



**HHN**

HOCHSCHULE HEILBRONN  
Reinhold-Würth-Hochschule  
Campus Künzelsau

# THE ANNUAL GATHERING of the **BROKERING INTERCULTURAL EXCHANGE NETWORK**

Democratizing the Arts and the Arts Sector

May 23rd-25th, 2019  
Heilbronn University, Campus Künzelsau  
Germany

**CONFERENCE CHAIRED BY:**

Prof. Dr. Raphaela Henze MBA, Heilbronn University  
of Applied Sciences.

**CONFERENCE COMMITTEE:**

Dr. Victoria Durrer, Queen's University Belfast  
Dr. Karsten Xuereb, University of Malta  
Dr. Antonio C. Cuyler, Florida State University  
Prof. Dr. Raphaela Henze MBA, Heilbronn University  
of Applied Sciences.

# ABOUT

Brokering Intercultural Exchange is an Arts and Humanities Research Council funded network of researchers, policy-makers, and arts and cultural management practitioners who are interested in developing greater critical discourse on the contribution of arts and cultural management to intercultural understanding. We wish that, together, we can reflect on the historical, institutional and social dimensions of intercultural activities that take place within the realms of arts and cultural management practice and education. This conference will bring together researchers from different fields as well as practitioners who are keen on investigating these ideas through presentations and discussion.

This year's Annual Gathering on 'Democratizing the arts and the arts sector' will explore four main topics:

Managing democracy through a discourse of diversity?

Facilitating, Packaging or Fostering Democracy through Education and Training: Inclusive Leadership or Contradiction?

Democratizing the arts practice

Matters of inequality and inclusion/exclusion seen through the lens of digitalisation

We are very much looking forward to welcoming you to this conference and to the Brokering Intercultural Exchange Network. More information on the network and our activities can also be found on our website [www.managingculture.net](http://www.managingculture.net)

# SCHEDULE

THURSDAY, MAY 23<sup>RD</sup>

**3:00pm**

Welcome: Raphaela Henze

Keynote: J.P. Singh

*Culture and International Development:  
Managing Participatory Voices*

Introduction to Würth and the Arts: Beate Elsen-Schwedler

**4:00pm**

Museum Tour

**5:00pm**

Bus transfer to hotels

**6:30pm**

Dinner at hotel restaurant Anne-Sophie

FRIDAY, MAY 24<sup>TH</sup>

**9:30am**

Energizer & Expectations

**10:00am-11:30am**

Presentations

## I. New Spaces & Places

Chair, Gabriel Landwehr

### Astrid Thews

*The case of europefiction:  
Conditions for a democratic  
international youth arts project*

### Alex Tam

*Exploring forms of play in art to  
open up space for chance  
creation and interaction*

### Lennart Jan Junge

*Interdisciplinary cultural-places:  
Organization and perceived impact*

## II. Sibling Rivalry: The Case of Culture and its Organization

Chair, Karsten Xuereb

### Mihai Florea

*Are there limits to democratizing the  
arts through a discourse of  
diversity?*

### Cat MacKeigan

*Performing public policy: How  
provincial arts policy coordinates  
the understanding of value within  
professional theatre work*

### Johan Kolsteeg

*Cultural diversity between  
organizational form and policy  
discourse*

**11:30am-11:45am**

Reflective Break

**11:45am-12:30pm**

Keynote: Kim-Marie Spence

*Digital Intercultural Exchange - The Case of Nollywood*

**12:45pm-2:00pm**

Lunch

**2:00pm-3:30pm - Presentations**

**I. Diversity, Empowerment,  
& Participation - much ado  
about nothing?**

Chair, Raphaela Henze

**Nicole Vasconi**

*Examining a participatory  
approach to museum exhibitions  
and management: A case study of  
a Día de los Muertos  
celebration at Denver Botanic  
Gardens (United States)*

**Zainab Musa Shallangwa**

*Museums and the question of  
relevance in contemporary  
Nigeria*

**Rominar Pacor  
& Ivan Jimenez**

*How to deal with cultural  
diversity? Limits between  
inclusion and exclusion*

**II. Making Progress on  
Cultural Equity, Diversity &  
Inclusion**

Chair, Antonio C. Cuyler

**Lisa Gaupp**

*Beyond diversity – Festival  
curators as gatekeepers*

**Quinhan Chen**

*How intercultural understanding  
can be developed in music  
collaborations from an intercultural  
communication perspective*

**Meike Lettau**

*The role of cultural activists and  
international cultural exchange in  
process of transformation.  
The example of art festivals and  
German foreign cultural policy in  
pre- and post-revolutionary Tunisia*

**3:30pm-3:45pm**

Reflective Break

**3:45pm-5:15pm - Presentations**

**I. Cultural Diplomacy**

Chair, Meike Lettau

**Amos Darkwa Asare**

*Promoting the performing arts:  
A case study of the “Appietus  
project” in the central region of  
Ghana*

**Umar Lawal Yusuf**

*The role of politicians in  
democratizing musical production  
in northern Nigeria*

**Sabina Appiah-Boateng**

*Exiting Ghana’s land-use conflict  
Through cultures and democratic  
methodology*

**II. One, No One and One  
Hundred Thousand: Social  
Inclusion & The Arts**

Chair, Karsten Xuereb

**Gargi Shinde**

*Artist as the genesis of equitable  
arts practice - Jazz music as the  
locus of cultural resistance*

**Antonio C. Cuyler**

*Using the creative justice model  
to measure progress on access,  
diversity, equity, inclusion in the  
U.S. cultural sector*

**Jason Vitorillo**

*Views from the periphery: Cultural  
democracy in the Philippines*

**5:15pm-6:00pm**

Feedback Round

**6:00pm-7:00pm**

Classical Guitar Concert by Marisa Minder

*Program*

<i>Sonata</i> .....	Giovanni Zamboni Romano 1650 - unknown
<i>Grande Polonaise Op. 24</i> .....	J. N. de Bobrowicz 1805 - 1881
<i>Prelude 1</i> .....	Villa Lobos 1887 - 1959
<i>Sonata for Guitar Op. 47 (1976)</i> .....	Alberto Ginastera 1916 – 1983
<i>Percussion Study 2</i> .....	Arthur Kampela b. 1960

**7:00pm**

Dinner

**SATURDAY, MAY 25TH**  
**9:30am-11:00am-** Presentations

**I. Conflict Management**

Chair, Astrid Thews

**II. Arts Management  
Education**

Chair, Antonio C. Cuyler

**Alasambom Nyingchuo**

*Digitalization and the  
democratization of film  
production, consumption and  
exploitation in Cameroon: Towards  
greater regional and international  
intercultural exchange*

**Brea Heidelberg**

*Assessing the professoriate: A  
content analysis of academic  
positions in arts management*

**Meike Lettau &  
Eyam Fiagbedzi**

*The role of arts and culture for  
sustainable development in  
conflict situations in Ghana  
(West Africa)*

**Annetta Latham & Anne Frost**

*Broadening horizons and minds  
through intercultural/international  
exchange*

**Raphaela Henze**

*The ethnocentrism of the arts  
management reference frame*

**11:00am-12:00pm**

Roundtable/Feedback/Expectations/Network

**12:00pm-1:00pm**

Lunch

Transfer to Schwäbisch Hall train station



## ABOUT MARISA MINDER, GUITAR

Marisa Minder, born 1987 in Switzerland and currently living in Basel, started to play the guitar at the age of seven. When she was seventeen, she began her studies at the Conservatoire Superieure et Academie de Musique Tibor Varga in Sion with George Vassilev, where she received her teaching Diploma in 2008. From 2008 to 2010 she continued her studies at the Royal Conservatoire of The Hague (NL) in the guitar class of Zoran Dukic. Her Masters' Degree in The Hague was awarded with distinction for an exceptional artistic performance“. Further on she completed her studies at the Hochschule für Musik in Basel, in the classes of Stephan Schmidt and Pablo Marquez and obtained her Solistendiplom“ in Januaray 2016.

Marisa was a winner and finalist of various competitions, such as Prix Rotary Zurzach (2000/2), Schweizer Jugendmusik Wettbewerb 2003/4, Bach-Preis Guitar Festival Vissani (Greece, 2007), Anna-Amalia Wettbewerb für junge Gitarristen (Weimar, 2007), Concours des jeunes Talents de la guitare en Suisse (Lausanne, 2011), Internationaler Gitarren wettbewerb «Forum Gitarre Wien» (Vienna, 2011), intern. Guitar Competition Bale Valle (Kroatien, 2016).

In 2013 she was a laureate of the «Stiftung für junge Musiktalente Meggen» and in the same year, selected as „Pro Argovia Artist“ by the cultural Foundation of the canton of Aargau. The Marianne and Curt Dienemann Foundation selected her in 2017 as the main prizewinner.

Web: [www.marisaminder.com](http://www.marisaminder.com)

YouTube: [www.youtube.com/c/marisaminder](http://www.youtube.com/c/marisaminder)

# PRESENTERS

**SABINA APPIAH-BOETANG** is a Doctoral student at the University of Cape Coast, Ghana, pursuing PhD Development Studies under the sponsorship of DAAD, SDG Graduate School – Performing Sustainability, Cultures and Development in West Africa. She is working on the research topic: Land-Use Conflicts and Psychosocial Wellbeing: A Study of Farm-herder Conflicts in Asante Akyem North District of Ghana.

**AMOS ASARE** is currently a Ph.D. student and teaching associate in the Department of Music and Dance at the University of Cape Coast Ghana. He has an MA in Global Music, Sibelius Academy, University of the Arts, Helsinki, Finland and a BA in Arts- Music (Hons) from the University of Cape Coast.

**QINHAN (CATE) CHEN** is an Interculturalist and PhD researcher at the University of Edinburgh. She studied Intercultural Communication (MSc) at the University of Warwick with her final project on intercultural communication in student world music groups. The paper was published in Intercultural Communication Studies XXVI: 1 (2017). She then moved on to study professional musicians' intercultural projects and experiences from the intercultural communication perspective for her PhD. During her time in Edinburgh, she has been organizing music and cultural events (Music across Borders Project, Bilingual Ceilidh, etc.), facilitating interactions between diverse cultural communities in Scotland.

**ANTONIO C. CUYLER** is Associate Chair in the Department of Art Education, Associate Professor of Arts Administration, & Coordinator of the MA Program at Florida State University (FSU). He teaches Doctoral and Master's students. His research interests include Arts Management education and creative justice issues within the global cultural sector.

**EYRAM FIAGBEDZI** is an Ethnomusicologist with research interests in Ghanaian traditional and popular music performances in both secular and religious contexts. He was a grant recipient of the Volkswagen Stiftung scholarship Project, Formation and Transformation of Musical Archives in West African Societies. He has worked as Assistant Lecturer at the School of Performing Arts, University of Ghana. He also directed the African Ensemble, and coordinated both local and international programs (workshops, performances, seminars) at the department of music. He is currently pursuing a PhD in Ethnomusicology at the Department of Music and Dance, University of Cape Coast, Ghana.



**MIHAI FLOREA** is a professional actor and a part-time teacher and researcher in Theatre Studies at the University of Bristol, UK, and recipient of a Duignan bursary for a PhD thesis titled Actor in a Second Language. He has presented academic papers at universities in the UK, Finland and Lithuania. He is an Associate Member of the Brokering Intercultural Exchange Network, and a co-founder of Nu Nu, a theatre company that supports professional actors who use English as a second (non-native) language. He also established and coordinates CASL (Centre for Actors in a Second Language), an online research tool dedicated to the theme of second language acting. One of his articles, entitled 'Egg-fying' Hamlet: The Second Language Actor and Shakespeare Grammaticality will appear in April 2019.

**ANNE FROST** began her career in theatre and music, in Alberta and Ontario, Canada. After a Master's degree in Arts Policy and Management from the City University, London, UK (1987-88) Anne returned to Ontario to work in literature, theatre for young audiences, galleries, and museums. Anne has taught in the Humber College (Toronto) post-graduate Arts Administration – Cultural Management program since it began in 2000. From 2003-2018 she also taught at the University of Toronto, Scarborough (UTSC). In 2008-9, Anne coordinated and taught in the Humber program. From 2011-13, Anne taught post-graduates at Centennial College, Toronto, and post-secondary learners at Sheridan College, Oakville, Ontario. Anne has been Coordinator and Professor for the Humber arts management post-graduate program since September 2014, and has been Principal Investigator on several applied research projects around newcomer arts, innovative data-gathering through performance art, and gentrification.

**LISA GAUPP** studied cultural studies, intercultural & international studies and ethnomusicology at the universities of Lüneburg, Barcelona and Hanover as a fellow of the German National Academic Foundation. Her doctoral thesis focuses on mechanism of "othering" in "intercultural" policies in the field of popular music. In her postdoc research she analyzes curatorial strategies regarding cultural diversity at transnational performing arts and music festivals. Lisa has lived in the USA, Haiti, Guatemala and Spain, and was the Executive Manager of the 2009 Hannover International Violin Competition (Stiftung Niedersachsen). From April 2019 onwards Lisa will hold a Deputy Professorship for Cultural Sociology at Leuphana University Lüneburg.

**BREA HEIDELBERG** is an Assistant Professor and Associate Program Director for the Entertainment & Arts Management Program at Drexel University. She serves on the Emerging Leaders Council for Americans for the Arts and on the editorial board of the American Journal of Arts Management. She is also a Board Member of the Association of Arts Administration Educators, serving as Vice President and the chair of the Diversity, Equity, and Inclusion task force. Brea's research and consulting work centers on diversity, equity, and inclusion throughout the arts management ecosystem, sociology of the profession of arts management, and human resource management in arts and cultural organizations.

**RAPHAELA HENZE** is professor of Arts Management at Heilbronn University in Germany and Co-Investigator of the Arts & Humanities Research Council funded, international and transdisciplinary network Brokering Intercultural Exchange ([www.managingculture.net](http://www.managingculture.net)). Prior to joining Heilbronn University, Raphaela worked in several senior management positions in universities, ministries, and non-profit organisations. Her main research focus is on the impacts of globalization and internationalization on arts management and arts management education as well as on the role of arts and culture in times of rising populism. She has published widely on these topics and has been a speaker at numerous international conferences and lecturer in study programs in Denmark, Finland, Poland and Vietnam

**LENNART JAN JUNGE** is a German foreign language teacher with more than ten years of experience, and has taught all kinds of students including children, teens, asylum seekers, civil servants and businesspersons in Germany, France, Canada, the Netherlands and Brazil, while always making music. Lennart also studied Pop & Media, Musical Pedagogical studies and Music Production, worked as a technician in the show business and played as a saxophonist and DJ with bands and artists. In 2019, he obtained a Master's degree in "German as a Foreign Language and Intercultural Education" from the University of Weingarten. His thesis analyzes the practice and impact of interdisciplinary cultural places with two innovative evaluation models.

**JOHAN KOLSTEEG** worked as a concert programmer and producer in the worlds of classical and contemporary music before moving to education and research at the Utrecht University of the Arts. He now works at the University of Groningen, specializing in his research interests of cultural entrepreneurship, cultural leadership and communication about the arts.

**GABRIELE LANDWEHR** studied languages and history at the University of Stuttgart where she also received her Ph.D. From 1980 until 2018 she has been in leadership positions at Goethe Institutes in Europe, Canada/USA, India, and the Emirates. She is living in Künzelsau and works as a freelance communication consultant.

**ANNETTA LATHAM** has been an Assistant Professor at MacEwan University since 2016 teaching in the Arts & Cultural Management program. Prior to this she was a senior arts manager in Scotland, Australia and New Zealand, working for art galleries, festivals and leading local council arts, heritage and events teams. Annetta has experience conducting qualitative research, in 2018 completing an evaluation of a 2 year arts engagement program in Australia, and is completing a PhD, titled 'What it means to fail, and is the bidding process enough? A comparative study of the work undertaken in the bidding process for the City of Culture in three unsuccessful 'Cities', and whether the 'process' initiated a transformation of each City's cultural ecology and addressed the barriers to cultural opportunities and engagement. Annetta currently produces the podcast 'Artful Conversation' providing learning opportunities for her students, and is working on a 12 month mentorship program for new graduates.

**MEIKE LETTAU** holds an M.A. in Arts and Cultural Mediation from the Department of Cultural Policy at Hildesheim University, Germany. She is working as an academic associate at the UNESCO-Chair 'Cultural Policy for the Arts in Development' at Hildesheim University and coordinating the Graduate School 'Performing Sustainability. Cultures and Development in West-Africa' with partner universities in Nigeria and Ghana. Her PhD research is focusing on the role of cultural activism and civil society in transformation processes. In the past she has worked with several international cultural institutions (Institute for Foreign Cultural Relations (ifa), Goethe-Institut Pune, KHOJ International Artists' Association, ARThinkSouthAsia).

**CAT MACKIEGAN** wears the many hats of researcher, academic instructor, consultant, arts manager, and facilitator. In her interdisciplinary doctoral research, Cat has used empirical based policy analysis to explicate how public policy coordinates artists' ways of knowing and doing their work. By mapping the experiences of professional theatre practitioners within Nova Scotia, Canada, Cat takes the conversation of cultural policy and the role of the State beyond funding levels and policy outcomes to uncovered policy externalities on artists' everyday lives, the associated understood socio-economic value of their work,

and the overall relationship between the arts and the State. Her research bridges the gap between artistic practice and public policy interest.

**ZAINAB MUSA** is currently a Lecturer in the Department of Visual and Performing Arts, University of Maiduguri, Borno State, Nigeria and is writing her Ph.D. on Effects of Displacement on the Cultural Heritage of Internally Displaced Persons of Borno State, Northeast Nigeria.

**ALASAMBOM NYINGCHUO** has experience in interpersonal communication, marketing, public relations, press relations, and several domains of filmmaking such as acting, script writing and artistic directing/set designing. He is also a chorister and acoustic artist, and enjoys working with public and/or private communication/administrative units, television houses, film houses, print media, theatre troupes and NGOs.

**GARGI SHINDÉ** is the Director of Programs for Jazz at Chamber Music America, a national network organization for the small ensemble music community. She currently administers CMA's New Jazz Works and Presenter Consortium for Jazz programs, and in 2019 will launch a program focused on women bandleaders in jazz. She has over a decade of experience in program curation, artist development, and arts education, and has developed strategic marketing for a wide range of artists; and lectured on classical Indian performance history and the aesthetics of improvisation at conferences in the United Kingdom, Spain, Canada and the United States. Gargi is a classically trained sitarist and composer whose collaborations bridge Indian classical music and the traditions of jazz.

**J.P. SINGH** is Professor and Distinguished Senior Fellow at the Schar School of Policy and Government at George Mason University, USA. From 2016-18, he was Chair and Professor of Culture and Political Economy, and Director of the Institute for International Cultural Relations (IICR) at the University of Edinburgh. J.P. has advised the World Bank and the World Trade Organization for trade and international development, and the British Council and UNESCO on international cultural policies. He has authored five monographs, edited four books, and published dozens of scholarly articles. Many of these books and articles are on international trade and development, national and international cultural policies, and international negotiations and diplomacy.

**KIM-MARIE SPENCE** is a postdoctoral researcher at Southampton Solent University and a Rhodes Scholar. Her research focuses on the global cultural economy and policy, appearing in journals such as Journal of Arts Management, Law & Society. Kim-Marie has also published a

book (with Christiaan De Beukelaer) called *Global Cultural Economy*. Her PhD in Cultural Policy at the Australian National University (2019) involved a comparative analysis of cultural policy responses to popular music industries focusing on K-pop (South Korea) and Reggae (Jamaica). Kim-Marie has also presented at seminal conferences such as the International Cultural Policy Research, Social Theory, Politics & the Arts, presenting globally in Australia, Jamaica, South Korea, the United Kingdom among others. Kim-Marie's cultural industries experience includes policy and practice. She was previously Head of Creative Industries/Film Commissioner in Jamaica and UNESCO consultant. She is a member of associations including the Association of Cultural Studies and the Australia Association of Caribbean Studies. She also sits on the boards of creative organisations in Jamaica and Australia.

**ALEX TAM** is Centre Executive of the Centre for Research and Development in Visual Arts, which was established by the Academy of Visual Arts in 2013. The Centre's vision is to promote the advancement of visual arts development in Hong Kong and neighboring regions. One of the key focuses is to bring together various aspects of work at the intersection of academia, art, and society. Alex's main area of interest is on art projects that engage with issues connected to the notion of history, memory, and place-making. In 2016, he co-founded Play Depot, a community art playground that explores creativity through play; encourages social interaction; enhances social engagement among themselves and with the public realm at large. He is concurrently doing research that examines the critical and creative relationships between built heritage and contemporary art, which explore experimental artistic approaches that promote active civic engagement in heritage sites.

**ASTRID THEWS** holds an M.A. in Cultural Anthropology and studied in Bayreuth/ Germany, Uppsala/ Sweden and Nanterre/ France. In 2011 she co-founded a social enterprise for art in the public space and community art in Cairo/ Egypt and co-managed it until late 2015. Since 2016 Astrid Thews is based in Bochum and involved as freelance facilitator, cultural manager and systemic organizational development consultant. She is passionate about projects striving for personal and societal change.

**NICOLE VASCONI** is currently a master's student studying heritage studies at B-TU Cottbus, Germany. She is from the United States, where she completed her bachelor studies in music arts administration and performance at Butler University (Indianapolis). Her research interests include topics within arts and cultural management, especially looking at decoloniality, democratization and participatory art projects within cultural organizations. When not wearing her academic hat, Nicole loves to sing in choirs in the Berlin area, teach yoga at B-TU, and work on a

participatory art project in coordination with Southern Indiana University and the Brandenburg State Museum of Modern Art, which will take place in March 2019.

**JASON VITORILLO** is teaching in the Arts and Cultural Management Program at LASALE College of the Arts, Singapore. His current research interests include international cultural policy, local arts management models in Asia Pacific, and cultural governance and democracy. Recently, he contributed a chapter to the publication Routledge Handbook of Cultural and Creative Industries in Asia.

**KARSTEN XUEREB** received his PhD in cultural relations in the Mediterranean at the Universitat Rovira i Virgili in Tarragona (2012) and an M.A. in European Cultural Policy and Management at the University of Warwick (2005). He is a member of the scientific committee of the Transatlantic Dialogue (University of Luxembourg), the Phoenicians' Cultural Route of the Council of Europe and a member of the coordinating team of the Brokering Intercultural Exchange Network. He is the project coordinator at the Institute for Tourism, Travel & Culture at the University of Malta.

**UMAR LAWAL YUSUF** is a lecturer with the Sociology and Anthropology Department at the University of Maiduguri. Umar holds an M.Sc. in Criminology (2015) from the University of Jos, a Masters in Industrial and Labour Relations (2009), and a B.Sc. in Sociology and Anthropology (2003) from the University of Maiduguri. Currently, Umar is undergoing a PhD programme in Cultural Sustainability at the University of Maiduguri in Nigeria.

# REGISTRATION

**DEADLINE: APRIL 26TH, 2019**

Please fill out the registration form at  
[www.managingculture.net](http://www.managingculture.net)  
and send it to [annualgathering2019@hs-heilbronn.de](mailto:annualgathering2019@hs-heilbronn.de).

The conference fee is 60 €.  
Please wire transfer the registration fee to the account mentioned on the form.

The number of places available at the conference is limited!

## TRAVEL ADVICE

In order for you to plan your trip, please be aware that the conference starts at 3:00pm at Kunsthalle Würth in Schwäbisch Hall.

If you travel by plane, use the Stuttgart or Nürnberg airport. You will then have to take the train to Schwäbisch Hall main station, which will take around 1 ½ hours (you will have to change the train once). There will be a transfer from Schwäbisch Hall to Künzelsau in the evening of the 23rd and we will bring you back to Schwäbisch Hall train station on Saturday the 25th. On Saturday, you will be able to reach the trains going to Stuttgart airport and to Nürnberg Airport at around 2 pm. You will reach the airports by 3:50 pm.

## ACCOMODATION

There are several hotels in Künzelsau and the surrounding area. For those of you travelling by car, we recommend you stay at any of the following:

Haus Niklass: <https://www.haus-nicklass.de/> or  
Landgasthaus Adler: [www.adler-kuenzelsau.de](http://www.adler-kuenzelsau.de) or  
My Hotel: <https://myhotel-kuenzelsau.de/>

For those depending on public transport, we recommend:  
Hotel Anne-Sophie: <https://www.hotel-anne-sophie.de/de/> or  
Gasthof zum Engel: <https://www.gasthof-zum-engel.de/>



**FOR QUESTIONS OR  
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**KINDLY SUPPORTED BY:**



**STIFTUNG WÜRTHEM**

**BROCHURE DESIGNED BY:**

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