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Initial Considerations for Seeking Cultural Competence in Arts Management Education

Introduction

Discussions about diversity and equity are increasing as individuals and organizations acknowledge the role that diverse workers and audiences play in creating and maintaining strong and vibrant communities and institutions. These discussions extend to the field of arts management with regard to audience engagement (Sidford et al., 2014), funding equity (Rushton 2003; Torres et al., 2012), and research such as the New York Department of Cultural Affairs' (2016) report on the lack of overall progress made toward diversifying the arts management workforce. Investigations of diversity with regard to arts management education have been sporadic, although the connection between the lack of diversity in arts management education and lack of diversity among arts managers has been clearly articulated (Stein, 2000). Recent conversations about the need to diversify the arts management leadership pipeline occurring at field-wide conferences such as Americans for the Arts' Annual Convention have progressed from being audience-focused to include discussions of the need for diversified staff and boards. However, these discussions have largely not included the educational environments where over 80% of the arts management workforce has trained (Cuyler, 2015). While the need for affirmative action and diverse recruiting strategies has been identified (Cuyler, 2013) and some discussion of the need for cultural sensitivity in the classroom has occurred (Heidelberg & Cuyler, 2014), there is still much more to consider from the perspective of arts management educators and the institutions that house them.

Diversity, the "acceptance, acknowledgement, and proactive use of the fact of human difference in practice" (Cuyler 2013, p. 100), encompasses many facets of external and internal identity, all of which deserve consideration in arts management education and the field as a whole. However, this particular discussion and the literature that informs it, focuses mainly on race/ethnicity. While the intended scope of this article is limited, it is important to note that many of the considerations for creating a culturally competent environment and program are broadly applicable for educators working across a wider spectrum of identity-based barriers to equity (National Association of Social Workers, 2016).

Diversifying culturally homogenous spaces requires cross-cultural engagement. This is true in funding institutions, arts organizations, and in higher education – a context known for its failure to accurately reflect the racial/ethnic diversity of the national population (Moreno et al., 2006). Arguably, issues of recruiting and retaining faculty from diverse racial/ethnic backgrounds as noted by Sethna (2011) and Turner et al. (2008) are compounded when considering the arts management education context – which deals with diversity issues stemming not only from academia, but from the field of arts management as well. This results in the current context of a largely Caucasian faculty workforce tasked with engaging, recruiting, and retaining students of color. While studies demonstrate the benefits of same-race faculty-student engagement and mentorship can be beneficial for students of color (Fries-Britt & Snider, 2015), arts management programs must make progress within the systems and circumstances that exist while also seeking to diversify the number of racially/ethnically diverse faculty. The latter is a long-term solution that will take time, the former has have more immediate impact. The concept of cultural competency provides many insights for beginning to address the issue of cross-cultural engagement in arts management programs as they are now. In this article, I merge literature from the field of health care and social work with literature from higher education and career counseling to explore the need for culturally competent arts management programs in higher education. This exploration ends with considerations for how arts management educators who currently operate from a place of racial and social privilege can start navigating this complex terrain in order to take an active role in diversifying the arts management leadership pipeline.

Cultural Competence
Cultural competence is the capacity to identify and understand the "specific cultural, language, social, and economic nuances" of individuals who represent a race/ethnicity outside of your own (National Association of Social Workers, 2016). This term emerged in the 1990s as health care providers sought to not only deliver health care solutions to an increasingly diverse population, but to also address longstanding racial/ethnic disparities in health and health care services. Practices stemming from this concept have not only increased the number of positive health care outcomes among racial/ethnic minorities, but have also decreased health care costs in many communities (Goldsmith, 2000). Other fields have used a similar concept under various names including: intercultural competence (higher education), global competence (engineering), intercultural maturity (diversity studies), and cultural intelligence (business), among others (Deardorff, 2011). The concept of intercultural competence, defined by Deardorff (2009) as one's ability to effectively engage in transnational experiences is particularly important in the arts management context, as many arts management students enrolled in programs in the United States are international students. For the purposes of this paper, I will be incorporating considerations of intercultural competence under the broader term of cultural competence.

Core Elements of Cross-Cultural Education
Cross-cultural education is often divided in educational literature between considerations for minority cultures in the U.S. and international students. While there are certainly additional considerations in each context, much of the work for educators wishing to fully engage both populations is the same. Deardorff (2009) offers a framework, created based on expertise with international education in the United States, that offers three core elements which inform this discussion of cultural competency because it assumes a non-static process and acknowledges the importance of cultural context in the process of acknowledging, appreciating, and adapting to cultural difference (Gopal, 2011, p. 374). Deardorff (2009) argues that the core elements for acquiring cultural competence are attitudes, knowledge and comprehension, and skills. When these three core elements successfully operate in concert both the educator and the program in which they teach can be transformed. Internally, educators experience a shift in their ability to adapt and meaningfully engaged with students from a variety of cultures. Externally, there is a shift in educators' behavior in intercultural situations. Together these shifts can result in changes at the macro-level - which include curriculum, recruitment, and retention policies for both students and faculty, as well as at the micro-level – which include assignments, the way information is taught or communicated to students, and which topics are covered under broad course titles. Some additional micro-level considerations are discussed in Heidelberg & Cuyler (2014).

While Deardorff claims that you may start with any of the three core elements, it is argued here that attitude is a foundational element that deserves primary and separate consideration. What follows is a discussion of attitudes through the lens of arts management education that is meant to serve as a premise upon which the rest of the discussion is based. If work within the element of attitude is not at least started, the remainder of the process to build cultural competency is likely to only have short-term impact and fall into the familiar traps of founder's syndrome and weak institutional knowledge, which often plague the field of arts management (Justice, 2010), and the nonprofit sector in general (Berlan, 2013).

Attitudes
The core element of attitudes is focused on the process of valuing and appreciating other cultures (Paige & Goode, 2009). This includes an examination of why you are engaging in cross-cultural education. In many instances within the field of arts management diversity occurs because more people are needed for fiscal purposes, when traditional patrons are not enough. This has occurred in private donations, performance attendance, and more recently in arts administration educational programs (as a reflection of efforts to diversify student populations within higher education

institutions). By themselves, independent of consideration of underlying intent, these circumstances are fine. However, these circumstances are problematic when diversity is sought and championed merely to positively impact the bottom lines of institutions that have traditionally marginalized or excluded diverse populations. A diverse group in any setting does not necessarily mean that those populations are being treated equitably, or that there has been any real shift in the way organizations, and those that work within them, view the "other." Attitude acknowledges the need to investigate the underlying rationales for engaging in cross-cultural learning environments, with the understanding that cultural competence is a complex and difficult process that requires conscious and consistent effort (Trimble, Pederson, & Rodela, 2009). Attitudes are the first element necessary to ensure that diverse populations in the arts administration classroom are seen as individuals and not transactions.

Ethnocentricity, the belief that one's culture is superiors to others, can be a sneaky impediment to shifting attitudes (King, Marginson, & Naidoo, 2011). Ethnocentricity can permeate assignments, curricula, guest speaker choices, and lesson plans. It can also impact rubrics and grading (Malouff, Emmerton, & Schutte, 2013). In the self-reflective practice of cultural competence, educators can work to overcome ethnocentricity in its many forms by learning about other cultures and appreciating what they bring to the field of arts management, rather than expecting all students to conform to a pre-determined notion of the dominant culture. It is important to note that the problems arising from ethnocentricity are almost always unintentional – that is what makes them difficult to address with broad-based policy. However, the impact of ethnocentricity within the arts management classroom can reinforce the "othering" of other cultures, thus perpetuating the issues that many arts administration educators seek to address in their classrooms and in their programs.

On a smaller and more nuanced level lies Campinha-Bacote's concept of cultural desire (2002). This concept furthers Deardorff's attitudes in that it discusses the desire as well as the process of learning more about other cultures in ways that do not otherize students, practitioners, or others in the leadership pipeline. Cultural desire also articulates an intrinsic motivation to further oneself as an educator, scholar, and practitioner who is informed and equipped to operate in a globalized world. Cultural desire can be considered an enhanced aspect of attitude, and will be treated as such in this article. Both attitude and cultural desire serve as foundational aspects of cultural competence in the classroom. For the arts management educator, especially during a time of pressure to enroll and retain more students, trustworthiness is tantamount. In the social work context, trustworthiness encompasses "sincerity, openness, honesty, and a perceived lack of motivation for personal gain" (Colvin 2013, p. 8; Sue 2005). The ability to lay a foundation of trust among the populations arts managers hope to serve in their classrooms, and prepare their students to serve upon graduation, is something that is arguably the most important foundational skill because it creates a dialogue within which the other facets of building a cultural competent program and classroom environment can occur.

A Cross-Cultural and Culturally Competent Frame
Social work professionals adapted the concept of cultural competence, including it in the National Association for Social Workers' standards for practice in 2001. Discussions of building and practicing cultural competence in social work literature incorporate not only fieldwork, but also the social work classroom. Therefore, the social work conceptualization of cultural competence is more applicable to the arts management educational environment.

One of the most comprehensive models for cultural competence as an ongoing process is Campinha-Bacote's framework for Culturally Competent Healthcare (Campinha-Bacote, 2002). This model was adapted to both the social work classroom and practical field experience contexts. Campinha-Bacote's framework includes five cultural constructs: cultural awareness, cultural knowledge, cultural skill, cultural encounter, and cultural desire (2002).

In order to facilitate conversation about how theories developed in other fields and contexts can inform arts management education, I am layering Deardorff's framework – specifically, the knowledge and comprehension and skills core elements –and Campinha-Bacote's framework. Deardorff's broad considerations both span and complement multiple aspects of Campinha-Bacote's framework, which is more amenable to discipline-specific adaptation (see Figure 1.1).
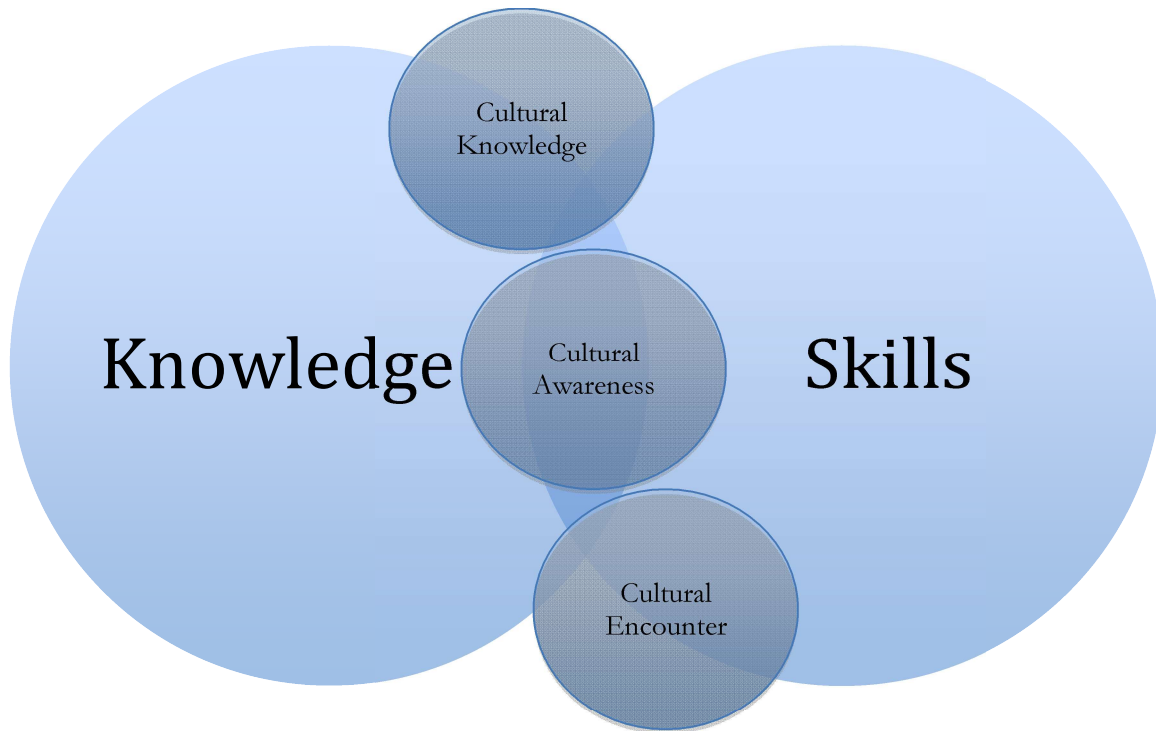
Cultural Knowledge

Knowledge

Cultural Awareness

Skills

Cultural Encounter

Figure 1.1

In Deardorff's framework knowledge encompasses knowledge of culture-specific norms as well as some understanding of language and the ways in which language functions with cultures. This is not to be confused with anecdotal or stereotypical understandings of cultural norms. Instead, Deardorff calls for a thorough and ongoing process of knowledge building. This is easier in the context of teaching in an international, culturally homogenous situation – which is where much of Deardorff's framework stems from. However, it is necessary to have a deep and ongoing understanding of the many cultures that are present in the "melting pot" of U.S. classrooms, especially when cultural norms, language, and functions of language within a specific culture may impact not only the ways in which students learn but also the ways in which they may operate within the field of arts management. The former can, and should, inform the way arts management educators present information – the latter can, and should, inform what educators choose to include in their curricula. The skills core element is primarily concerned with those skills necessary to understand oneself, one's culture and the cultures of others (Deardorff 2009). These include communication skills, self-reflection, and reflexivity. Each remaining element of Campinha-Bacote's cultural competence model fits somewhere in the combination of Deardorff's knowledge and skills core elements.

Cultural Competence in the Arts Administration Classroom
What follows is further discussion of Campinha-Bacote's cultural constructs, through the lens of Deardorff's elements, and considerations for how they can positively impact efforts to recruit and retain diverse student populations in arts management programs, empower those that are already in arts management programs, and train all students to engage with the increasingly diverse general

population. As Colvin (2013) did in their adaptation of Campinha-Bacote's framework, I will apply the construct "cultural skills" as "considerations" at the end of each cultural construct. These considerations are meant as intellectual starting blocks that can be used to help create a culturally competent arts management program.

Cultural Awareness
Cultural awareness is the knowledge of one's own socio-cultural identity and the associated beliefs and biases that may accompany that identity (Sue, 2005). Cultural awareness operates largely at the intersection of Deardorff's knowledge and skills – requiring equal parts of knowledge-based elements (specific knowledge of ones own cultural norms and habits) and skills-based elements (the ability to identify and explore ones own conscious and unconscious behaviors). Table 1, modified from Colvin (2013), identifies the main aspects of the cultural awareness spectrum and the associated behaviors:

Level of Cultural Awareness	Unconscious Incompetence	Conscious Incompetence	Conscious Competence	Unconscious Competence
Associated Behaviors	One assumes that all people of other cultures share similar values, beliefs, and practices	No understanding of other cultures, but is aware of the lack of understanding	One who consciously seeks understanding of other cultures	One who appropriately incorporates knowledge of other cultures into their professional behavior

Table 1

Cultural Awareness Considerations
Most educators are not unconsciously incompetent. However, many educators stop at conscious incompetence – as evidenced by the growing discontent among students and faculty of color across campuses in the United States. It is important to note that the most harm to an inclusive and equitable classroom is done behind closed doors or through implicit biases and policies. It is these areas that educators must expose and explore for themselves. It is imperative that arts management educators take honest assessment of where they lie on the above spectrum. This assessment should begin a deep exploration of one's own biases, but should also include incorporation of any feedback received from others about their conscious and unconscious behaviors. Many campuses have an office dedicated to issues of diversity, equity, and/or inclusion. These offices often sponsor implicit bias training, which helps individuals identify their own implicit biases and also provides ways of addressing those biases. Ideally, arts management educators would move along the spectrum to unconscious competence, which is demonstrated through diverse curricula and readings, diverse faculty (both tenure-track and adjunct), a diverse pool of guest speakers, and a student body that reflects the general population. On the micro-level, unconscious competence can also be demonstrated in the way information is presented to students through different learning styles and different media. In order to move along the spectrum of cultural awareness, arts management educators can do the most good by actively seeking understanding of other cultures, or cultural knowledge.

Cultural Knowledge
Cultural knowledge is the deep understanding and acceptance of differences in norms, practices, and meanings across different cultures (Colvin, 2013). In the context of higher education, the intersection of race and gender and consideration of how those two factors interact with socio-economic conditions and realities make for a complex structure for educators to unravel. Arguably, the most significant impact of cultural knowledge is realized when the burden a lack of cultural knowledge places upon students from diverse backgrounds.

Having a strong foundation in cultural knowledge will help educators better prepare students for the field. Norms about interacting and socializing with peers and superiors, writing conventions, and language in use will not only impact how educators see them in the classroom and view their work – it will also impact how they are assessed by potential employers, especially in a field that is just now having meaningful conversations about equity and inclusion.

Cultural Knowledge Considerations
It is important to note that understanding must be sought in ways that do not further marginalize underrepresented students. Asking students probing questions about their cultural norms can place students on the defensive and place them in the position of appearing to have to answer for everyone that shares their particular identity – essentially practices that belong to the unconsciously incompetent. Instead, using vetted scholarly and publicly intellectual sources is a more thoughtful way to embark upon learning cultures and cultural norms. This is involved work and can be difficult – however, the arduousness of the task is usually mitigated by the impact it has on both diverse and homogenous student populations. What educators say and do in the classroom and when engaging others in the field can enhance or diminish their credibility as educators and practitioners (Colvin, 2013), therefore it is important that educators familiarize themselves with the "histories, traditions, value orientations, mannerisms, and language and dialectic styles of the populations with which they frequently encounter" (p. 8).

Cultural Encounter
Active racism is commonly acknowledged as a harmful practice. However, aversive racism persists in many arts management classrooms and arts management organizations. Aversive racism, a theory proposed by Samuel L. Gaertner & John F.Dovidio (1986), is the process of forming and reinforcing negative evaluations of racial/ethnic minorities through a persistent avoidance of interaction with other racial and ethnic groups. Whether done unintentionally or intentionally, this practice is demonstrated in homogenous guest speakers, types of arts organizations that are sought for program partnerships, and in faculty hiring practices. Sometimes the lack of cultural encounters stems from both a lack of cultural awareness and cultural knowledge – in these cases cultural encounters are avoided so that one does not have to be confronted with their lack of the two aforementioned constructs. Harmful not only to one's progression as an educator and/or practitioner, these practices in the arts management programs send a silent, yet powerful message to students – who may replicate this aversion once they enter the field, regardless of their racial/ethnic background.

Cultural Encounter Considerations
Perhaps the construct with the most self-serving capacity, encouraging cultural encounters is relatively easy on the surface. Inviting a diverse population of arts administrators, scholars, and artists to engage with and enhance arts management curricula can both broaden arts educators' networks, facilitate cultural encounters for themselves and their students, and have relatively immediate and long-lasting impact on both educators and students (Heidelberg & Cuyler, 2014). The hard work here comes in if and when educators receive resistance or aversion on the part of traditionally marginalized arts managers, scholars, and artists. Cultural knowledge of how these groups may have been treated in the past, coupled with institutional memory of how the educational institution may or may not have engaged with diverse cultural populations in the past, are vital to building or mending fences. Additionally, it is within this construct where tokenism or the false assumption that cultural encounters with a few individuals from a particular background amount to cultural knowledge can occur. It is important to acknowledge that cultural encounters are merely a start toward gaining additional cultural knowledge.

Conclusion
In their exploration of race/ethnicity and its potential impact on career choice Fouad and Byars-Winston (2005) found that, while race/ethnicity does not significantly impact career choice, it can play a large role in perceptions of career-related opportunities and barriers. These findings, coupled with literature from higher education about identity-based differences in faculty-student interaction (Cox et al., 2010) suggest that the lack of diversity within many arts management programs is due, in part, to the perception of the field, and its associated educational programs, as elitist and exclusionary (DeVereaux & Vartiainen, 2008; Keller, 1989). While the field is well versed in conversations about bias in what is considered art and what is in the canon, it has only recently immersed itself in considerations of bias and the need for diverse workforces (Cuyler, 2013; Cuyler, 2015).

There are field-wide calls for difficult conversations and purposeful strategies stemming from funders (Sidford, 2011), arts service organizations (Theatre Communications Group, n.d.), and many of the institutions arts management educators engage with for research, consulting, and internship placements. Organizations such as Americans for the Arts (Americans for the Arts, 2016) have released equity statements to help guide themselves and others through the ongoing practice of cultural competence and inclusion. It is imperative that arts management educators become a unified and active part of the conversation in our area of expertise – the walls of higher education. What occurs in the arts management classroom and curriculum has long-term implications for who enters the field of arts management – and how the field tackles issues of equity and inclusion as arts management graduates take on leadership positions.

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