are theory. We are philosophy. This is a form of knowledge. It doesn't need to be fit into certain parameters.

"We're not theorising or practising for a community or group of people; we're theorising and practising as."

I often talk about speaking – speaking for and against at the same time. There are signifiers that you can speak directly to who you identify with, out in the audience, or out in an article, or out in a book chapter. These are the moments that are really important, because it's something that I wasn't able to pick up when I was reading articles about how to do 'applied theatre with disadvantaged communities'. These are the moments that change an entire practice. So, speaking for, and speaking against, and if you don't get it, then it's probably not for you, and that's okay.

Q&A: There this expectation that you can only make art about your identity. How do you deal with that?

TC: This is the trap of the diversity discourse. Sara Ahmed (2012) talks about it brilliantly in her books, articulating that if there's a particular role then it is purely that role, diversity. There might be something – there might be a greater issue, institutionally, in that particular context. Especially if it's burdened on one person to do that and especially if you're only allowed to speak in that manner through the role, rather than through everyday practice, and it's denied in every other way, structurally speaking.

To quote Bell Hooks (2009), to speak but don't speak in the voice of resistance, is often the trap that we find ourselves in. We have to be conscious that we are

still in this particular dynamic and are still subject to it. Even if we have double consciousness (Du Bois 2005) you're still subject to these ways of reading your body and race – the way in which your body is read in space. I want to argue for the acknowledgement of that, and it's going to happen, whether you want it or not, right now. This is where we're at. To purely try to say, this is not going to happen, I'm not going to do this in my practice, is almost a denial that that's actually what's structurally happening right now. So, I really challenge artists to acknowledge that, to find ways to play with it. Because if you completely disregard it, you might fall into that trap of reiterating, because that's not where we are at, structurally, right now.

I would say, open up the value systems in which you are, and be like “well, sometimes some spaces don't deserve my story, or don't deserve to know that about me”. Because they wouldn't know what to do with it – not right now. They do not deserve it.

That in itself is telling you about the constant devaluing of what you bring into a space. Having to be careful about what you share. Because what you share is so important that institutions with the structure and the resources to put things in place will lift it, will translate it, will change it, and then use the same terminology. What happens then? They don't deserve it.

On self determination

“nothing about us, without us” has meaning for First Peoples, POC and people living with a disability. In particular, from the context of Australia, self-determination has had a long history within First People's advocacy, land rights and autonomy.

F: We've talked quite a bit about breaking up of that central power, how about creating self-determination?

TC: Yeah, I want to share a quote, which I think really summarises – it's something that I've taken on board, as a practitioner, and in daily life and in my research, as well. Ngugi wa Thiong'o talks about self-determination. He defines it in the book *Decolonising the Mind* (1986) as “the ever-continuing struggle to seize back creative initiative in history, through the real control of all the means of communal self-definition in time and space” (p. 4). That's a really beautiful sentence. It's a chunky sentence, but a couple of things speak to me in that:

It's the ever-continuing struggle. It's continuous. You have to keep working at it. It's a struggle. I situate that word, struggle, in the history and the context of the way Chicano and Latinx movements have used that as a power stance. Creative initiative. It talks about the real control of all needs, not just the representation, but the interpretation, and how that changes over time.

Self-determination is not a singular self, it's a collective self, and that's the other important point to make – and that it changes in time and space, and it needs to keep changing, as the institutionalisation of issues and communities and peoples changes.

“Self-determination is not a singular self, it's a collective self.”

To add to that, you talked about what are some good examples. For me, RISE Refugee was a wonderful example. What brought members of RISE together is that experience, is that lived experience of violent displacement, of border imperialism (Walia 2013). Even in that – bringing us together, as that lived experience, that particular struggle, we were already working outside of nationalistic frames, colonial definitions of this country versus that country. We were talking about, what are the connections here and what do these connections mean in the context of being in what we now call Australia, and therefore the performative pressure to perform white Australia? What does that mean to unpack that? What does it mean to do whilst living and working on what continues to be unceded, occupied land?

Finally, as I have argued previously in *The Relationship is the Project* (2020), “self expression is not the same as self-determination” (p.43)

REFERENCES

- Ahmed, S. (2012).** *On being included: racism and diversity in institutional life.* London: UK: Duke University Press.
- Anzaldúa, G. (2012).** *Borderlands: la frontera the New Mestiza* (4th ed). San Francisco, USA: Aunt Lute Books.
- Balfour, M. (2009).** *The politics of intention: looking for a theatre for little changes.* In: *RiDE: The Journal of Applied Theatre and Performance*, 14 (3): 347–359.
- Bourriaud, N. (1998).** *Relational aesthetics.* Dijon: France: Les Presse Du Reel.
- Cañas, T. (2020).** *Creating Sites of Resistance.* In: *Journal of Cultural Analysis and Social Change*, vol 5, no.1.
- Cañas, T. (2020).** *Ethics and Self-Determination.* In: Lillie, J.

Larson, K., Kirkwood, C. & Brown, J. (eds.) *The relationship is the project*. Melbourne, VIC: Blank Inc Books, 41–50.

Cañas, T. (2018). *Resisting Epistemicide*. In: Oliver, J. (ed.) *Associations: Creative practice and research*. Carlton, VIC: Melbourne University Press, 273–280.

Cañas, T. (2017). *Diversity is a white word. The superficial scramble for cultural diversity is not addressing the deep causes of exclusion and the power imbalance in the arts*. In: Artshub.

Cañas, T. (2017). *Minimanual of the urban W.O.C Guerrilla*. In: Runway Journal No. 33.

Du Bois, W. E. (2005). *The souls of black folk*. New York, USA: Simon & Schuster Paperbacks

Eddo-Lodge, R. (2018). *Why I'm no longer talking to white people about race*. London: UK: Bloomsbury Publishing.

Freire, P. (1972). *Pedagogy of the oppressed*, New York, USA: Continuum.

Hooks, B. (1990). *Marginality as a site of resistance*. In: Ferguson, R., Gever, M., Minh-ha, T. & West, C. (eds), *Out there: marginalization and contemporary cultures*. New York, MIT Press, 341–343.

Kelada, O., Cañas, T. & Randall, M. (2019). *Displacing whiteness in the arts and education: dialogues in action*. In: *The Journal of Cultural Research in Art Education*, Acuff, J. (ed.) Special edition on Whiteness and Arts Education.

Kilomba, G. (2012). *Plantation Memories: episodes of everyday racism*, 2nd edn, Münster, Germany: Unrast-Verlag.

Mignolo, W. (2007). *Introduction: coloniality of power and de-colonial thinking*. In: *Journal of Cultural Studies*, 21 (2–3): 155–167.

Moreton-Robinson, A. (2015) *The white possessive: property, power, and indigenous sovereignty*. Minnesota: USA: University of Minnesota Press.

Quijano, A. (2000). *Coloniality of Power, Eurocentrism and Latin America*. *Nepantla*, 1(3): 533–580.

Simpson, A. (2007). *On Ethnographic Refusal: Indigeneity, 'voice' and colonial citizenship*. In: *Junctures*.

Thiong'o, N. (1986). *Decolonising the mind: The politics of language in African literature*, Nairobi, Kenya: East African Publishers.

Tuck, E. & Yang, W. (2014). *R-words: refusing research*. In: *Humanizing research: Decolonizing qualitative inquiry with youth and communities*, 223–248.

Tuhiwai Smith, L. (2012). *Decolonizing Methodologies: research and Indigenous peoples*, 2nd ed, London: Zed Books.

Walia, H. (2013). *Undoing border imperialism*, Oakland, USA: AK press.



© Jody Haines Photography

Tania Cañas, PhD., is an artist researcher based on unceded Kulin Territory. Her research examines community-based performance within structurally excluded communities. She coordinates the Art and Community Practice Honours program at the VCA, University of Melbourne; and is the Co-Coordinator at Cohealth Arts Generator. She currently sits on the editorial board at the *International Pedagogy and Theatre of the Oppressed Academic Journal/ PTO Inc.*

Austria's Cultural Heritage¹

Strategies of visualization and contextualization

by Carla Bobadilla

Internalized colonialism – those “colonial attitudes” that we have internalized and learned in school in both Europe and Latin America, and probably in other colonized countries, that have been transmitted to us by our parents and grandparents and which are present in the laws that govern a state – is reflected in the racism that people have to deal with on a regular basis because of their ethnic origin or the color of their skin. This internalized colonialism is an intangible heritage that we cannot easily erase from our social behavior, but that we must question everyday (Suely Rolnik 2016). And this internalized colonialism is also part of the tangible heritage that surrounds us and that shapes most European cities.

The city as a place of learning

Vienna, like many other European capitals, is a very attractive destination for international tourists. Thousands of people visit the city daily, drawn by their interest in the music and cultural legacy of the Habsburg monarchy. Countless tourists likewise come exclusively for the city's architecture and the manifestations of historical art movements, such as Jugendstil, still visible on facades and subway stations.²

Vienna, once cultural capital of the Austro-Hungarian Empire (1867–1918), is also a popular destination for Austrians from the south and west of the country. People of all generations flock to the country's capital. National and international scholars, for their part, visit the city as part of cultural training programs provided by their institutions and educational establishments. Those who have visited the city return home with a great wealth of ideas and knowledge transmitted by all that has been seen and learned in these places.

¹ In 2016 I began creating a photo series entitled "Österreichs kulturelles Erbe" (Austria's Cultural Heritage). The photos show problematic places in Vienna, the city where I live. Based on this photo archive, I collaborated with colleagues and students to develop temporary interventions that work as unlearning situations (Castro Varela 2010). These sites are problematic because, on the one hand, they hide or mask the influence that other cultures have had on „Austria's cultural heritage," while on the other hand, these places, and the lessons they teach us when we observe them, contribute to the perpetuation and legitimation of racist thoughts that influence and taint our daily thinking and acting.

² Jugendstil façades exist throughout the city, most prominently in the historical center, and the Jugendstil architecture of the former city railway stations has been maintained in today's U4 subway stations.

The problem of non-contextualized historical narratives

However, within this seemingly uncontroversial situation, exclusions and absences in the stories communicated by and about the city's sites are highly problematic. The stories told to tourists and visitors fail to include information necessary for understanding the connections that once existed – in all possible dimensions – between Austria and other monarchies in Spain and Portugal under the mandate of the Habsburg Haus/ Casa de Austria (1504–1700). The term is a designation of both the territories of the Habsburg Monarchy and the entire aristocratic family in the Austrian and Spanish direct and its collateral lines, which for several centuries had colonies not only in Latin America but also in other territories of the global south (Lack 2015). Critical in this context is the fact that information about these historical connections with colonialism are not provided to and by those who act as “informed voices” in their role as tour guides or school teachers, who are crucial in questioning traditional versions of the city's historical sites, breaking with the official stories, and creating new ways of reading the city and its monuments. Due to this lack of information, these “informed voices” thereby unwittingly perpetuate a history marked by white supremacy, violence, and racism (Bobadilla, forthcoming).

An example of this can be seen in connection with the collection of the Natural History Museum (NHM) and its building. The museum was opened



Natural History Museum Vienna (NHM). From the series „Austria's cultural heritage". © Carla Bobadilla 2020 (left)

Monument of Maria Theresa in front of the NHM. From the series „Austria's cultural heritage". © Carla Bobadilla 2020 (right)

in 1889, together with the Art History Museum. The objects of the diverse collections found in the NHM were brought to Austria as the results of several expeditions. When we look at the different sculptural representations on the façade of the NHM, something that is meanwhile considered problematic becomes evident: the museum was greatly interested in people and objects from non-European cultures, but at the same time, the knowledge and ways of life of these people were interpreted as inferior.

“Seeing and grasping these monuments and sites in their broader historical context requires years of training and awareness”

Taking a moment to pause in the park in front of the museum, the visitors observe the monument to Maria Theresia (1717–1780), former Empress of Austria. Referring to the statue, as part of a cultural program, we have to consider the important role of mediators, who emphasize how important this monarch was as a reformer of the state and the education system. But at the same time, they fail to mention any stories about the ethnic, class, gender, and religious persecutions that took place under her mandate (Seidl, forthcoming). Austria held colonial territories for some decades in the 18th century, mainly during the reign of Maria Theresia. In addressing these exclusions, mediators and guides frequently cite the belief that young adults and children are unable to understand the complexity of the facts. Another reason is that the mediators are not aware of this aspect of Austria's history, as they were not exposed to these complicated stories in their training. Such stories were not presented to them at the schools, colleges, or universities, where they studied, or during the specific training programs they took to become a guide.

Seeing and grasping these monuments and sites in their broader historical context requires years of training and awareness through not only academic studies focusing on cultural, post-colonial, and de-colonial studies, but also and above all, self-reflection and critical positioning in relation to oneself as a white privileged person (Haselmayer 2020).

In the case of educators such as teachers and tour guides, what does it mean, from an intersectional perspective, for a white, privileged person to be a citizen of a country that – contrary to what many think – is embedded within

a colonial history? At the same time, these educators should be aware of their fundamental role in transmitting these stories to future generations. This is why the inclusion of these theories and methodologies, as well as a critical positioning on the subject in the framework of courses related to the teaching of the city's history are crucial in order to expand the narrative and to enable other readings and reveal different stories.

Transmitting history without critically questioning is unacceptable from a feminist, post-colonial and anti-racist perspective. Unfortunately, this is what happens when monuments, street names, squares, and other places that house a multitude of stories are left unquestioned. At this moment, stories linked to usurpation, extraction of natural resources, genocide, racism, slavery, etc., are denied and that is problematic in several respects.

“this argument of “cultural development” is still often used to justify the genocide of original inhabitants, and the erasure of ancestral knowledge”

When we deny a colonial past, such phenomena continue to be repeated in the future (Suely Rolnik 2016). When we deny a colonial past, its monuments and sites become part of a story in which violence and racism are normalized. For example, by denying a colonial past and the subsequent racism normalized within society, problematic sites – such as the monument to Karl Lueger, politician and mayor of Vienna between 1897 and 1910, who is known for his anti-Semitic opinions and policies – remain located in prominent squares in city centers. Similarly, the many representations of Christopher Columbus throughout the world are widely unquestioned, although he was a perpetrator of colonial history, but is seen – from an uncritical Western perspective – as having discovered the Americas, and as having brought the development of the conquerors to the cultures living in the conquered lands. Within the uninformed public discourse, this argument of “cultural development” is still often used to justify the genocide of original inhabitants, and the erasure of ancestral knowledge in the name of modernity and development. Such argumentation can be seen, for example, in the article “Actually, how bad was Columbus?” (Gaulhofer 2020) published in the history section of a mainstream Austrian daily newspaper, as pointed out by the activist Marcela Torres Heredia (2020) in “Chronicle of interrelations: grappling with symbolic spaces” published on the occasion

of the world celebration of the discovery of the Americas on October 12. These places in the city that have been accepted and internalized as part of the urban landscape can, in this way, continue to exist without mention of the colonial aspects of their history. The fact that they have not been adequately criticized, demolished, replaced, or contextualized is justified by claiming: “They have been there for years, decades, and centuries; they are part of our European traditions and culture and without them we would lose our cultural identity.”

And because such monuments foster an internalized colonialism and racism, it is important to question and critically contextualize these sites. The historian Walter Sauer, who is an expert on African cultural heritage in Vienna and with whom we had the opportunity to share knowledge in the framework of our seminar “Decolonial urban explorations as methods and mediation practice. Methods in movement in the power space of Vienna.” (instructors: Carla Bobadilla, Margarethe Grandner, Gregor Seidl, Marcela Torres Heredia) at the Institute for International Development .at the University of Vienna, confronted us with the realization that „we can take these monuments out of the city and replace them with others, but what we cannot remove so easily is the racism from our minds, from our institutions, from our environment. The most valid alternative would be to permanently question these places.”

Several initiatives by artists and activists, generations of children from different diasporas, immigrants, and simply white Europeans who take on their critical role, have called these monuments into question in recent years and decades. Their work in questioning these sites and proposing new



Ch. Columbus.
From the series
„Austria's cultural
heritage”. © Carla
Bobadilla 2020
(left)

The walk as
collective method
of unlearning ©
Marian Essl 2017
(right)

layers of reading will accumulate over time as a palimpsest to ultimately produce new knowledge about the colonial legacy. A side effect of this critical questioning is that this critique will also be echoed by changes in the way we teach history, within our families and in the schools, and will lead to a process of continually questioning ourselves as participants in a present in which we can intervene by proposing a future freed from the bonds of this legacy.

“questioning these sites and proposing new layers of reading will accumulate over time as a palimpsest to ultimately produce new knowledge about the colonial legacy”

The unlearning strategies

Artistic interventions have been created using strategies from performance and activism that achieve precisely this idea of adding layers of information to the monuments, streets, and squares. These interventions, ceremonial acts of the immigrant communities living in the city, and collective walks developed by students have allowed us to create forms of knowledge where we do not erase what exists, but use it to raise awareness. Not only will this be made available by those who have initiated these activities, but the new knowledge achieved will be based on the collective experiences of what it means to question these monuments face to face and in dialogue with the public who are present at them.

The city will thus be transformed into a site for unlearning colonial patterns. From this perspective, from our experience, and remembering the words of Walter Sauer, with regard to the question of whether monuments, street names, and squares should remain as they are or should be removed or replaced, we are able to say that it would be best to leave them and activate them permanently with our collective questions and actions. In this way, the city's past will be present as a constant reminder of our responsibilities in the fight against racism and discrimination.

REFERENCES

Bobadilla, Carla (Forthcoming). *Performative Begegnungen mit der Stadt.* In: *Double Bind. Postkoloniale Perspektiven auf Kulturelle Bildung.* Transcript.

Castro Varela, María do Mar (2010). *Failure as success.* In: Achola, Agnes; Bobadilla, Carla; Dimitrova Petja; Güreş, Nilbar & Del Sordo, Stefania (eds.), *Sketches of Migration. Postcolonial Enmeshments Antiracist Construction Work.* Vienna: Löcker, 229–240.

Gaulhofer, Karl (2020). *Wie schlimm war dieser Columbus wirklich?* In: *Die Presse*, June 17.

Haselmayer, Peter (2020). *Koloniale Kontinuitäten im Stadtbild Wiens.* In: *Malmoe*, Juni 26, 2020.

Lack, Walter (2015): *The World of Palm.* Carl Friedrich Philipp von Martius and his *Historia naturalis palmarum*, in: Carl Friedrich Philipp von Martius/Hans Walter Lack (Hg.), *The book of Palms*, Cologne: Taschen, 23–33.

Rolnik, Suely (2016). *Thinking from the knowing-body a micropolitics to resist the colonial-capitalistic unconscious.* Keynote Lecture at The Academy of Fine Arts Vienna.

Seidl, Gregor (Forthcoming). *Perspectives on Memory(ies) and Narrative Futures (Working Title)* Mandelbaum, Wien.

Torres Heredia, Marcela (2020). *Chronik der Verflechtungen: Auseinandersetzungen um symbolische Räume.* In: *Malmoe*, October 11.



Carla Bobadilla is a research-based artist. Her work focuses on the development of communication and mediation practices, particularly in the fields of postcolonial criticism and critical race theory. As a Senior Lecturer at the Academy of Fine Arts in Vienna, she teaches how to develop formats that allow for a negotiation of questions regarding cultural heritage within a postcolonial context by using decolonizing methodologies.

www.carlabobadilla.at

[@decolonizing_in_vienna](https://twitter.com/decolonizing_in_vienna)

Cultural collaboration between Germany and Tanzania

Challenges and opportunities in taking a post-colonial approach

A conversation between Gita Herrmann and Nicholas Calvin

Gita Herrmann: Nicholas, first of all thank you for agreeing to this interview. Before we start our conversation around post-colonialism in the cultural sector – how are you and what is the situation for cultural practitioners in Tanzania at the moment?

Nicholas Calvin: Thank you, too, for inviting me to this conversation! I am doing fine - busy with creating art. I just finished an exhibition of my paintings, called “Glimpses of Light” – a contemplation on how we see and relate to each other. And right now, I am preparing season three of Picha Time – a series of workshops at Nafasi Art Space, in which we explore images and their relations to issues such as history, identity, and storytelling.

Gita: History, identity, and storytelling are also three core areas addressed by postcolonial theory and were the subjects of protests around the world this year. The dismantling of monuments exposed colonial narratives of memory culture and emphasized the importance of our relationship to the past on an individual, societal, and global level.

In Germany, the Humboldt Forum in Berlin is at the centre of the debate around how German society and the nation as a whole deal with Germany’s colonial past. What is your opinion on the Humboldt Forum and how this institution deals with colonial legacy?

Nicholas: The Humboldt Forum has control over how certain stories are being told – I think that is the role of any museum and any governmental institution in the world that is in the position of telling stories or contextualizing information. It's effectively a tool to frame, to interpret or to present information about historical events in a particular light. And that light very likely serves their purposes and goals and therefore promotes certain perspectives – at the expense of other perspectives, often that of the former colonized regions or people.

So, the Humboldt Forum's goal is to portray certain periods of history and tell them from the perspective of praised "explorers" – such as the Humboldt brothers, after whom the institution itself is named. The collections hereby stand in tradition of the idea of enlightenment, a seemingly clear, sometimes stereotyped identification of cultures and their "preservation", creating knowledge in Germany about other cultures. That act in itself speaks more about Germany and Germans, of their attitude of how they want to understand the world, and not so much about the perspective of the communities from which the objects have been taken. So, in the grand scheme of things the fact that the Humboldt Forum exists promotes German culture and perspectives, and also German arts management, e.g. when the original communities only have a say in the development of the Humboldt Forum in the context of singular projects.

I remember the statement of one of the founding members, describing the project as a window to the world. To look at the world through a window implies being in a building. So, does that mean you are not a part of the world you are looking at? Such a statement reveals your privileges, with

THE HUMBOLDT FORUM IN BERLIN, GERMANY

The reconstruction of the Prussian city castle is criticised for romanticizing and glorifying the German Empire while turning a blind eye to the atrocities it perpetrated as a colonizing power. Also the exhibits that will be shown at the Humboldt Forum were appropriated in a colonial context.

While the involved institutions – the City Museum of Berlin as well as the Ethnological and the Asian Museum of the Foundation of Prussian Cultural Heritage – emphasize their interest in international collaboration, critics demand they take a more hands-on approach to their colonial legacy – such as returning objects to the communities of origin.

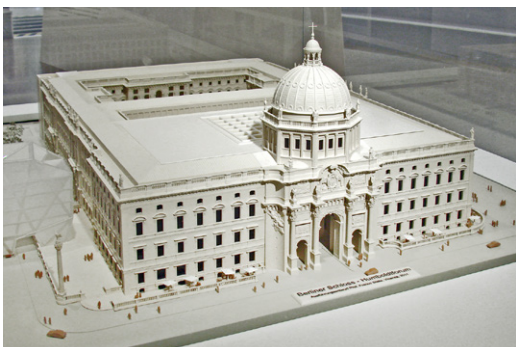
particular ways of seeing yourself and seeing the other. The other as an object of your studies, your fascination, your economic gain. And I feel like in the larger scope of things the perspective of this institution is about the interest of those assumed to be in the house as opposed to the people being observed outside the house. And that is a basic premise to be questioned.

It is an approach that reminds me of ethnological shows and studies of “the dark continent”. It implies Eurocentric presumptions about your place in this world, which has been a source of quite a lot of damage over the historical time we have existed together.

Gita: You emphasize the importance of taking a self-aware and self-reflective approach to knowledge production, especially in a transcultural context. I would like to take this as an opportunity to talk a bit about your own role as an artist and cultural manager in Tanzania, a former German colony. In 2016 you were one of the commissioned artists for “Humboldt Lab Tanzania”. The project was initiated by the Ethnological Museum Berlin and aimed at examining selected objects of their Tanzania collection. What was that experience like and what insights did you gain about postcolonial approaches in cultural collaboration?

Nicholas: The first thing that comes to mind is a quote of Harry Edwards, an Afro-American sport sociologist, who said “The challenges of our circumstances are diverse and dynamic. Our struggle, therefore, must be multifaceted and perpetual – and there are no final victories!”

There are a lot of things to overcome around questions of equality and power: Who shapes history? Who writes history? Answering those questions is a challenge that we face because we are not born into a neutral world. As



Model of the Humboldt Forum 2011 © Wikimedia Commons/ Jean-Pierre Dalbéra – CC BY 2.0 (left)

Humboldt Forum during construction in November 2018 © Wikimedia Commons/ GodeNehler – CC BY-SA 4.0 (right)

artists and citizens especially to those affected by colonialism, we are born into a world where power establishments bore and still bear their fruits. So, while there is no quick or easy fix to it, we do have to find ways of dealing with the dynamics at play. And I very much believe in the power of narratives, in this case, specifically from the perspective of the communities from which objects were taken – which I feel was what was partly happening within the Humboldt Lab Tanzania project.

Working in that project was a great opportunity for meeting other artists, not only raising your own voice but also getting to hear your fellow artists' perspectives. An opportunity to converse with people who are speaking about the same challenges and these are really conversations we need. So, I see us being part of a great machinery that needs to give room to different voices – from government to academicians to artists and activist communities. To solve the complexity, we need a diverse approach and to be part of such projects is an opportunity to raise my voice in the context of Western arts institutions and cultural policy and to connect to other artists involved with the same things.

Gita: We are currently working together on the project “Vinyago – Indigenous Voices” in which we reflect on Tanzanian masks in German museum collections – the stories they carry and how these are framed by the concept of exhibition practice. Several German museums have approached us and expressed their interest in collaborating with us. Currently we are in conversation with the Humboldt Forum about producing work for their house. What do you make of such collaborations?

VINYAGO – INDIGENOUS VOICES

is a project initiated by Isack Abeneko, a Tanzanian choreographer and Artistic director of ASEDEVA (Arts for Social and Economic Development in Africa), based in Dar es Salaam. The project aims to address the changing meaning of masks, which were initially used in performative and spiritual contexts and today are primarily perceived as art objects, exhibited in museums, and sold at craft markets. The project fuses performance, videography, and exhibition practice with shows at conferences such as “Museum Conversations” and “Beyond Collecting: New Ethics for Museums in Transition”, realized by Goethe-Institut Tanzania.

Nicholas: When you talk about collaborations between Tanzania and Germany it is inevitable to potentially evoke colonial history and its context. This invocation is because we are born into the dynamics that precede our existence. It is almost like children of the people who have fought before are meeting. They can either cling to their animosity as a former colony and a former colonial power and perceive each other within that context or they can say, regardless of how hard it is, we need to get to the bottom of who we are and redefine the relationship. The latter entails letting go of certain things and giving space for new dialogue.

Entering such collaborations involves conversations about the past – not with an accusatory finger or from a perspective of judgment but with an interest of understanding how the past still shapes what is happening today, and how to fix the damage done. We also need to tap into the network of people who have been working on these topics for so long – like post-colonial initiatives in Germany, local communities here in Tanzania, artists and academicians.

Therefore, entering such collaborations requires time. Although we have already done shows and have been part of this project for over two years now, we haven't entered collaborations fully with museums yet. It is often a struggle for power in decision making and hierarchies inside such institutions. In order to understand ourselves and who we are as a project, but also in order to understand the struggles and the work of the people that have been dealing with such questions for so long, it is very important to have time.



*Isack Abeneko
(initiator of the
Vinyago project)
© Vinyago – In-
digenous Voices*

Gita: Opposers of the Humboldt Forum see the institution as the epitome of what is going wrong in Germany's relationship with its colonial past. Entering such a collaboration involves challenges in the context of power relations: The Humboldt Forum is an institution of public interest with huge financial means, workforce, publicity, and outreach. What power do artists – or in this case we – bring to the table when entering such a collaboration?

Nicholas: I think it is important to value the voices who criticize the Humboldt Forum. Because whether you agree with them or not, they are important. No public institution should exist without public scrutiny – certainly not institutions that deal with questions that are central in determining what we collectively remember and what shaped our sense of who we are in relation to history.

So, is the Humboldt Forum there to advance the narratives of the people from which the cultural material was taken? Personally, I think it makes sense to think that it is there to advance the perspective of those that created it.

In a more general sense, I see museums as platforms to be populated by voices and perspectives. And it is important that these voices and perspectives are relevant in order for the museums' right to exist. What we are currently witnessing is a tectonic shift in regard to what is considered relevant. Most museums especially in Europe are forced to come to terms with the problematic past of the acquisition of some their collections and how they present these objects and people, sometimes still in an exoticized, stereotyped manner. This shift has been enforced by the work of activists – Berlin Postkolonial and other people who have been fighting and making sure that certain changes in narratives and representation are pushed forward.

These developments have created a void, whereby museums in general, and the Humboldt Forum in particular, are cornered and forced to question the premise of their own existence. I feel it is within this void where the voices of artists are very important: Our power is to fill this void with relevant stories, perspectives, and experiences, which are reflective of our time. That is the power we bring to the table. And this very power is directly connected with the countless efforts of activist communities and communities of origin. This power and opportunity can change the

practices of museums – to repopulate or to change narratives – in order to challenge old structures and old ways of thinking. We are new to this and for what it's worth, we are indebted to post-colonial initiatives who have paved this way.

And this is also what I meant earlier when I was referring to Harry Edwards' words – that it takes many ways to solve this. The challenges are many – the solutions will be many. And I feel the power of the artist community is presenting and redefining what the museum is.

REFERENCES

AfricAvenir International (2017): *NoHumboldt 21! Dekoloniale Einwände gegen das Humboldt-Forum*, Berlin.

Natalie Bayer, Belinda Kazeem-Kaminski, Nora Sternfeld (2017): *Kuratieren als antirassistische Praxis*, Berlin.

Daniel Bendix (2018): *Global Development and Colonial Power. German development policy at home and abroad*, London/ New York.

Elisa Liebsch, Julian Warner, Matthias Pees (eds.) (2018): *Allianzen. Kritische Praxis an weißen Institutionen*, Bielefeld.

Lili Reyels, Paola Ivanov, Kristin Weber-Sinn (eds.) (2018): *Humboldt Lab Tanzania. Objekte aus den Kolonialkriegen im Ethnologischen Museum, Berlin – Ein tansanisch-deutscher Dialog*, Berlin.

Winfried Speitkamp: *Deutsche Kolonialgeschichte*, Stuttgart 2014.

Regina Wonisch (2017): [Decolonizing ethnological museums. Art as a way out of the crisis of representation?](#), in ifa Input 04/ 2017.



Nicholas Calvin is a visual artist and cultural manager. He explores themes pertaining to memory and is interested in the question of reconciling who we are as a people living in a world of competing narratives. He studied Heritage Management, briefly worked in local museums and was a member of Nafasi Art Space.



Gita Herrmann holds a BA in history and politics and is currently completing her master's degree in cultural management. She has worked with museums and international cultural organisations such as Goethe-Institut (Chennai, India), Modzi Arts (Lusaka, Zambia) and ASEDEVA (Dar es Salaam, Tanzania). She was participant of the Winter School Brokering Intercultural Exchange within Societies 2019.

Change of View

Postcolonial Influences and Authenticity in the Context of International Film Festivals*

By Verena Teissl

This article focuses on the cultural transfer of film technology to non-European cultures, its transformation there, and the (re)mediation of the independent film scene to Europe, especially through festivals (Teissl 2014), with an exemplary focus on West African filmmaking. The aim is to uncover the Eurocentrism of the sector using the example of the film industry. The contribution is based on the findings of film festival research (including De Valck 2016; Radhakrishnan 2016; Dovey 2015; Iordanova/Rhyne 2009; De Valck 2007), but also on the professional experience of the author, who herself has worked for numerous worldwide festivals.

The significance of postcolonial influences in the international film (festival) business is multifaceted: On the one hand, the film industries of many formerly colonized countries have developed their own authentic topics and aesthetics. While these films often enjoy great popularity in their own countries, interest in them has remained more than limited in Europe for a long time. In addition to the Cannes Film Festival, which from its beginnings showed non-European films – out of competition, but still –, special concern film festivals emerged from the 1960s onwards as the first mediation platforms for a European audience. The fact that numerous, so-called A-festivals – competition-oriented festivals with monopolies on premieres, such as those in Cannes, Venice and Berlin – as well as the cinema market hardly played a role in the distribution of non-European film productions for a long time can be attributed to several circumstances: With regard to the topics, a European audience usually lacks contextual knowledge to understand the references to the lifestyles and the histories of the formerly colonized countries shown in the films. Also, the aesthetics often do not correspond to the viewing habits shaped by US and European film languages.

The fact that there is an “authenticity dilemma” that reveals structural devaluation may weigh particularly heavily: The form languages and topics of the films often do not correspond to the stereotypical, ethnologically shaped image of the depicted country or even continent that is still

* A long version of this article was published in German in the book “Kulturelle Übersetzer” (Cultural Translators), edited by Christiane Dätsch, 2018. Reprinted with the kind permission of Transcript publisher.

widespread in Europe and North America. The films are therefore not perceived as “authentic” in the sense of reflecting these stereotypes. The process of adaptation towards their own art forms has thus far received only limited recognition in international film markets and film festivals. For similar reasons, research and art from former colonies hardly found their way into the Eurocentric-dominated international sector until the advanced 20th century. At the same time, traditional art forms from the respective countries are often excluded from the art market, since they are not part of the Eurocentric art canon (see article by Sadia Kamran in this issue).

“research and art from former colonies hardly found their way into the Eurocentric-dominated international sector until the advanced 20th century”

The writings of Frantz Fanon (1925–1961) and Aimé Césaire (1913–2008) were an important impetus for rebellion against Eurocentric patterns of thought and action and gave rise to political discourses that influenced filmmaking and especially the programming policy of specialized film festivals from the 1960s onwards. According to them, film as an art form makes foreign ascriptions visible and enables (self-)representations. In the advanced 20th century, a self-determined examination of the art of non-European cultures required the noticeable entry of Latin American and African art forms into European markets and cultural institutions; only this made discursive turning points and a change of perspective possible in the first place. Today, (film) festivals function as decisive institutions and gatekeepers (Radhakrishnan 2016: 209), set agendas, foster discourse and internationalization (e.g. Teissl 2013; Jordanova/Rhyne 2009; De Valck 2007). In this way, specialized festivals in Europe facilitate counter-discourses on the hierarchization of art and cultural products according to countries of origin and place self-representation before external representation.

Non-Western Filmmaking in a Postcolonial Context

The worldwide differentiation of film production in the 20th century enabled the development of trends, formats and genres that sought to use film as a complex artistic medium with socio-political aspirations. In this context, the postcolonial film is a means of self-expression, referred to in

its political manifestation as Third Cinema (Radhakrishnan 2016: 209f. with reference to Elsässer 2005). India, Mexico, and Brazil are examples of alternative, political, or independent filmmaking.

West African film production, which is highly influential for the postcolonial discourse, began in the early 1960s with the cinematic work of Ousmane Sembène (1923–2007), who is considered the pioneer and father of African film. He worked under the influence of the so-called Négritude, a post-colonial movement shaped by Aimé Césaire and Senegal's first president Léopold Sédar Senghor (1906–2001), who postulated the post-colonial self-assertion of black cultures in art and philosophy. A key aesthetic characteristic of West African cinema is the film language inspired by the African understanding of art and narrative, which manifested itself, among other things, in a chronological narrative style, a rhythmic but slow montage, calm camera work and few close-ups. The adaptation processes thus developed into authentic film languages and narratives from the countries' own culture and history.

The postcolonial orientation of this film productions criticizes the discrimination that still exists today in Europe and North America, but also the cultural development ambitions of the hegemonies in the countries themselves. In Sembène's case, this was expressed in films about European racism (*La Noire de ...*; *Camp de Thiaroux*, 1989), in social satires about the African bourgeoisie (*Xala*, 1974) or in anti-patriarchal narrative cinema (Molaade, 2004). Thematically, aesthetically, and socio-politically, West African film offered its directors and producers a "medium of discovery into one's own inner self, of artistic invention and performance" (Diawara 2010: 98; translated by the author), and many films had the character of a manifesto. Such was the case with Sembène's first film, *Borom Sarret*



Sembène Ousmane 2002 © Festival de Cine Africano - FCAT/ Flickr - CC BY-SA 2.0 (left)

Film still of Sembène's „La Noire de...” (right)

(1963), which was not presented in Cannes until 2013 in a version restored by Martin Scorsese's World Cinema Foundation (Khaldi 2009). In it, Sembéne visualized his rejection of the European stereotype of ethnologically marked Africanism and at the same time articulated his vision of a modern Africa based on its own, postcolonially influenced identities.

Between the 1960s and 1990s, alternative filmmaking developed a progressive and subversive potential that was promoted and supported by its European intermediaries – distributors and art house cinemas, festivals and their production foundations (Falicov 2016: 211f.; Teissl 2012: 81f.). Film festivals in particular played a key role in the perception of non-European film.

Growth and Internationalization of Film Festivals

Since the 1950s, film festivals have been established worldwide, for example in India (International Film Festival India, 1952), Argentina (Festival Internacional de Cine Mar del Plata, 1954) and Tunisia (Les Journées Cinématographiques de Carthage, 1966). However, programmatic postcolonial claims were mainly linked to the Festival Panafricain du Cinéma et de la Télévision de Ouagadougou FESPACO in Burkina Faso (1969, biennial since 1979) and the Festival Internacional del Nuevo Cine Latinoamericano in Havana, Cuba (1978). These festivals functioned as film policy centers, including postcolonial centers, to politicize viewers and increasingly challenged the programming of European festivals.

The politicization of the European art and film industry in the 1970s heralded a socio-politically and aesthetically determined program policy, which on the one hand changed the character of the A-festivals by relegating the selection criterion of country representations to the background. On the other hand, this political awareness promoted the emergence of smaller, specialized festivals (Loist 2016: 57ff.; De Valck 2007: 27ff.). As a result, numerous identity-based festivals and festival profiles emerged for the communities of the diaspora. Human rights film festivals supported political activism in society, and postcolonial festivals focused on films from Latin America, Asia and Africa.

This dynamic development led to forms of exchange in the international festival landscape: among festivals with similar programs, the so-called Circuits established themselves as global distribution networks beside the commercial film business. However, the growth of the festival landscape

also led to hierarchization: Film festivals were and are regulated by the umbrella organization FIAPF (Fédération Internationale des Associations de Producteurs de Films), which was founded in 1933. Festivals in Europe remained at the center, while those in the “periphery” – the rest of the world in the Eurocentric understanding – were seen as less important (Loist 2016: 55).

Program Policy of European Film Festivals Between Ambivalence and Activism

Although A-Festivals are closely linked to the commercial interests of the Western film industry, they have always been platforms for international film production. In addition, foundations such as the Cinéfondation (1998, Cannes) and the World Cinema Fund (2004, Berlinale) have continuously supported filmmakers from economically disadvantaged countries in their productions (Falicov 2016: 211f.; Teissl 2012: 81). This commitment remains as much in the background of media perception as non-Western films at the highest ranked festivals often receive little audience response and are only brought to the fore through awards.

“the structures (of A-Festivals for non-European filmmakers) reveal Eurocentric and colonial patterns of thought”

At the same time, a strategy of appropriating non-European films is evident in the example of Cannes. For example, the production funding for Sembénes *La Noire de ...* was rejected by the French Bureau du Cinéma (which administers the budget set up in 1963 by the Ministère de la Coopération to support African films) because the film was considered an attack on France. On the other hand, *La Noire de ...* was awarded the Prix Jean Vigo in Cannes, which is intended to support young filmmakers with an “independent spirit”. Consequently, the appeal of A-Festivals for non-European filmmakers is assessed ambivalently in festival research: As a stage they are effective in the sense of a global cinema, but the structures reveal Eurocentric and colonial patterns of thought, especially when it comes to criteria tied to financial support and criticism of one’s own country.

Specialized Festivals: Intentions and Potential for Conflict

Specialized festivals have the self-conception of being correctives of A-Festivals and ensuring thematic as well as aesthetic focus beside the mainstream. They usually have a regional rather than international radius of action (De Valck 2016a: 1ff.) and are often located on the periphery. The declared aim was and is to place the self-images of non-European filmmakers before European images of them, to expand the viewing habits of the audience, to give room to political discussion and to break up Eurocentrisms.

That coincided with the aspirations of the filmmakers, who, in addition to making films, also dedicate themselves to writing manifestos and appear in audience discussions at the festivals as vehement advocates of an egalitarian understanding of culture while recognizing different aesthetics.

The awareness of the danger of misusing works of art as messages is just as omnipresent as the knowledge of the influence of Eurocentric narratives. For this reason, the organizers try to avoid ethnic attributions and to emphasize the global aesthetic and thematic diversity of cinematographic art.

The specialized festivals nevertheless harbored numerous conflicts, especially in their early days. Colonialist appropriation as a European school of thought led to mistrust. Sembène almost cultivated his rejection of Europe: “Europe is not my reference.” (Sembène quoted in Dovey 2015: 48) In this way he expressed that he did not make his films primarily for a European, but for an African audience. This calls on European cinema-goers to put



Film Africa Festival 2015 by Royal African Society (RAS)

Opening Gala (left)

Industry Forum at BFI South Bank (right)

© both: Liam Dickson RAS News & Events/ Flickr.com - CC BY-NC-ND 2.0

themselves in the position of the African target audience and to discover for themselves the discourse on self-images and self-representation. The unusual styles of expression and narration require a new form of reception and illustrate the power of visual habits. A willingness to conflict (especially on the part of the organizers) and to visual irritation (especially on the part of the audience) appear to be basic prerequisites for programs under postcolonial influence.

Financing Arrangements

The financing of films in economically weak countries and their presentation in the economically strong ones have one thing in common: they require support and funding outside the usual forms of financing, which can lead to ambivalence. For example, West African cinema would probably not have developed to the same extent without the support of the Francophonie. Nevertheless, African filmmakers criticize the expectations of European donors as influential (Dovey 2015: 47), less in terms of censorship as of self-censorship on the part of filmmakers, because the decision-making strategies of the donor institution are related to the potential of films to be shown at festivals and, in some cases, to the cinema exploitation in France. Nevertheless, compatibility with the European market is precisely not the concern of African artists and does not fit in with their efforts to develop a film language and relevant topics for African audiences.

“African filmmakers criticize the expectations of European donors as influential, less in terms of censorship as of self-censorship on the part of filmmakers”

At the same time, the creation of specialized film festivals is not a neutral but an activist undertaking. The fact that the festival organizers also approach development cooperation institutions in matters of financing, for example, leads to further misunderstandings, such as that the aesthetics of cinematographic works are ignored. The filmmakers are also taking a defensive stance; African directors in particular did not want to be associated with development policy.

Because of their interests, however, the festivals and development cooperation are not only functional partners, but ideological allies. The institutions

of development cooperation not only give money, they are also actors in the so-called North-South dialogue and feed a cross-cultural, politicized concept of culture and cultural mediation. Their approach is to place self-representation before external images and thus to enable a lasting change in cultural awareness in international exchange.

Non-Western Films in the Cinema

By means of friendly competitive pressure, specialized festivals aim to change the programming policy of A-festivals, but also and above all to expand the program range of western cinemas. Even though there is a lack of comprehensive empirical studies, the significantly higher occupancy of non-European film productions in the arthouse cinema in Innsbruck, Austria, where the Innsbruck International Film Festival has been held since 1992 with great audience appeal, shows a certain local sustainability.

To this day, non-Western films are primarily seen in the arthouse cinemas as “artistically demanding” – according to a definition that is as sweeping as it is trivial. Their establishment was accompanied by the introduction of subtitled versions: on the one hand, because dubbing would have been too complicated and too expensive for the small number of films; on the other hand, above all, because the original language is an essential element of cultural mediation. The initial rejection of subtitles by the audience was “sat out” in Austria, with the long-term success that even the commercial cinemas offer optional subtitled versions as a matter of standard practice. In smaller cities in Germany, on the contrary, foreign-language films can still be seen in a dubbed version. This is quite problematic, since dubbing can hardly satisfy the original context and thus intercultural understanding is lost.

Politics and Cultural Work – Which World? An Outlook

Global political changes affect the cultural and film industry. Internationalization is thus defined as a new paradigm (Henze 2017: 5–37). And in cultural theory, the concept of transculturality has dominated the analysis and contextualization of cultural encounters since the mid-1990s. But it is based only to a limited extent on postcolonial theories.

Despite these tendencies, no development towards global cultural (art) education can be observed in (Western) cultural policy to date. Instead,

(international) cultural policy here is seen as responsible for the presentation of Western art, whereas development policy is seen as an influence on the presentation of non-Western cultures. The importance of international art and culture education for a global, egalitarian and diverse cultural consciousness is ignored and non-Western art is placed in a context that seems to appeal more to ethnological than artistic values.

“development policy is seen as an influence on the presentation of non-Western cultures”

Specialized festivals essentially strive for their self-dissolution through the inclusion of international artistic diversity into the Western cultural sector and its acceptance by the public. The democratization efforts of cultural offerings and the growing importance of empirical research on user behavior and motives have grown into powerful discourses in Western cultural management, which can strengthen but also weaken cultural institutions as socially relevant institutions. Postcolonialism takes a look at the role of culture for power structures and shows that the social relevance of arts and culture is difficult to detach from political attitudes.

REFERENCES

- Césaire, Aimé (2000):** *Discourse on Colonialism*. New York: Monthly Review Press.
- De Valck, Marijke (ed.) (2016):** *Film Festivals. History, Theory, Method, Practice*. London/New York.
- De Valck, Marijke (2016a):** Introduction: What is a Film Festival? How to Study Festivals and Why You Should. In: *De Valck (2016)*, 1–13.
- De Valck, Marijke (2007):** *Film Festivals. From European Geopolitics to Global Cinephilia (Film culture in transition)*, Amsterdam.
- Diawara, Manthia (2010): *Neues afrikanisches Kino. Ästhetik und Politik*. München.
- Dovey, Lindiwe (2015):** *Curating Africa in the Age of Film Festivals (Framing Film Festivals)*. New York.
- Falicov, Tamara C. (2016):** The »Festival Film«. *Film Festival Funds as Cultural Intermediaries*. In: *De Valck (2016)*, 209–230.
- Fanon, Frantz (1961):** *The Wretched of the Earth*. New York.
- Fanon, Frantz (1967): *Black Skin, White Masks*. New York.
- Henze, Raphaela (2017): Einführung in das internationale Kulturmanagement, Wiesbaden, 5–37.
- Iordanova, Dina/Ragan Rhyne (eds.) (2009):** *The Festival Circuit (Film Festival Yearbook, Bd. 1)*. St. Andrews.
- Khaldi, Tarik (2009):** *Cannes Classics – Senegal and the Philippines Restored by the World Cinema Foundation*. In: *Festival*

de Cannes, Retrospective of the 2013 edition.

Loist, Skadi (2016): *The Film Festival Circuit. Networks, Hierarchies, and Circulation.* In: De Valck (2016), 49–65.

Radhakrishnan, Ratheesh (2016): *Kim Ki Duk's Promise, Zanussi's Betrayal. Film Festival, World Cinema and the Subject of the Region.* In: *Inter-Asia Cultural Studies* 17/2, 206–222.

Teissl, Verena (2012): *Macht Geld die Welt rund? Betrachtungen zum ökonomischen und kuratorischen Prinzip in der europäischen Kulturarbeit.* In: Wolfram, Gernot (ed.): *Kulturmanagement und Europäische Kulturarbeit. Tendenzen – Förderungen – Innovationen. Leitfaden für ein neues Praxisfeld.* Bielefeld, 71–89.

Teissl, Verena (2013): *Kulturveranstaltung Festival. Formate, Entstehung und Potenziale.* Bielefeld.

Teissl, Verena (2014): *Export or Cultural Transfer? Reflection on Two Concepts.* In: Henze, Raphaela/Gernot Wolfram (eds.) (2014): *Exporting Culture. Which Role for Europe in a Global World?* Wiesbaden, 149–161.

Teissl, Verena (2018): *Korrektiver Blickwechsel. Postkoloniale Einflüsse auf spezialisierte Filmfestivals,* in: Christiane Dätsch (ed.): *Kulturelle Übersetzer. Kunst und Kulturmanagement in transkulturellen Kontexten,* Bielefeld, 135–153. DOI: 10.14361/9783839434994-009

[Website of the Film Festival Research Network](#) for additional resources



Verena Teissl is a Professor of Cultural Management & Cultural Studies at the FH Kufstein Tirol since 2010. She worked in the international film festival business, lived in Mexico for several years and is active on advisory boards for cultural institutions and politics.

Dak'Art

30 Years of Arts Curation and Reception in Postcolonial African Societies

By Estrella Sendra

On 20 March 2020, three days before the announcement of the state of emergency regarding the spread of Covid-19 by Senegal's president Macky Sall, the Biennale de l'Art Contemporaine Africaine communicated its decision to postpone (and rethink) its fourteenth edition. This would instead offer an online curated exhibition of art works as well as videos by artists and experts produced during the pandemic.

The 2020 [Biennale de l'Art Contemporaine Africaine](#), more known as Dak'Art, marked the 30th anniversary of this biennial meeting point of African contemporary arts. Dak'Art was founded in 1990 as one of the major state arts initiatives on the African continent after the 1966 First World Festival of Negro Arts. Then called Biennale des Lettres et des Arts, the event was aimed at offering Senegalese artists an international platform to showcase their work and establish networks with fellow actors in arts production. In 1996, it experienced a rebirth, repositioning itself as Biennale de l'Art Contemporaine Africaine or Dak'Art, a name that continues up to now.

Dak' Art and postcolonialism

Dak'Art has been described as part of “the most discussed, loved, hated, thought-provoking, and game-changing exhibitions featuring contemporary art from African perspectives” (Vincent 2014). What is it that forges this ensemble of mixed feelings? And why does this matter? In light of its 30th anniversary, it seems timely to address these questions, contributing to the memory and celebration of the Biennale.

In order to do so, this article takes us to another key moment in the history of this event, its 12th edition in 2016, which was also the fiftieth anniversary of the 1966 First World Festival of Negro Arts. The first edition of this Pan-African event was hosted under the patronage of Léopold Sédar Senghor, first president of independent Senegal, in a unique context of immediate postcolonialism. The First World Festival of Negro Arts set the grounds for

the festivalisation in the country, but also for arts production. As Akinwumi Adesokan notes, this postcolonial context is crucial for the production of art. He suggests “it is individuals, as artists, writers, activists, filmmakers, musicians, and so on, who have been able to clearly articulate the problems of postcolonial societies” (Adesokan 2011, p. 2). So, what are the problems today, over half a century after such a Panafrican cultural, political and philosophical event?

The Biennale in Dakar is a window to examine how art is made and curated in a postcolonial context. As such, it has largely been studied in relation to Senghor’s legacy (Araen 2003, Harney 2004, Oguibe 2008, Vincent 2014, among others).

Dak’Art 2016 hosted the exhibition ‘The City in the Blue Daylight’ at the Ancien Palais de Justice. This was a very symbolic space, built in 1958 and abandoned in the early 2000s, becoming a “ruin of a utopia” (De Jong & Quinn, 2014) for many years before being reused for this festival. Walking through such an exhibition space was also walking to a past time which then projected a future different to the now present. This present had fallen apart like the letters on the wall of the building, eroded by the hostility of a time of continuous postcolonial struggle.

Once inside, this multi-temporal and contradictory feeling of being and not-being at-the-same-yet-different-time, of in-betweenness, became rather cinematographic. In the multi-award-winning astounding film *Tey/Today* (2012) by Franco-Senegalese filmmaker Alain Gomis, we saw the main character Satché and his friend Sélé walking purposelessly inside this building in ruins. The scene is particularly meaningful thanks to the excel-



Frontal view of Ancien Palais de Justice, during Dak’Art 2016. © Estrella Sendra (left)

Frame in *Tey* (Alain Gomis, 2012) featuring Satché and Sélé walking in Ancien Palais de Justice. (right)

lent choice of location. It encapsulates the alienation that Satché feels once he returns to Senegal after being abroad for many years, to be told he has one day of life left. This is conveyed through the contrast between the dynamism of the characters and the statism of this state building, further signifying the contrast between the population of Senegal and the politicians, as a result of the postcolonialism in Senegal (Sendra 2018, p. 370–371). In other words, these forces and contradictions, embodied both in the artwork curated and exhibited and in the experience of the festival participants, are largely shaped by the postcolonial context and fostered a range of conversations among all involved groups and the building/ venues themselves where these works were showcased.

The multi-dialogical performance of postcolonialism during the Biennale extended beyond the Ancien Palais de Justice. Another space in ruins brought “back to life” during Dak'Art 2016 was the gare ferroviaire (railway station) in Dakar. This building, built at the beginning of the 20th century during colonial times, when Dakar became the capital of French West Africa, was abandoned in 2006. Four years later, it was used during the Third World Festival of Negro Arts, and then again in Dak'Art 2012. The space was re-activated during the Biennale in 2016. It served as a station, symposium, exhibition, performance space and more importantly, as the Biennale Village, advertised as the venue “where audiences will be able to feel the environment of Dak'Art.” The venue was thus arranged for the purpose of the Biennale and its cosmopolitan audiences. By the end of the biennale, when these buildings were regaining their ‘ghostly’ aspect, a partnership with FESTA 2H, one of the leading hip-hop festivals in Senegal, repopulated and revitalised the space again.



Patio in the Ancien Palais de Justice during the 1966 First World Festival of Negro Arts. (Photo donated by the National Archive in Dakar, Senegal) (left)

Patio in the Ancien Palais de Justice, Dak'Art 2016. © Estrella Sendra (right)

Dak'Art and urban arts: An on-going dialogue

FESTA 2H was founded in 2006 by the Africulturban Association as the first urban culture association in Africa, led by well-known Senegalese rapper Matador. The festival excels in its organisation, resilience and sustainable management, based on the ability to build community, networking and collaborations with further urban arts festivals in Senegal and nearby African countries. In 2016, the festival for the first time added Dak'Art to its network of partner festivals. However, this collaboration differed significantly from those with further urban arts festivals, whose organisation and management are independent from the state. In contrast, Dak'Art is a very politically connoted event, which embodies a set of tensions and diverse ways of producing, curating and marketing arts in postcolonial Senegal.

The audience dynamics in the gare ferroviaire during the opening of FESTA 2H accentuated these tensions and the rather difficult bridge to be built between urban culture, the colonial surrounding and the post-colonial approach of Dak'Art. The dynamics particularly elucidated the way in which festive excitement and audience engagement is shaped by the postcolonial context of the space. FESTA 2 H had transformed the entrance of the gare into a concert space, with a stage facing a bar and low seats and tables in-between, which in a way neglected the history of the space. Some banners and graffiti had also been brought to the area of the gare specifically for the hip-hop festival. As the organisers finalised the last details to open the festival, young audiences started to surround the space. However, just a few seats were taken by non-Senegalese visitors and residents, including sponsors.

“Dak'Art is a very politically connoted event, which embodies a set of tensions and diverse ways of producing, curating and marketing arts in postcolonial Senegal”

Whilst the space marked the first tangible collaboration between the two festivals, following criticism to the Biennale for its exclusion of urban arts, there was a tension in the environment that prevented audiences from feeling comfortable. The space arrangement and postcolonial connotations may well be the cause of such experience.

Prior to the opening a debate involving cultural actors was hosted in the Institut Français discussing the potential collaboration with the Biennale, with uncertainty over “whether the Biennale should go towards urban culture or whether urban cultures have to go to contemporary arts” (FESTA2H 2016 Report, p. 7). The contrast between the enthusiastic performances of artists and the chilled audiences, unable to move freely within the space, reflected the unresolved status of such debate.

Feeling the sensorial (postcolonial) barrier, presenter Mamyto Nakamura, one of the leading women within the urban arts scene, teased audiences, inviting them to stand, dance and approach the stage, to connect with each other. However, just a few young men dared to shyly approach a space which did not seem to be conceived to embody such festiveness. Audience numbers also differed significantly in the two festival locations gare and Douta Seck. The geographic (and historic) location of these two spaces may have been an added factor to this difference. Whilst the gare is located in the Plateau, not far from the port – key colonial locations – Douta Seck is at the heart of one of the oldest and most popular neighbourhoods in Dakar, Medina, at the same time well communicated and nearby the Plateau. It is also an open-air, versatile and large space.

The ‘oddness’ felt at the gare changed radically in this venue, leading to a highly different festive excitement. There was a sense of freedom and control outside of the eyes of the government. No “artificial” bar was facilitated. No alcoholic drinks were sold. Instead, some local sellers offered local ginger juice or the popular local coffee ‘café Touba’, and other sandwiches and chicken. They all took local prices, and thus clearly eco-



Interior of the gare during opening of eleventh FESTA 2H. © Estrella Sendra, (left)

Audiences in FESTA 2H in the gare and Douta Seck respectively. © Estrella Sendra (right)

nomically benefitted from this festival that is mainly to be felt by locals, while presenting a programme, technical and managerial features of an international range.

Beyond elitism

If, as Adesokan suggests, it is artists who articulate the problems of post-colonial societies, what is it then that is being articulated at the Dakar Biennale? An overview of its trajectory and curatorial approach, through topics, shows that the articulations and performances of postcolonialism have changed over time. This is challenging and can only be overcome through the inclusion of different voices. Despite diverse forms of restrictions of access to certain venues of Dak'Art – such as the invitation-only opening in the National Daniel Sorano Theatre, presided by former president Mack Sall – the Biennale is increasingly reaching a wider sector of the Senegalese population, beyond Dakar, thanks to the OFF programme. This includes galleries, art centres and further events that highly contribute to the engagement with this cultural meeting point and allow it to talk to the present.

It is precisely this dynamism what the 2020 Dak'Art theme, *Ï NDAFFA / FORGER / OUT OF THE FIRE*, encapsulates. It “nourishes the diversity of contemporary African creatives, while projecting new ways of telling and understanding Africa. It denotes the dynamics and the action of creating, recreating and mixing”, as is stated on the [website](#). And it does so with a highly prolific cultural production. It is the embracement of this that allows the embodiment of diverse understandings and performances of postcolonialism during the Dakar Biennale, and explains why we should all engage with this crucial arts event.

REFERENCES

- Adesokan, Akinwumi (2011).** *Postcolonial Artists and Global Aesthetics*. Bloomington: Indiana University Press.
- Araeen, Rasheed (2003).** *Dak'Art 1992–2002: The Problems of Representation, Contextualisation, and Critical Evaluation in Contemporary African Art as Presented by the Dakar Biennale*. In: *Third Text*, 17 (1), 93–106.
- Celis, Abigail E. (2017).** *Dak'Art – 12th Biennale of Contemporary African Art “Reenchantments: The City in the Blue Daylight” – Video section May 3 –June 2, 2016 Dakar, Senegal*. In: *African Arts*, Spring 2017, 50 (1), 86–90.
- De Jong, Ferdinand, and Quinn, Brian (2014).** *Ruines*

d'utopies: L'école William Ponty et l'Université du Futur Africain.
In: *Politique africaine*, 135, 71–93.

Fillitz, Thomas (2017). *The Biennial of Dakar: Scales of Art Worlds-Networks.* In: Leivestad, Hege Hoyer & Nyqvist, Anette (eds.) (2017). *Ethnographies of Conferences and Trade fairs: Shaping Industries, Creating Professionals.* Cham: Palgrave Macmillan, 107–128.

Harney, Elizabeth (2004). *Passport to the Global Art World.*
In: *In Senghor's Shadow: Art, Politics, and the Avant-Garde in Senegal, 1960–1995.* Durham and London: Duke University Press, 217–241.

Oguibe, Olu (2004). *The Failure of Dak'Art?* In: *Third Text*, 66, 83–84.

Rodatus, Verena & Reinhardt, Kathleen (2017). *Dak'Art – 12th Biennale of Contemporary African Art: "Reenchantments: The City in the Blue Daylight"* May 3 – June 2, 2016, Dakar, Senegal.
In: *African Arts*, 50 (1), 82–86.

Sendra, Estrella (2018). *Displacement and the Quest for Identity in Alain Gomis's Cinema,* in: *Black Camera: An International Film Journal*, 9 (2), Spring 2018, 360–390.

Tamba, Moustapha (2014). *La Biennale de l'art africain contemporain ou Dak'Art.* In: *Blin, Myriam Odile & Tamba, Moustapha (eds.). 50 ans de cultures noires au Sénégal (1960–2010).* Paris: L'Harmattan, 49–51.

Nzewi, Ugochukwu-Smooth, C. & Hinderliter, Beth (2014). *Producing the common, Dak'Art 2014.* In: *Nka: Journal of Contemporary African Art*, 36, 88–93.

Vincent, Cédric et al. (2008). *Festivals et biennales d'Afrique: Machine ou utopie?* In: *Africultures*, 73.

Vincent, Cédric (2014). *A non-linear History of Dak'Art.* In: *C&: Contemporary And-Platform for International Art from African Perspectives.*



Estrella Sendra is a scholar, teacher, filmmaker, journalist and festival organiser, currently working as Senior Teaching Fellow in Film and Screen Studies at University of London, and as Teaching Fellow in Global Media Industries at University of Southampton. Her research interests include festivals, global screen media, African cinema, migration, gender and creative industries, with a regional specialism in Senegal.

Arts Management Quarterly is published by
Arts Management Network.

A service by

KM Kulturmanagement Network GmbH

Postbox 1198, D-99409 Weimar

Address: Bauhausstr 7 c, D-99423 Weimar

Phone: +49 (0) 3643 / 7402 612

E-Mail: office@artsmanagement.net

CEO: Dirk Schütz

Chief Editor: Kristin Oswald

Mediadata: <http://advertising.artsmanagement.net>

Layout: Maja Krzanowski

Typesetting: Kristin Oswald

Cover picture: Christopher Columbus statue torn down
at Minnesota State Capitol © Flickr.com/ Tony Webster
– CC BY 2.0

Further informationen

www.artsmanagement.net

www.twitter.com/amnweimar

www.facebook.com/ArtsManagementNetwork

ISSN 1610-238X