

Cultural Policy Working Group

Özlem Canyürek, on behalf of the Cultural Policy Working Group¹

Why Intersectional Diversity?

PostHeimat is concerned with accomplishing an “accessible” performing arts scene for all artistic workforces. *PostHeimat* focuses on systematic exclusion and discrimination and pursues an inclusive diversity discourse. Hence, the Network adopts an intersectional approach to diversity.

Intersectionality, coined by legal scholar Kimberlé Crenshaw, acknowledges that identity consists of various layers; it is never singular and fixed. Conversely, intersectionality recognises identity as dynamic and multiple. Not only do some of the components of identity (e.g. race, ethnicity, nationality, gender, sexual orientation, faith/religion, class, education, socio-economic milieus) converge, but also modes of oppression, discrimination, and racism often operate along intersecting markers of difference.

To address the unequal access conditions for accommodating diversity in the German performing arts scene, *PostHeimat* proposes that diversity discourse should deal with power dynamics and hierarchies within institutions that maintain the structural exclusion of some performing arts professionals who are marked as “the other” with overlapping labels (e.g. Black people, POC, immigrant, refugee/exile, queer, non-European, non-Western).

The Network considers itself a learning space where performing arts collectives, ensembles, artists, researchers, and cultural activists discuss overcoming structural barriers within institutions to democratise the performative practice. Thus, the Network embraces an intersectional diversity perspective to explore the prerequisites of an “equality-based” performing art scene and a cultural policy framework to diversify knowledge production, circulation and reception.

1 Immanuel Bartz, Özlem Canyürek, Nina de la Chevalerie, Christopher Fares Köhler, Ruba To-tah, Julia zur Lippe, Wanja van Suntum

What is a Diversity Access Point (DAP)?²

PostHeimat focuses on anti-discrimination and anti-racism to understand diversity beyond a pure management concept. It is concerned with creating a space where diversity is recognised as a continuously developed process enriched by the perspectives of individuals and initiatives/groups with different realms of experiences and knowledge. In internal meetings of the cultural policy group, generating a learning space was identified as essential for raising awareness about intersectional diversity among ourselves and beyond as a network and opening this space to other performing arts practitioners, groups, and researchers. This search is ultimately related to introducing intersectional diversity as an inclusive concept to address structural inequalities preventing or limiting access conditions for marginalised and excluded artists and performing arts professionals.

In this regard, *Diversity Access Point (DAP)* is suggested as a learning lab for introducing and developing the concept of intersectional diversity and identifying its fundamental engagement areas for the pluralisation of the German performing arts scene. In other words, the *DAP* is envisioned as a space that seeks to pinpoint what intersectional diversity should achieve when it is implemented.

The below-mentioned points were extracted from the various working group sessions of *PostHeimat* as some of the foundations of a learning space in line with the intersectional diversity concept:

- The *DAP* acknowledges that we are a post-migrant³ society living in a transnational world. Performing arts advocates for this society; hence, a political actor reflects the reality of society.
- To breach the construction of “otherness” and address unequal opportunities, the *DAP* deals with misusing “cultural diversity”.
- The *DAP* recognises the individual elements of identity and perceives it as a dynamic, interactive and intersectional entity that cannot be encapsulated into national and ethnic frameworks.
- The *DAP* is concerned with achieving an equality-based plural performing arts scene and advocates for developing the discourse on intersectional diversity.

2 The name is suggested only as a tentative title for an imaginary learning space for the development of an inclusive diversity discourse.

3 The cultural policy group acknowledges the necessity of the term “post-migrant” in the first two years of the Network, but it ponders over whether or to what extent the concept of post-migrant appropriately reflects the features of the intersectional diversity concept.

Intersectional Diversity Act (IDA): Working Draft⁴

A. RECITAL CLAUSE

On the 27th of May 2018, the artistic groups BOAT PEOPLE PROJEKT (Göttingen), COLLECTIVE MA'LOUBA (Mülheim an der Ruhr), EXIL ENSEMBLE (Berlin), HA-JUSOM (Hamburg), OPEN BORDER ENSEMBLE (Munich) and RUHRORTER (Mülheim an der Ruhr) established the network PostHeimat at Münchner Kammerspiele. Long term and sustainable goals of the initiative sponsored by the Kulturstiftung des Bundes and the Ministerium für Kultur und Wissenschaft NRW are to influence the structural deficits of the German theatre landscape, to reduce discrimination and racism within the theatre institutions as well as to shape the programs and productions of German theatres in a more multifaceted, intercultural and socially more representing way. The network invites artists, artistic groups, theatre institutions and academics to cooperate, steadily enrich the network with more members, and increasingly connect with related initiatives.

The idea behind establishing a network envisions the dissolution of the network if its goals have been realised in a permanently changed transcultural theatre landscape in Germany. The network has put this INTERSECTIONAL DIVERSITY ACT (IDA) into place to reach its goals. It is to be put into action by the cultural policies of all sixteen federal states in Germany. The IDA contains a set of demands, needs and recommendations towards a shift within the cultural policies in the following four sectors:

CULTURAL EDUCATION

In 1986, Kimberlé Crenshaw coined the term “Intersectionality.” Since then, it has become one of the most influential terms of gender studies in the discourse of social justice and terms of identity politics. Countless intersectional parameters, such as social status, ethnicity, faith, gender, sexual orientation, age, spoken languages, and

4 This draft was developed by the working group "Cultural Policy" within the framework of Encounter #2 – Encounter #6 of the PostHeimat network, in which in particular Immanuel Bartz, Özlem Canyürek, Nina de la Chevallerie, Marie Drath, Christopher-Fares Köhler, Ruba Totah, Wanja van Suntum, Pakkiyanathan Vijayashanthan and Julia zur Lippe participated. The points do not claim to reflect the stance and opinions of all participants in the network. This draft is unfinished, just as the discourses, social, artistic and cultural-political processes at stake are still in motion. We hope we can support other initiatives in similar search movements by transparentizing our working draft. The discussions will continue, among others, in the working group "Diversity" of the Federal Association of Performing Arts (Bundesverband Freie Darstellende Künste).

cultural background, shape each person. The IDA acknowledges the intersectional parameters and devices the following demands, based on these ideas of intersectionality:

1.1 Training

Obligatory training in anti-discrimination literacy in all cultural institutions. Discrimination is understood in its broad definition: “The use of categorial, that is supposedly unambiguous and selective distinctions for the production, motivation and justification of unequal treatment with the consequence of social disadvantage.” (Albert Scherr, Diskriminierung/Antidiskriminierung – Begriffe und Grundlagen, 26.2.16, bpb, link: <https://www.bpb.de/apuz/221573/diskriminierungantidiskriminierung-begriffe-und-grundlagen?p=all>)

The training should be held at least once a year for all staff members and in all hierarchies of power.

Workshops

1. Basic foundational training for the Institution / Theater (once a year).
 - long-term, progressive concept.
 - (b) Empowerment workshops.
 - (c) One One-day workshop for the Artistic (Guest) Team (before each production).
 - (d) “Critical Whiteness” workshops.

// Putting in the Manifesto the term of “failure” / things can fail

// Workshop → “Case Scenarios” (Best Practice) → Using Theater itself as a tool.

Language

...

CONSULTATION AND ADVICE

Everyone needs advice when it comes to the topics of intersectional diversity. The IDA gives the following demands in the section on consultation and advice.

2.1 Legal consultation

For employer and client:

Obligatory one-off, external professional legal advice to the production management (workshop) on specific labour law situations on topics such as residence status, tax law, and social law.

Draft contract: Before the draft contract begins, there should be a joint discussion between the employee and employer about the residence status and other legally relevant details of the employee's life situation. The contract should be adapted to this situation.

When the contract is concluded: Ensuring the contract is comprehensible at both the legal and linguistic levels. An interpreter may be involved if requested by the contractor.

Psychological services

Mandatory seminar/workshop for clients, especially on psychological consequences of war traumas, war and flight, and intersectional experiences of discrimination. Provision of a tried and tested network of institutions and counselling centres specialising in the psychological effects of experiences of discrimination and post-traumatic stress disorders.

Coverage of costs as well as provision of contacts and establishment of contacts for necessary counselling interviews, coaching and consultation hours for psychological stress arising during the work process.

Shaping artistic direction, boards and juries

In the IDA, we are interested in ensuring a multi-perspectivity in all areas (on stage and behind the scenes as well as at the management level) and in securing representations of marginalised groups and the general average society. In doing so, we should refrain from instrumentalising marginalised groups.

To ensure this, leadership positions, juries, and committees should be filled in an intersectional, diverse manner.

Transparency in Information

Ensure the transparent and democratic flow of information regarding job seeking, employment opportunities and funding processes. Ensure it through a programme of mentorship. Also, theatre institutions should be mentored in the area of non-acknowledged professional biographies.

“Anti-Diskriminierungs-Klausel”/ Anti-Discrimination Clause

To protect all employees and freelancers from discrimination and to empower them within their structures of work, an “Anti-Diskriminierungs-Klausel”, based on the “Anti-Rassismus-Klausel” developed by Sonja Laaser and Julia Wissert, should be applied in every contract.

Actual Clause

//Klausel Nr. 1: Für alle Vertragsarten (deu/eng) – Stand Januar 2019:
https://www.kanzlei-laaser.com/wp-content/uploads/2019/07/Anti-Rassismus-Klausel_deu-eng.pdf

//Klausel Nr. 2: Für Gastspielverträge mit Häusern (deu) – Stand Juni 2019:
https://www.kanzlei-laaser.com/wp-content/uploads/2019/07/190715_Anti-Rassismus-Klausel_DAC_sl_In.pdf

PRODUCTION

International, intercultural, and multilingual productions have specific needs within their creative processes, and these needs should be taken care of in the following ways:

3.1 Additional producer

Every production with an “international design” should have an extra producer responsible for the whole process, keep the overview of the process and have competencies such as language skills and knowledge of cultural backgrounds involved in the production. The producer should not be the translator of the production at the same time.

Documentation of productions

Less documentation or it needs to be implemented in a production’s time/financial planning.

3.2 Translator

...

CAPACITY BUILDING AND FUNDING

To ensure long-lasting changes in the cultural policy sector, the following topics and alterations need to be taken into consideration:

4.1 Audience development

Representation: what kind of projects are presented?

Spaces: Where do we show theatre? Welcoming. Engaging with all audience. Inviting spaces. Intimacy.

Social Politics: Support the audience in coming to the theatre. Communication to all parts of society.

Format: Creating a community. Open spaces.

Resources

Not only by distributing money but what are the needs, how can we produce resources for creating jobs with lasting perspectives within the artistic field of theatre? Demanding the transparency of criteria in jury decision-making processes.

4.2 Potential funders

Institutions should proactively look for potential funders.

4.3 Prolongation of funding cycles

Prolonging the funding cycles, at least three years and the standard production time of half a year to a year. – counter-movement against the “economization of culture”.

4.4 “Eigenanteil”

We don't need “Eigenanteil” (own contribution) within productions. The costs for documentation must also be reduced. A policy is missing that acknowledges or rewards the work of part-time theatre makers.

