

An exploration of
possibilities and challenges
of fair international cultural
cooperation

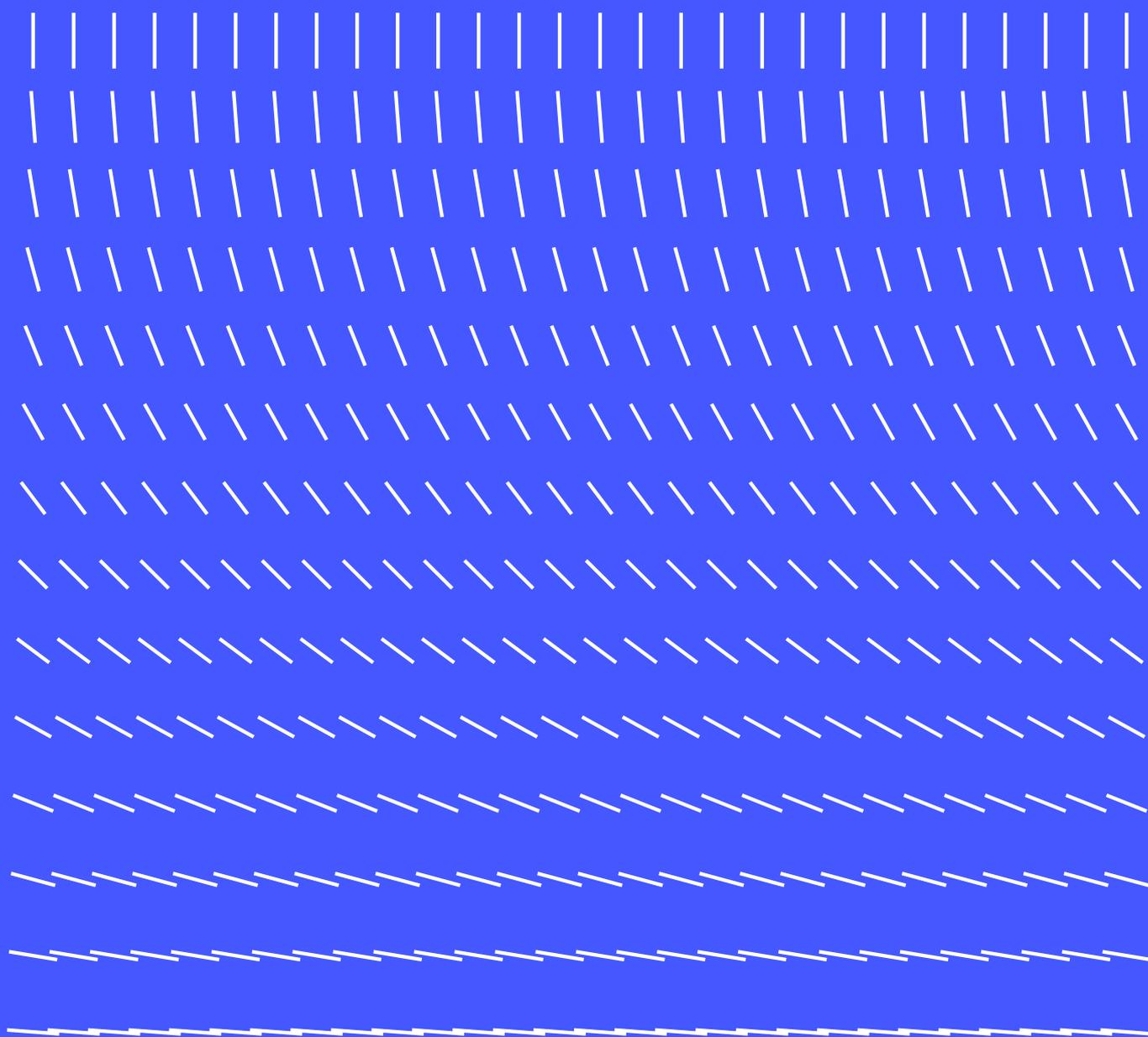


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Imbalances in international cultural cooperation seem to be growing as a consequence of the COVID-19 pandemic. Not all countries are able to support their cultural sector during this crisis. The (un)availability of vaccines can furthermore lead to unequal chances of mobility for artists and creatives.

These times create new insights and ask for a new 'normal': even more attention for sustainability, which includes reducing flight movements and a renewed vision on looted colonial art and restitution. Numerous protest movements and critical voices have put equality and the equal treatment of people, regardless of race, gender, sexual orientation and religious conviction, on the international agenda. These developments need to impact our *modus operandi*, including cultural cooperation.

What lessons can we learn for cooperating in the present moment, and in the future? How do we ensure that cultural cooperation becomes more sustainable, equal and inclusive?

In this publication DutchCulture looks back at the past three years: from the presentation of the toolkit 'Fairer international cooperation in the Arts' in 2018, to the last edition in a series of expert meetings during the 2020 Forum on European Culture in Amsterdam.

Fair international cultural cooperation remains a much-needed focus area in the work of DutchCulture. We continue doing research, organising debates and writing publications. Together with EUNIC (EU National Institutes for Culture) we are developing, for

all members, the toolkit fair international relations, which will prove to be an important stepping stone towards global solidarity.

I thank all those who have contributed to the conversations, debates and this publication, and invite you to keep on working with us towards sustainable, equal and inclusive cultural cooperation.

Cees de Graaff
Director DutchCulture



The case for fair international cultural cooperation

Make interculturalism great again

Arguing the need for the gathering Fair International Cultural Cooperation and its aim for a code of conduct to foster the multicultural ideal.

By Maarten K. Bul

The term monoculturalism stands for the privilege of one culture, with the elimination of other influences on it. Nationalism is a more general and less charged term for this. The use of a monocultural view was imposed under Nazism. Everything that was not Aryan was seen as a mockery of a mainstream Germanic culture. German culture had to be cleared of all influences from other cultures (Jewish, Communist etc.). This form of nationalism was the inspiration for World War II ("Le nationalisme, c'est la guerre!", François Mitterrand).

After the end of World War II, many international institutions made great efforts to re-guarantee the diversity of cultures. The term interculturality has since been used for that purpose. The aim is to actively pursue a multicultural world. This endeavour goes beyond merely accepting passively the existence of multiple cultures, and focuses on actively promoting dialogue and interaction between cultures. The pursuit of such an ethical or even utopian perspective requires a pragmatic approach.

To gain insight into the importance of interculturality, this article first describes the status of the current functioning of international cultural instruments and then formulates a 'fair' perspective as a contribution to the discussion.

The number of national and multilateral instruments related to international cultural practices has risen considerably in recent decades. The Dutch government has contributed internationally, for example, by supporting multilateral organisations such as UNESCO and the European Union in the development of conventions, policy documents, guidelines and resolutions. Some of these multilateral instruments are binding and must be ratified in national legislation and policies, others leave room for interpretation at national level. International cultural instruments are thus influenced by national debates in which financing for international cultural policy is legitimised.

The importance of international cultural policy is generally supported by two important arguments. The use of culture in the context of international politics has two

legitimations: culture as a social instrument and culture as an artistic practice.

“The international policies simultaneously harbour the power play of national interests and the ideal of mutual respect for multiculturalism.”

Culture as social instrument

There are different ways in which a national government can implement culture as a social instrument, and therefore legitimise the expenditure. First, the translation of the cultural value into the regeneration of cities and peripheral areas through the media of creative industries, creative arts and heritage policies. Second, the use of cultural activities to improve social inclusion, to reinforce welfare and to foster social cohesion. Third, from a purely international perspective, to promote a national culture with language, narratives and artists.

Although the results might be stellar, such cultural policies seem to be about national issues and interests instead of culture itself, aimed at fostering ‘soft power’ in international relations.

Culture as an artistic practice

Besides these instrumental legitimations, international policies have also been legitimised through the intrinsic value of art and culture. It corresponds to the ideal of a cultural sector that remains deeply reliant on free and speculative labour, exploring the question of what it means to be human. When considering culture as a human project we most notably presuppose cultural progress as a result of certain artistic disciplines, each with their own historical discourse, experts and institutes who determine value. Although this seems a more politically neutral and culture focused approach, it is most certainly not. The artistic disciplines set the norm for defining which cultural expressions are considered valuable, and in doing so, they also define those that are not. This process is based on a discourse that is predominantly focused on and determined by the cultural history of the West.

“By definition, I don’t believe in artistic neutrality, as there is always a relation between art and power. A former colonial power such as the Netherlands still benefits in terms of its capital and position in geopolitics from this brutal heritage. The belief in neutrality is a very useful propaganda tool for liberal democracies because it preserves the status quo, while not having to address historical injustices and the way they continue to shape our present and future.” – Jonas Staal, 2019



Jonas Staal presenting his ‘New Unions’ installation during the Transeuropa Festival In Palermo, 2019. Photo: Maghweb.

Criticism

Both the instrumental and the artistic perspective are certainly valid in legitimising expenditure. However, their national perspectives and need for such legitimation limit and regulate the development of international cultural instruments that give priority to ideal of multiculturalism and the intercultural progress. As a result, the international policies simultaneously harbour the power play of national interests and the ideal of mutual respect for multiculturalism. This is illustrated by some of the criticism in reaction to two of the currently most influential policies: the UNESCO *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* and the European Parliament Resolution of 5 July 2017 *Towards an EU strategy for international cultural relations*.

De Beukelaer and Freitas (2019) criticise the UNESCO convention of 2005 for economic power play. They argue the convention serves to protect the right for countries to support cultural production, which would otherwise be considered as unfair state support under WTO free trade agreements. The convention does so as it “[...] focuses on culture (as ‘cultural expressions’) as a trade issue.”

Van Graan (2018) criticises the resolution of the European Parliament for power play through the notion of culture. He argues the resolution benefits the European Union by its emphasis on the European culture, since “[...] when the European Union formulates and implements a resolution that focuses on culture in international relations, it is about culture serving the interests of the European bloc in much the same way as it would apply its economic, political and cultural muscles to project and secure its interests.”

In short; the current intercultural approach of nations and multilateral organisations seems to be tainted by national interests, whether this is a conscious motivation or not.

“For a more equal approach one would need a more open, unfilled exchange between cultures in which values are not transferred between nations, but exchanged with other values.”

Fair

The efforts of nations and their multilateral organisations are legit and surely admirable, for the scale on which they operate upon the ideal of multiculturalism is unmatched. However, it seems one needs to reconsider the intercultural approach in ways it is less dependent on national interests. For a more equal approach one would need a more open, unfilled exchange between cultures in which values are not transferred between nations, but exchanged with other values in an open space of discussion. This openness is what I call ‘fair’.

Based on this notion of fairness I propose a new code of conduct that can be used as an instrument for artists and cultural institutions when cooperating internationally. It would actively stimulate dialogue and interaction at the level of personal interaction in order to create space to exchange cultural values with each other. For this code to be successful it is to be developed bottom-up, by a wide variety of international participants, covering all regions of our planet and all disciplines of the cultural field. The code should cover a range of themes and does not pretend to be finished at any point



No title by William Forsythe, landmark in Groningen, The Netherlands.
Photo: Dickelbers/Wikimedia

| Format & Procedure

Format

Fair International Cultural Cooperation is a series of gatherings with which DutchCulture and international partners explore the possibility of an internationally sourced and accepted code of conduct. Each gathering covers a specific theme: funding in 2018, climate change in 2019, and language in 2020.

With this series, DutchCulture advocates and examines international cultural cooperation. In June 2018 IETM, On the Move and DutchCulture published the toolkit [Beyond Curiosity and Desire: Towards Fairer International Collaborations](#) in the Arts, authored by Mike van Graan. The publication explores why and how artists, cultural professionals and cultural institutions can adopt a more equitable approach to international and intercultural collaborations.

In the wake of the publication, DutchCulture set out to explore both the possibilities and the challenges of fair international cultural cooperation through the above-mentioned series of gatherings. These meetings provide a platform to strengthen each other's knowledge and identify ways that participants can translate into actions, cultural policies and long-term international collaborations. The goal is to formulate a mutually constructed code of conduct which can be adopted by cultural practitioners around the world.



Participants of Fair 2020 having a discussion. Photo: 31pictures



Procedure

Each year, the gatherings were joined by more than forty cultural professionals and representatives of institutions from all over the world. Participants were asked to take part in two work sessions, taking place in small groups.

The first session focused on ethical questions, revolving around the main question: which ethical principles do we share concerning funding/climate change/the use of language in fair international cultural cooperation?

The second session dealt with practical questions and concentrated on the question: what are the opportunities and challenges in your organisations, your funding systems, with partners or with audiences in arranging more fair international cultural cooperation with respect to funding/climate change/the use of language?

Each year, the outcomes of these discussions have been incorporated into a report, which will be used to further the conversation on fair practices within international cultural cooperation.

| Report on fair international cultural cooperation #1 -funding



Photo: Chouaib Brik/Unsplash

| Fair 2018: Funding

On October 5th 2018, DutchCulture gathered a group of forty international experts at Broedplaats Lely in Amsterdam for the first edition of Fair International Cultural Cooperation, focusing on funding.

Europe is by far the greatest provider of mobility opportunities globally, representing the majority of the origin of funding. However, most European countries work based on their own foreign cultural policies, often directly linked to their national cultural policies. In today's increasingly globalised cultural world, such unbalances in public funding for international exchange present a true challenge for cultural cooperation on equal terms. How can funding shape the possibility for fair cooperation on an international scale? What are mutual expectations for successful cross-cultural cooperation? How do we define fairness and equality in cultural and artistic projects? Can we co-create fair prerequisites for international programmes and activities?

This meeting aimed at making decisions about funding explicit. By reflecting on both ethical principles and practical measures, we hope to create a fair framework for international cultural collaborations with regards to funding.

1. Mutual understanding

What conventions do we share when talking about fair international cultural cooperation in the scope of climate change?

1.1 We acknowledge the overall context is unequal, making international cultural cooperation unequal a priori.

There are structural imbalances in international cooperation. There is a wide range of causes: e.g. unequal access to funding, different capacity in the organisations and cultural infrastructure, lack of common language (especially in policy and regulations), imbalanced access to visa and mobility opportunities and historical mistrust. Although these forces make it hard to step into a balanced cooperation, acknowledgement can lead to understanding, open discussions and the identification of solutions.

Reciprocity and balanced exchange are not only monetary based (e.g. time-investment, connections, local expertise). Valued contributions based on knowledge, perspective and experience can also raise the sought-for results. Acknowledgement could lead to funding of a research phase where applicable. Moreover, power relations and influences are shifting, with an influence on our (funding) policies that we don't know how to assess. China is a big player in the African continent, and many Gulf countries fund the sector without going through the heavy administrative process it usually faces. We need to remain aware of changing paradigms.

1.2 We strive for transparency and sustainability to resolve unfair and unequal cooperation.

Being inclusive with grants, assisting with visa and logistics – it is key for funders to practice what they preach and make funds adequately available. It asks for clear choices and thorough implementation.

When being transparent about the power dynamics in which a cooperation takes place, or by being honest about the motives behind said cooperation, we uncover fundamental paradigms. Money flows are crucial to such understanding and partners (being funders, participants, grantees, or otherwise involved individuals and organisations) should be upfront on sources and expectations.

Political agenda, artistic interests, diplomatic and economic relations are some of the drivers for collaboration. This means that the possibility for opportunist approaches and on-off projects or funding is quite high, and will not go away. The question remains for us to find ways to bridge between one-off's and sustainable approaches. Sustainability – being in the form of funding, collaboration or environmental impact - leads to better legacy of programs, as those become part of every partners' history. Furthermore, sustainability implies - as well as translates in - capacity building for every partner involved. Results, outcomes and impacts of projects and programs should have a leverage effect on the organisations involved, thus developing an ecosystem of resources.

1.3 Feedback needs to be cherished and serves funding organisations to create a flexible architecture.

From the funders side, a better understanding of the effects of application (and jury) procedures and risk management (e.g. legal and income requirements) affects how (un)fair certain funding schemes might be and/or become. There is a need for feedback from organisations or persons receiving funding and former grantees involved in the application/jury process. There needs to be a safe space for feedback in order for this to happen. Education of funders is key to develop better programs, as well as actively reaching out to a large diversity of potential beneficiaries who might not be equipped to adopt the language and wording of policy-makers and funding bodies. Think about allowing video's or video calls instead of forms.

We need to be open for a flexible architecture. We are aware that in order to respond effectively to the needs of artists and cultural organisations, we must take up a flexible position. We need a diverse range of forms of support that are adaptable to each particular context. This tailor-made support listens to the problems that are identified by the arts professionals and does not seek to predetermine its solutions. We strive for more flexibility within the organisation itself to establish a more balanced, horizontal, and sustainable relation between the funder and the beneficiary. There should be an active engagement through dialogue and direct involvement with the beneficiaries, empowering a diverse range of artistic expression and knowledge.

1.4 We work with each other rather than for each other.

Co-design of programmes and funding mechanisms are core to this discussion: the people who will execute the work need to be involved from the beginning: "don't do it for us, but with us". It is important to carefully assess who sits at the table, who takes part in the discussions and decisions leading to funding programs, policies, and collaborations. Co-construction and co-design start by involving partners you work with from the start.

We need to get to know the context of the partners we work with – either through peer-to-peer relations or the indispensable role of an intermediary (local/regional/expert) organisation. We need to connect further with civil society and with artists who can actually answer the questions: what do you really need? How can we add value?

1.5 We need a humble attitude at the core of developing fair programmes, funding and collaborations.

We understand that humbleness is the way to engage in group processes of learning and equality which ultimately sets the ground for trust. It means that we are listening. It means a willingness to let go of customary practices and habits and to actively make a patient effort to understand the context, e.g. differences in aesthetic values, knowledge, education should be valued as equal.

We are aware that there is a bigger picture in which we operate, where different interests might be at play and that these might influence our interactions. We try to be self-aware of our own prejudices and position within this constellation. Through humbleness, a common goal can be horizontally established.

Inclusivity and diversity need to be embedded in our own organisations practices. The humble attitude described above is necessary to learn from one another to generate trust – but this can only happen if and when our organisations take their responsibility in honestly looking at themselves and acknowledging their own constituency. Diversity and inclusivity starts with ourselves, and we need to educate our leaders, funders, directors, boards and staff to tackle possible imbalances.

Learning comes with confrontation: be ready to accept that there will be friction in order to get to the full perspective of the matter. Fair collaboration cannot be neutral, but being open prevents it from being patronising or displaying the ‘been there, done that’ attitude– no project is alike.

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2. Practical recommendations

2.1 Set the example – be an inclusive and reflective organisation.

Practice what you preach.

- Create a healthy work environment. Start with yourself and the need to harmonise your programme, and then move to your partners.
- Consider how to address women in the institution (in terms of leadership etc.).
- Develop an understanding of what it means to decolonise your institution.
- Be open to vulnerability within the organisation; transparency requires vulnerability.
- Train directors and managers to deal with difficult issues and criticism effectively.
- Practice what you preach. Start with your own organisation. Make that effort, pay for tickets, find other target groups.
- Engage in peer to peer conversations and consider peer reviews of organisations which are similar.
- Integrity: define the values you have identified within your own organisation, and how you relate to these different concepts of diversity of partners internationally.
- Cultural diversity in representation is key in the organisations involved.

2.2 Be flexible – there is no one-size-fits-all in funding and international cooperation.

- Question your financial models and adapt to the reality of your partners.
- Fund incubator/research and/or exploration periods (such as Go & See grants).
- Leave aside the concept of charity. We have to move to a new financial model of reciprocity.
- Be transparent about the budgets.
- Invest in capacity building and build a flexible architecture.
- It is very important to have a shared responsibility between the funders, artists and residency organisations. The intermediary function is vital.
- Creative administration has different dimensions. Find a balance between being instrumental, creative, thinking and doing. Be able to converse with diverse stakeholders and their interests.
- Create financing models in the global South. The solution to achieving financial structures in the South is through civil society, not via political structures.
- Let content come from civil and artistic societies in the South.
- Look for crossover themes to bridge the Global North – South binary.
- Give art and culture a position in social issues and questions. Culture should fit better with social/economic needs.

2.3 Reach out – proactively cater to audiences that normally might not apply.

- Work to understand the context of your target audience.
- Find new forms of communicating with them.
- Be sensitive to differences. Don't ignore them, but don't stress them either.
- Be aware of your position and be transparent in the system of selection.
- To be more inclusive, prioritise it by training and hiring the right people.
- Educate your funders about the necessities and needs at stake.
- Learn about and from your blind spots.
- Use new technologies and new media as infrastructure. A lot can happen in the virtual world.
- Involve diaspora organisations.

2.4 Be aware of language – be more inclusive in your communication.

- Question the words and formulations you use: literally, culturally, conceptually.
- Certain words have been misused and therefore embed a certain connotation (example: cooperation). We have huge difficulties defining what we discuss.
- Think about the meaning of diversity as such. Is this a European concept? What does it mean around the world. Is it an objective for our partners?
- Apply tailor-made communication and exchange ('you cannot flatten your messages in an international and diverse world').
- Build in a philosophy of 'not for us, but with us.' Think about ways in which the language and wording are used.
- Accept and learn from friction when speaking with each other.

2.5 Give true agency - trust those you collaborate with.

- Make sure your partners feel ownership over and responsibility for the project.
- Be honest and transparent about your power relationship if you are the funder.
- Encourage transparency mechanisms to reflect on your achievements and errors.
- Invite the beneficiaries to be part of your process.
- Explore models and ways of working together that are different.
- Give the funding to local partners and let them decide how to share it with others.
- Let local peers evaluate local projects.
- Have a polycentric approach; operate less from one space and acknowledge difference.
- Consider institutions working more horizontally.
- Consider alternative economies such as creative economy, green economy, third economy.
- Involve partners from the early stages of programme development and policy making, share more information about what works; train partners/grantees about sensitivities before, during and after the programmes.
- Match policies to the practice of artists not accustomed to elaborate funding structures.
- Include the artist and the public to create an ecosystem. Fairness is not only between institutions but between the wider group of stakeholders and their motivation.
- Define diversity in the largest sense, include gender, socio-economic, education, nationality.
- Before you start an exchange, be

critical about it in the discussion with your partner (why this project? What is the legitimacy?). Every project is new, every time you have to discuss the shared values at the beginning of the project.

- Recognise the legacy and be humble to history and to presumed knowledge and prejudices.
- Do not feel like a prisoner of guilt or suffer from feelings of inferiority. The exchange has to lead to something new.
- Nurture a free and protected space for equal artistic exchange for all partners.

2.6 Evaluate in honesty – do not predetermine the results.

- Approach collaborations as a process, successful results are a bonus.
- Allow for failure and value it as a learning experience.
- Own failure and do not camouflage it with hyperboles and lies.
- Be sensitive to intangible forms of impact that might not be immediately noticeable.
- Unlearning process: dare to lose certain assumptions and convictions.
- Create diversity in expert groups and juries.
- Allow time and capacity to experiment for the changes to be able to happen.
- Where possible, embed a long-term and participatory approach in the project / evaluation.
- Recognise that it is an ongoing conversation and create a safe environment to discuss.
- Speak to the enemy.

2.7 Include politics - rules and regulations curb fairness.

- Identify visa and other impediments to artistic or individual mobility and share good practices to tackle them.
- Collaborate in order to support individual artists and creators taking part in international cooperation.
- Advocate the issue of visas at a European level. The lobby should be stronger, as it is crucial to reduce visa problems to engage in fair cooperation.
- Good practices at city level should be developed.
- Fine-tune arguments to facilitate visa systems and tackle potential counterarguments.

| Report on fair international cultural cooperation #2 -climate change



Broken Circle and Spiral Hill (1971) by Robert Smithson in Emmen, The Netherlands.
Photo: Gerardus/Wikimedia

| Fair 2019: climate change

On December 6th 2019, DutchCulture gathered a group of forty international experts at Broedplaats Lely in Amsterdam for the second edition of Fair International Cultural Cooperation, focusing on climate.

Travel is the most essential material condition of international activities by the arts. It involves works of art, artists or intermediaries and visitors, each contributing to, among others, extra CO2 emissions. Successfully stimulating international activities abroad is therefore directly linked with ramifications in terms of climate change. And since limitless growth of travel in a finite context of the climate is not feasible, it seems to be inescapable for international cultural actors to make the climate a core consideration for sustainable activities. Taking climate change seriously forces us to reassess the purpose, structure and priorities of intercultural exchanges. Included will be a discussion of the societal impact the arts can have and how this can contribute to resolving challenges emerging from our ecological impact.

This meeting aimed at making decisions that influence the climate explicit. By reflecting on both ethical principles and practical measures, we hope to create a fair framework for international cultural collaborations with regards to the climate.

1. Mutual understanding

What conventions do we share when talking about fair international cultural cooperation in the scope of climate change?

1.1 We acknowledge we don't fully grasp all perspectives on (changing) climate change.

Without relativising the urgency of climate change, we can observe there are different understandings of climate change all around the world. It's both an individual and a cultural issue. The climate is perceived differently and consequently thoughts about causes, solutions and the impact on one's immediate environment are immensely diverse. The fact climate change became an urgent theme in the western world does not mean the rest of the world shares the urgency or problem analysis. In fact, many non-western cultures incorporate ancient wisdoms of the interwovenness of nature and culture that could be beneficial.

Additionally, the recent focus on climate change by Western organisations has a direct effect on the funding and practices of international cultural practitioners, who might have other priorities like emancipation or inequality. It might not be feasible or even effective for these practitioners to start addressing climate change under international influences and guidelines formulated in a different context. We cannot fully understand what the consequences of our response to climate change needs to be just by ourselves. So to be fair; climate change issues need to be understood and addressed through open conversations about the perspectives, priorities and scenarios by all regions involved. No one is in the lead or is excused from changing one's paradigms.

1.2 We recognise the notion of justified international exchange needs to change.

If the arts wish to address climate change in a fair way, as propagated above, there is a need for travel. Many exchanges can be done digitally, but the effect of artworks and artistic collaborations depend for a significant part on physical interactions. When the carbon footprint of international exchange becomes a criteria, the kinds of arts and artists are deemed necessary for travel will change.

Fairness itself needs an ecological interpretation. We distinguish two approaches when talking about what fair means: it firstly means setting a principle and secondly it means having a common but differentiated responsibility. When addressing the former one could think of a carbon footprint criteria. However, this could very well enforce the dominant power structures, hence the need to formulate fair differentiated responsibilities. Equal ecological responsibilities in an otherwise unequal partnership will harm the potential of fair international exchange. It seems larger and better funded parties should be able to take a larger responsibility.

1.3 We understand the need to reinterpret the idea of what we exchange and in which direction

The aforementioned justified travel forces us to reinterpret what it is that's being transferred by cultural exchange and what is needed to do so effectively. Especially when traveling is part of the collaboration a right balance should be found between physical contact and virtual presence. Some modes of cultural exchange might be feasible digitally or with local minorities from the diaspora, eliminating the need for travel. Others might want to change mode of transport, extend the time spent abroad (slow travel) or incorporate foreign networks of knowledge and production (slow art), increasing the qualitative impact of travel.

However, the paradox remains: to initiate fair international cooperation, we need to involve a wide variety of people from abroad. In general, an intersectional approach to representation is needed to find the wholesome solutions. So in order to reinterpret the idea of what we exchange one has to rethink 'geo-cultural' practices. For example: shifting the Western intentions from cultural exporter to cultural importer might be an effective way to diversify the number of cultures that travel.

1.4 We accept the moral responsibility to change our own practice and share our learnings.

There is a moral dilemma between personal awareness and changing one's practice, that historically has been shaped by an environment that does not value climate change as such. The options for funding and (inter)governmental frameworks that normalise and incentivise climate considerations are limited. However, this should not excuse anyone from taking initiatives to change their own practice and address the issue among stakeholders, no matter your position in the field. This means priorities need to be adjusted and the measure of 'success' needs to change. Depending on the practice this might mean one needs to lobby for changes in policy.

As cultural organisations and artists we strive to work together yet we have different missions. The point of individual moral obligations raises ethical questions about the people and institutions we work with. We need personal values and collective norms to address issues. Like whether one could justify being funded by a climate polluter even if this allows for continued pro-climate practice. In order to do so we need to share our doubts, thoughts and learnings. This helps to navigate our practice through the challenges and helps others to change their practice as well. By doing so we create a global community and educational frameworks in the process.

1.5 We accept the responsibility that comes with the influential status of the arts.

Then the question: will arts be the actor of change? We believe the arts can be a vanguard to public opinion and other sectors, it can be an actor of change. We feel the urgency of climate change gives the arts a certain responsibility to use its influence for sustainability purposes. Climate change issues addressed through the arts can be an emotional plea, parallel to the rational plea by science, changing the behaviour of society. There could even be financial incentives linked to this.

Measured in effect, this would give the work of art ecological value (next to the intrinsic cultural value). There seems to be a slippery slope when art about sustainability is considered 'good art'. However, we are aware the contents of art never originate from a fully autonomous situation. The arts are always influenced and scrutinised by its stakeholders and serves either one ideology or another. It seems only fair to value the arts accordingly when it takes its responsibility in an issue as monumental as climate change. Just like we consider it fair to acknowledge the qualities of the arts outside of the dominant western discourse. We need new narratives for and by the arts.

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2. Practical recommendations

2.1 Change your paradigm.

- Employ a holistic view of the complexities that we are challenged with.
- Don't lose hope, talk to each other— climate anxiety is an actual thing.
- Be aware of the fear-of-fraud paradigm and look for ways to share resources based on trust, transparency and social control.
- The potential ecological impact should always be considered before deciding on a project.
- Use the discursive powers of the arts to rethink the dominant norms or frames of reference.
- Evoke a mindset change and create awareness through action.
- Adopt both top-down and bottom-up approaches.
- Use bottom-up to get sufficient support and ideas from the general population.
- Use top-down approaches to use the power to change by the elites and policy makers.
- Think outside the paradigm of production and in terms of making collaborative artworks.
- Make reciprocity a core value.
- Bring the humanities and ecology to the forefront of your frames of reference.

2.2 Incorporate fair and ecological thinking into you practice.

- Implement a sustainable travel policy.
- Start measuring your carbon footprint (e.g. with tools provided by Julie's Bicycle).
- Set goals and guidelines to reduce your ecological impact.
- Be able to clearly justify this footprint in discussions with colleagues.
- Travel less and be sure you know why, if you do.
- Incorporate the use of non-Western knowledge as another way of doing things.
- Rethink mobility in terms of time (e.g. encourage longer stays and consider issues arising from a lengthier engagement).
- Push for longer and more impactful projects.
- Consider proposing another type of work of reproducing the artwork in the destination site, when facing high carbon footprints.
- Think about how you accommodate travellers (e.g. develop a network to host people privately).
- Give/use local tips that support the local economy and the options to travel by train or to stay longer.
- Update the mission of your organisation to incorporate fair and ecological practices.
- Promote walking art practices: a sustainable practice and methodology.

2.3 Embrace locality.

- Find models of cooperation that are beneficial for the local community.
- Instead of focusing on fast growth, slow down the pace.
- Educate yourself, everything about the environment starts with ourselves.
- Produce art that is recyclable, create something that afterwards can just go into nature and be taken into the ecosystem e.g. reusable costumes or scenery.
- Regulate your own practice and processes.
- Use used products and make your own space eco-friendly.
- Inspire others to work in the same way.
- Know your own carbon footprint, waste produce and pollution.
- Include your supply chain in your thinking so you don't shift the problem (geographically).
- Think about the potential of different ideas of community coming from rural places, compared to individualistic ways of living in cities.

2.4 Focus on ecologically fair collaborations.

- Keep working inclusively, with a more diverse range of people, to get a holistic view.
- Use environmental means of travel as much as possible even if this costs more time.
- Discuss environmental issues and the ways of reporting at the start of the project.
- Compare carbon footprint with collaborators and discuss goals and tactics.
- Address the ecological fairness in financial and contractual negotiations.
- Think in terms of cooperation and collaboration instead of competition.
- Create multipliers: more focus on the process, instead of the outcome.
- Blend online and offline options in cooperations, formats and artworks.
- Be aware of the challenges of unequal power structures (e.g. visa limitations).
- Build on shared perspectives to bridge the gap between different missions.
- Don't get stuck in discussions.

2.5 Address the power of funders and those who are well funded.

- Weigh the moral implications of financial incentives and reporting regulations in grant applications.
- Use positive and easy accessible motivation via stories, tools, best cases and comparative analysis.
- Get funding for the learning process of mistakes, instead of output-based funding only.
- Be aware bureaucracy, having to report on everything, is costly.
- Focus on alternative ways of showing the relevance and impact of projects, based on qualitative impact instead of quantitative and economic outcome.
- Consider the potential unequal tendencies of (indirectly) funding certain activities abroad and make criteria meet local context and urgency.

2.6 Don't forget systemic change is needed.

- Operate in an intersectional manner and get out of the art-bubble.
- Invest in a meaningful role within your local context whilst fostering international exchange.
- Be aware of new spaces that emerge, both physical and non-physical, where future narratives might grow.
- Involve your stakeholders by including communicative strategies (e.g. 'The climate was not hurt by creating this project').
- Think in terms of 'holistic' methodologies: people-oriented, local-oriented, resource networks that are not exceptionally for arts and culture.
- Use the force of the collective, e.g. by implementing a fair climate code or financing the development of toolkits.
- Rethink the production process in every aspect (e.g. as a scenario writer: don't include three scenes in three different parts of the world).
- Exchange with the scientific field both in form and content.

2.7 Harness the power of education.

- Include educational frameworks to magnify the impact of fair ecological practices and thinking.
- Give access to information, fairness means sharing information.
- Build a common language and increase the importance of multilateral cooperation by using language that the global community can understand.
- Share the insights, tools and standards of your search for more sustainable modes of operation with others.
- Facilitate discussions about justifications and approaches.
- Initiate general assemblies and platforms, where efforts and knowledge can be exchanged.
- Create a toolkit for collaborating in a fair way and an objective tool for tracking ecological impact.
- Be transparent about the way you measure your carbon footprint and consecutive outcomes.
- Make the impact of climate change tangible and graspable (e.g. show the process of sludge in rivers).
- Take the pioneering position in your organisation as this has an impact and resonates beyond your scope.
- Be agents of change by reflecting on the system and flagging issues/voicing concerns.
- Take the responsibility to DO something, no matter how small the start is.
- Use larger supportive frameworks like the United Nations' Sustainable Development Goals.
- Young people are going to be the audiences for culture, and they will demand more.
- Go out of your bubble and get informed by workshops on environmental topics in other sectors.

2.8 Honourable mentions.

- Arts move Africa decentralises the centres of power.
- British Arts Council's template for climate change.
- Casco's climate justice code.
- European Cultural Foundation with Step travel grants and Tandem projects.
- iPortunus: simple and fair applications that are fair and trust-based.
- On the Move.
- Prins Claus fonds and the attitude of listening.
- Stichting Doen let the international network itself become the selector of grantees.
- United Cities For Local Government.
- World Economic Forum with Global Shapers.

| Report on fair international cultural cooperation #3 -language



Sculpture Dismemberment by Anish Kapoor
Photo: Anish Kapoor/Wikimedia

Fair 2020: language

On September 18th 2020, DutchCulture gathered a group of forty international experts online and at Boom Chicago in Amsterdam for the third edition of Fair International Cultural Cooperation, focusing on language.

English is the most used language in the day-to-day dealings of many internationally operating sectors, including the arts. It is the lingua franca that allows for many previously unconnected peoples of Europe and the world to speak to each other - on an unprecedented scale. Yet the prominence of one language excludes certain voices or concepts from the conversation, exposing larger global power structures by slowly muting other languages and voices around the world.

Open and frequent communication are widely considered to be the foremost essential conditions of fair cultural collaborations. However, in dissimilar international contexts, the way in which language is used can close rather than open channels of communication. Within international artistic collaborations, important decisions about the chosen natural language, the appropriate wording, the specific use, media and meaning of language, are often made unconsciously and out of self-evidence.

This meeting aimed at making decisions about language explicit. By reflecting on both ethical principles and practical measures, we hope to create a fair framework for international cultural collaborations with regards to language.

Note: we are aware that in this text we ourselves use a certain language, a certain tone and a certain vocabulary. We encouraged participants to do the same and to use their own language, tone and vocabulary. An open attitude towards the richness of linguistic diversity was the starting point of this gathering.

1. Mutual understanding

What conventions do we share when talking about fair international cultural cooperation in the scope of language?

1.1. We acknowledge the close links between language, identity and inequality.

Language can both be a cause of inequality as well as a means of addressing that inequality. Language is not neutral. Speaking or not speaking a certain language, with or without a distinct accent or dialect, is a marker of background, class, power, identity and belonging. Language inequality is part of a catch-22 situation. Speaking a marginalised language gives unequal access to funding and information, leading to unequal participation, representation and recognition of smaller language users, which in turn leads to further marginalisation.

Thinking about language and inclusion means thinking about accessibility for those who are deaf, blind or have neurological diseases. Giving them the possibility to write, produce, perform and enjoy cultural products means giving agency to people who experience higher barriers to cultural spaces. For a large part, these barriers are linguistic in nature. There are lessons to be learnt from discourse on accessibility issues when talking about linguistic inclusion. Some measures to make culture accessible to those with disabilities might even be beneficial for the wider audience. Using an artistic language that is easily understood might give access to a broader audience outside of a linguistic context.

Thinking about language in fair international collaboration is useful only in a wider context of working towards a cultural ecosystem that is equitable, pluriversal and sustainable. Artists play a pivotal role in challenging existing inequalities.

1.2 We recognise the need of a lingua franca in international collaborations, but we need to stay aware of inequalities that come with the use of a common language.

The global rise of English as a lingua franca makes communicating between countries easier, but something is lost in the trade-off. Smaller languages are at risk of dying out, and with them the diversity of stories and cultures which enrich our world. We share a concern that a monolingual cultural system threatens access to and understanding of complexities and nuances of other languages and cultures.

English is not the only lingua franca. In some contexts, Spanish, French, Chinese and other languages might function as a lingua franca, and as such bring about linguistic inequality. Choosing between those languages, or between one of these languages and a local language, or even refusing to learn a common language can be a matter of language survival, an act of resistance, but also part of a nationalist discourse.

The cultural hegemony of the Global North is strengthened by the use of lingua francas, a system which is rooted in colonialism. It is our ethical responsibility to pluralise the use of languages in our artistic collaborations. We also need to be aware of the status of lingua francas in the Global South as the language of a small elite. The power of lingua francas is increasing due to globalisation, social media and technology.

The choice for one language is often a bureaucratic decision, without taking the intrinsic value of using non-official languages into account. In this respect, minority languages are rarely respected. Furthermore, we need to be aware of how we encounter indigenous people. Wanting to understand everything is sometimes a way of colonising a sensitive social and cultural fabric, by the desire to comprehend, and frame and box stories, something essential gets lost and in a way exploited. Listening to indigenous and underrepresented communities is essential in avoiding this exploitation.

1.3 We aim to deal with our own discomfort when coming across language barriers.

Language is important for transmitting, understanding and working together, for sharing concepts, backgrounds and ideas. But language is also very personal and intertwined with identity and cultural belonging. One of the conditions for fair collaboration is that there is no imbalance to start with, or at least to acknowledge and to be aware of the disadvantages some participants might experience due to unequal language levels, or the status of their language. While trying to find common ground, we need to always keep in mind the limits of expressing ourselves and understanding each other. In doing so, we need to accept a lack of agreement.

There is often discomfort when people are not able to use their first language. This can lead to a vicious circle in which those with lower levels in a particular language are seen as less intelligent, impolite and intrusive. It is important for all participants to be conscious of their own position in the partnership. We need to be sensitive and self-critical when dealing with language barriers and when time and money allow, try our best to break them down.

1.4 There are imbalances when our partners speak different languages than us, but there are linguistic barriers even within one language.

Eurocentric and Anglophone world orders and colonial legacies seep into the language used in cultural institutions and funding systems within a local or national context. Wall texts in museums for example reflect unequal power relations, in terms of class, race, gender, accessibility, etc. Recognising the inequality maintained by certain discourses and use of language is a first step towards overcoming these barriers, but making language more accessible comes with practical questions. Which languages do we include in describing a work of art? What happens if the message of the artist is too complex to catch in accessible language? What happens when the artist doesn't want a written description of their work at all?

Art can function as a language itself and can offer a solution to transfer meaning, knowledge, ideas and emotions when language barriers exist. But considering art as a language means imposing limits on the function of art. An artist might want to transmit a message that is not accessible to all. We can't ask the artist to make the art more simple so more people can understand it. Artists should have the freedom to not be understood, to be difficult. It is the complex task of an art institution to find a balance between artistic complexity and accessible art.

1.5 We understand that some concepts and meanings are lost in translation.

"Poetry in translation is like taking a shower with a raincoat on," one of the characters in Jim Jarmusch's film *Paterson* remarks. Indeed, when we use translation as a tool to overcome language barriers, we encounter new problems. When translating poetry, or humour, or cultural nuances, there's always something lost in translation.

We need to accept that translation is only part of the solution of crossing language barriers. To understand a word, we need to try to understand the cultural setting that word is used in. Understanding is the result of a willingness to understand and to listen. Furthermore, it is not always safe to assume you understand each other even when you speak another language well. We might do so when working internationally with people from a comparable educational background, but when we want to reach other communities, we need to adapt our language. On the other hand, we can consider the option of not translating texts at all. Even if that means some audiences might not understand each word, they can still have a meaningful interaction with a text or performance on the basis of sound, body language and context. After all, to enjoy an opera, you don't need to speak Italian.

Within the context of funding, artists and cultural practitioners often struggle with the translation of artistic language into a funding application. The full dimensions of a work of art or performance are not easily transposable to an application form. Translating an artistic experience into the language our funding institutions ask of us carries a risk in which artistic works shift to fit the demands and ideologies of funders. We need to be aware of which ethical and artistic consequences this translation has. We need to be careful not to let the semantics of calls for funding trickle down in the actual work that is being made, and impeach the autonomous position of the artist. At the same time, we need to acknowledge that objectivity does not exist. All we can ask of our funders is that they control the level of subjectivity for the sake of fairness by striving to be transparent in their use of language.

1.6 We adopt a playful approach.

We should have a positive attitude towards language differences rather than just seeing them as a burden. Confusion and misunderstanding are also part of the beauty of international cultural collaboration, and the plurality of languages is an important aspect of that. One of the most crucial ways to prevent these misunderstandings from becoming unfair is to make them explicit subjects of discussion, to raise a strong awareness that we are operating in an unequal world. Things become rather unfair if decisions are made tacitly, implicitly, unspoken.

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2. Practical recommendations

2.1 Be accessible

- Avoid using jargon.
- Balance academic language with accessible language.
- Consider whether your work is accessible to people with disabilities.
- Employ sign language interpreters and translations into Braille.
- Use tools like automatic translations to make information more accessible for speakers of other languages and people with visual or hearing impediments, dyslexia, neurological disorders, etc.
- Include digital platforms or participatory tools, but keep in mind: how do we reach those who cannot get online? What is lost when we communicate in the digital realm?
- Look at museums and cultural institutions as knowledge centres: think about how you can transfer this knowledge to wide and diverse audiences.
- Give space to artists and activists. If you want to show what's really happening in society, go into different networks. Do more research to diversify your selections and selectors.
- Consider who the target audience is for your project, not just with regard to language, but also with regard to people's backgrounds. Take into consideration that audiences may have different understandings in different local settings.
- Talk with marginalised communities, instead of about them. Aim for active involvement of artists from marginalised groups, help them create their own narratives.

2.2 Check your communication style

- Communicate on the assumption that everyone has specific needs.
- Observe needs without judgement and focus on connecting with the other, where you either offer to meet someone's needs or request to have your own needs met.
- Become an active listener.
- Avoid the tendency to want to solve the problems of others. 'Solutions' could make problems bigger.
- Give room to others to take control themselves.
- Avoid tone policing. Some people who feel that their voice is not heard might talk with rage and frustration, while you might want to discuss things peacefully and with reason.
- Don't focus on the tone of the discussion, but on the problems at its core.
- When working in an international context, be as detailed and concrete as possible.
- Keep it simple.
- Take cultural differences into account when communicating. What to you might be straight to the point, might be felt as intrusive and rude to someone else.
- Leave room for silence.
- Shift from didactic to content-oriented language.
- Avoid telling the audience what to see and feel.
- Embrace empathy as the starting point in your communication.
- Be open, be sensitive to difference, be aware of the possibility of misunderstanding, question your own position, work hard, negotiate continuously.

2.3 Change language of funding'

- Adapt the application process in such a way that the best proposals receive the grant, not just the best written ones. You could think of allowing for video or live applications for example. If doing so, stay aware of bias against minorities and keep in mind that not everyone has access to technology.
- Accept applications sent in using free software such as Google Translate or Deep L.
- Provide workshops and assistance in writing applications (also in art education).
- Incorporate capacity-building projects for linguistic minorities.
- Make the ideas, criteria, priorities and ideology behind funding open and accessible.
- Take into account that talking about art is a learned behaviour. In some cultures artists aren't taught to communicate about the personal side of their art, or artists may not be able to use language. Should artists be asked to write good texts about their work? Which artists are you excluding when making this demand?
- Include application forms in multiple languages.
- Make translation and interpretation costs eligible as a basic element in international cultural collaboration.
- Decentralise funding bodies, make use of local partners and evaluators, allowing different language speakers to apply in their first language. Rely on your local partners for translation if necessary.
- Fund programs that help in understanding cultures of the Global South. Invest in travels and translations of artists from these places to the Global North.
- Use design in a functional way to increase user-friendliness and make reports and such easier and more appealing to read.
- Avoid applications having to tick boxes on inclusion, diversity, sustainability, etc. without looking into what those concepts and words mean in the local context.
- Free up funding for local networks and platforms that help create more fair work situations, develop artistic communities and shape a mutual voice.
- Work towards achieving a global funding system for projects that work globally and in places where no local financial support is possible.
- Include posts for the effort and investment of writing applications.
- Avoid co-financing structures where organisations and artists have to waste time and resources on providing different paperwork to each funder.



2.4 Practice what you preach

- Have your institution's (vacancy) texts written in different languages, support employees in language learning. When hiring staff, check your job applicant's language skills: do they speak a (minority) language shared by a community you are trying to reach?
- Contemplate the decisions you make when selecting artists. Are you being fair and inclusive considering language?
- Have artists stay longer. Besides being more sustainable this makes more nuanced interaction possible.
- Make long-term investments when collaborating with a partner in another country. This investment may be in the form of establishing local liaisons and placing more trust and delegation in the local cultural actors: overcoming language barriers.
- Organisations should have multiple languages on their websites.
- Spend more time to engage in and allow for clear communication. If we want to understand each other in general we have to slow down and take more time with each other.
- Examine the bias you have towards certain languages, dialects, accents and non-native language proficiency and work towards counteracting that bias.

2.5 Build a framework

- Be aware of the strategies of your institution, check if a certain strategy includes everyone's needs and understandings. When organising a collaboration, make agreements and a semantic framework beforehand, be as specific as possible.
- Keep reviewing your institution's strategies. Check regularly if all partners are still on the same track. Feedback, critical reading and questioning about your ideas, roots and purposes are essential in creating the multi-lingual framework for a collaborative project.
- Put the responsibility for translation, interpretation and breaking down language barriers on the facilitator/funder/organiser's side, not on the artist's side.
- Create a common ground: why are we here? Build a fair communication strategy together with your partners on the basis of shared goals and ambitions.
- Make a clear and explicit arrangement at the beginning of every collaboration. How do we understand certain crucial words (a 'glossary' with definitions of important and multi-interpretable words, like 'artistic freedom', 'premiere', and so on)?; what is the language of the audiences and beneficiaries influencing the creative process?

2.6 Rely on partners

- Find partners to work with linguistic minorities to help with overcoming linguistic barriers. Find volunteers from abroad to create an international exchange.
- Ask partners to write your application, if they have the necessary language skills, and vice versa.
- When you rely on activists to help you decolonise your museum's or institution's language, pay them fairly.

2.7 Realise the wider context

- Work towards systemic change if you take issue with inequality of current (funding) systems.
- Lobby for political changes, systemic changes, or basic income as a solution to the continuous unpaid labour that goes on in international collaborations.
- Formulate your vision on language diversity. Defend your vision when talking to larger power structures.
- Start a conversation about accessibility to arts education with your partner institutions.
- Lobby with your funders or governments to open up funding procedures for linguistic minorities. Explain to your funders the importance of translation.
- Ask yourself: if you change the language, do you change the system?
- Find or build networks of translators and interpreters. Ask larger institutions to create databases, fair pay structures and toolkits.
- This kind of discussion is consuming mental health. Therefore, concrete resources should be created in order to make this topic a matter of passionate people but accessible for everyone. This would be possible only by creating concrete tools. For that, resources are needed. Therefore, the question should be about how we generate these resources.
- Safeguard the use of minority languages.



2.8 Balance common language and multilingualism

- When using a common language, realise that this can create inequality in groups depending on differing language levels, and that each participant might have a different interpretation of what is being said.
- When you are the main organiser, act as a mediator between different participants, and make sure everyone is involved and feels ownership.
- Make space for the possibility of multilingualism. Translating content creates another dimension of subjectivity to be comprehended.
- Embrace imperfections in language use.
- Invest in interpreters, but if money is short, find creative ways to ensure everyone is understood. For example, when having a group where English is generally understood but not spoken, hire one interpreter to help those people that have troubles expressing themselves in English.
- Find translators and interpreters who fit the creative process and understand its logic.
- Generate a terrain in which you can communicate when verbal communication is difficult.
- Focus on art that is non-verbal, on the experience and feeling, when dealing with large diversity in languages spoken. Use body language and intonation to your advantage.
- Support language education of your participants for their own development, but be aware of the power dynamics of hegemonic languages.

2.9 Communicating with audiences

- Think whether a translation is necessary. What is lost and what is won when your audience doesn't understand everything?
- Examine yourself: is using or not using a certain language a political statement?
- When touring abroad, think of the postcolonial context of the language you are using. In some countries, English or French or another lingua franca may be spoken only by cultural elites. If you want to reach local communities abroad, use their own language.

2.10 Honourable mentions

- The House of Languages in Amsterdam
- The Creative Europe programme supports translation of works from lesser used languages.
- Not by Bread Alone by Na Laga'at.
- Apex Art underlines being aware of the linguistic barrier.
- Dans le Noir: dining in the dark.
- Huzun project of Inez Pizo: linguistic barrier made visible by art.
- Amsterdam Fund for the Arts: provides different media of application.
- Platform Harakat.
- The Theatre of the Oppressed in Rio de Janeiro.

| Appendix I: Lists of participants



Participants at Fair 2020. Photo: 31pictures

List of participants 2018

Name	Organisation	Role
Angie Cotte	Roberto Cimetta Fund	General secretary
Anna Söderbäck	Swedish Arts Grants Committee	General director
Annalee Davis	Tilting Axis Network	Co-founder / Co-director
Anupama Sekhar	Asia Europe Foundation	Director of Culture Department
Dirk De Wit	Kunstenpunt	Head International Relations
Eelco Vugs	British Council - Amsterdam	Country Director Netherlands and Belgium
Francisco d'Almeida	Culture et Développement	Co-director
François Tiger	Cité Internationale des Arts	External relations officer
Georgiana Cremene	European Cultural Foundation	Grants Manager
Gertrude Flentge	Stichting DOEN	Programme officer arts & media
Helen Larsson Pousette	Independent researcher	Former Cultural Attaché Serbia
Inka Hyvönen	Finnish Cultural Institute for the Benelux	Comm.s & Project Man. Assistant
Irene Huberts	Trust Fund Rijksakademie	Funds and Foundations
Isabela Silvia Abila	Lutfia Rabbani Foundation	Programme associate
Isabelle Schwarz	European Cultural Foundation	Head of Advocacy
Jan Sprengers	Fonds Podiumkunsten	Head of international department
Johan Pousette	IASPIS	Director
Jordi Balta Portoles	Agenda 21 for Culture	Advisor on Culture in Sustainable Cities
Khadija El Bennaoui	Arts Move Africa	Director
Magdalena Moreno	IFACCA	Director
Manuela Villa	Matadero Madrid	Head of Centro de residencias artisticas
Maria Virto Marcilla	European Cultural Foundation	Fund Development Manager
Marie Le Sourd	On the Move	Secretary General
Marit van den Elshout	Hubert Bals Fund	Head of IFFR PRO Fund
Martijtje Hallman	Rijksakademie	Head of residency
Mikko Fritze	Goethe Institut - Amsterdam	Director
Milica Ilic	ONDA	International Advisor
Mireille Berman	Letterenfonds	Non-fiction specialist (buitenland)
Nan Van Houte	IETM	Secretary General
Nikol Wellens	Kunstenpunt	Transitie, kennisdeling & kunsteducatie
Odila Triebel	Institut für Auslandsbeziehungen	Head of Dialogue and Research
Ola Kellgren	Nordic Culture Point	Director
Pauline Burmann	Thami Mnyele Stichting	Director
Pavla Petrová	Arts and Theatre Institute	Director
Philip Montnor	Mondriaanfonds	Project officer
Pieter Zeeman	DPA	Programme director
Sophie Leferink	HIVOS	Programme Development Manager
Zineb Seghrouchni	Stimuleringsfonds	Programme manager Internationalisation

List of participants 2019

Name	Organisation	Role
Akane Euphemia Luiken	Dutch Foundation for Literature	Coordinator Travel Grants
Alexandre Domingues	Unesco Chair on Cultural Policies	Deputy Chairholder
Ana Ramos Barretto	Prince Claus Fund	Programme Assistant Grants & Collaborations
Andreas Wilhelm Köhn	Munich 2051 Climate Conference	Director
Anne Nigten	ISEA international	Board member
Antonia Blau	Goethe-Institut	Head of EU office
Asmaa Benachir	Au Grain de Sésame	Funder and Manager
Ayeta Wangusa	Culture and Development East Africa	Executive Director
Beatriz Salinas Marambio	The Valley of the Possible	Chair of Board
Bjorn Schrijen	Boekman Stichting	Researcher
Brechtje Smidt	Dutch Picture Industry	Managing Director
Chris Julien	De Waag	Research Director
Claire Rosslyn Wilson	Freelance	Cultural manager, poet, editor and researcher
Daniel Escorel	Asso-ciação Cultural Videobrasil	International Relations
Erik Uitenbogaard	Casco Art Institute	Head of Diverse Economies
Gegeen Togooch	Ministerie van OCW	Intern
Gitte Zschoch	EUNIC Global AISBL	Director
Gwendolenn Sharp	The Green Room	Founder and Coordinator
Hélène Doub	Institut français	Adjunct directeur
Herman Bashiron Mendolicchio	University of Barcelona	Coordinator of Postgraduate Intern. Cult. Coop.
Hiroko Tsuboi-Friedman	UNESCO	UNESCO 2005 Convention Expert Facility Member
Irene Stracuzzi	Independent	Designer
Jarl Yke Schulp	FIBER	Director and curator
Joana Ozorio de Almeida Meroz	Vrije Universiteit Amsterdam	Dr., Lecturer
Kamiel Damiaan Arents	International Film Festival Rotterdam	Coordinator Marketing & Communication
Láza-ro Israel Rodríguez Oliva	UNESCO	Expert, coordinator
Lidi Brouwer	Independent	Owner and project manager
Mareile Zuber	The Green Culture Desk	Programme Manager
Mariana Wongtschowski	Porticus	Producer
Marianna Takou	Casco Art Institute	Project leader
Matthea de Jong	Warming Up!	Head of Knowledge Management
Michał Leszek Szostek	Adam Mickiewicz Institute	Director
Mikko Fritze	Goethe-Institut Netherlands	Cultural Entrepreneur
Nan van Houte	Independent	Grants officer International
Philip Montnor	Mondriaan Fund	Director
Sana Ouchtati	More Europe	Managing Director
Stephan Behrmann	German Ass. Ind. Performing Arts	Teacher International Cultural Cooperation
Tanja Vranic	DAS Master Creative Producing	Researcher
Tessa Giller	Prince Claus Fund	Senior R&D Officer
Tsveta H. Andreeva	Europe-an Cultural Foundation	Visual artist / Director
Udo Rudolf Prinsen	Prinsen.Studio	Researcher
Ulrike Hahn	Erasmus University	Policy Officer
Ziad Erraiss	More Europe	

List of participants 2020

Name	Organisation	Role
Agustina Woodgate	Ra-dio Espacio Estacion (radioee.net)	Co-founder
Akiko Yanagisawa	Mu:Arts	Producer/Director
Anastasi-ia Kharchenko	Patreat	Founder
Asmaa Benachir	Au Grain de Sésame	Founder and Manager
Beatriz Salin-as Marambio	The Valley of the possible	Chair of the Board
Camilla Heath	IVKO School	Dean and teacher of English and Theatre Studies
Canan Marasligil	Independent	Writer/translator/artist/podcaster/editor/curator of cultural programme
Chaza Meshach	ABRINA	Chairperson
Cinthya García Leyva	Casa del Lago Juan José Arre-ola UNAM (Mexico City)	Director
Eleonore Breukel	Intercultural Communication	Consultant
Eric van de Gies-sen	Movies that Matter	Coordinator International Support Programme
Froukje de Jong-Krap	Euro-peesk Buro foar Lytse Talen	Chair
Hiroko Tsuboi-Friedman	UNESCO	UNESCO 2005 Convention Expert Facility Member
Indira Barve	Independent	
Inez Piso	HüzünProject	Initiator
Isabella Matticchio	Alpen-Adria-Universität Klagenfurt	Senior Scientist
Ivan Aleksandrov	Brandenburg Technical University	Student of World Heritage Studies
Jordi Balta Portoles	Transit Projectes	Researcher and Consultant
Jue Yang	Independent	Writer and filmmaker
Maaik Verrips	DRONGO language festival	Founder and Director
Magdale-na Zakrzewska-Duda	The Baltic Sea Cultural Centre	Chief Specialist on Strategic Partnerships
Maia Sert	On the Move (Belgium)	Project coordinator
Manoj Ku-rian Kallapurackal	Masala Movement	Creative director
Marcus Beuter	Independent	
Mari Varsányi	human-ed	Freelance Educator
Maria Kuzmina	State Tretyakov Gallery	Curator
Mariana Idiarte	Mariana Idiarte Business Consultant for the Creative Industry	Owner
Mike van Graan	The Valley of the possible	Chair of the Board
Mikko Fritze	Goethe-Institut Nederland	Head
Milton Almonacid	Comunidad de Historia Mapuche	Researcher
Minhong Yu	I YU STUDIO	Visual Artist
Nicole Mc Neilly	NM Research and Consultancy / Europeana Foundation	Impact assessment and evaluation consultant
Nicoline van Harskamp	University of Fine Arts Münster (DE) / self-employed contemporary artist	Professor for Performative Art
Rachele Digrazia	InterCultural Youth Norway	Volunteer
Riemer Knoop	Gordion Cultureel Advies	Owner
Sarah Alfarhan	Independent	Graphic Designer + Illustrator
Sjoukje Wu	Shanghai Theatre Academy New Media Research Centre / Sino-Danish Research and Education Centre	PhD and international project consultant
Stefanie Klein	Independent	Freelance communication expert
Sybilla Britani	EUNIC Global	Network Manager
Tamara van Kessel	University of Amsterdam	Assistant Professor
Tessa Leuwsha	Dutch Embassy	Cultural Attaché / Independent Writer
Vibeke Asbjornsen	British Council	Country Director Netherlands

Appendix II: Reading list

Policy framework & reports

- UNESCO (1980). *Recommendation on the Status of the Artist*. [Link to full text](#) / [Link to general overview by On the Move](#).
- World Commission on Culture and Development (1996). *Our creative diversity: report of the World Commission on Culture and Development*. [Link](#).
- UNESCO (2005). *Convention on the Protection and promotion of the Diversity of Cultural Expressions*. [Link to full text](#) / [Link to basic texts](#).
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- UNESCO (2015). *Full Analytic Report (2015) on the implementation of the UNESCO 1980 Recommendation concerning the Status of the Artist*. [Link](#).
- UNESCO (2015). *First Global Report "Re-Shaping Cultural policies" - Evaluating the Impact of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions*. [Link](#).
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- UNESCO (2018). *Global Report: Re-Shaping Cultural policies*. [Link](#).
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- Culture 2030 Goal Campaign (2019). *Culture in the Implementation of the 2030 Agenda*. [Link](#).

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