



## FAQ

### TRANSCULTURAL IMPULSES

#### Transculture

We understand transculture as a blending and networking of cultures. We assume that people's identities are made up of different aspects. This is influenced, for example, by the place in which they grow up, the country in which people or their ancestors may have previously lived, the gender with which they identify and other factors. These diverse influences shape a person's perspectives. This is reflected in the themes that artists take up in theatre, performance or dance and in the theatre styles or dance forms that can be seen on stage. The funding programme is about cultural diversity, which is why we have called the programme "Transcultural Impulses".

#### People of colour, artists with a history of migration and experience of discrimination

The jury makes sure that PoC artists (PoC = People of Colour) and/or cultural artists with a history of migration, especially with experience of discrimination, are involved in important positions in the project. By this we mean artists who self-identify as PoC, who have a history of migration or are read as such by others, as well as artists who experience positive and negative discrimination as a result. If you and/or artists from your team feel this refers to you, you can submit an application.

Since the program is about cultural diversity, we mean discrimination that is perceived in the context of cultural diversity.

#### Professionalism

"Professional" means, for example, that you earn your living with your artistic work or intend to do so. You do not have to provide us with proof of your professionalism, we rely on your self-description.

## Diversitäts-Guide

Suitable expertise is determined by the knowledge, experience and skills of the guide with whom you would like to work. It is not about having a special educational or academic qualification.

A guide must be someone who has a special awareness of discrimination. The function of the guide for the entire project must be described in the application and is an essential part of the overall assessment.

A guide can be deployed in artistic and non-artistic activities.

The specific areas of activity for a guide should be described as precisely as possible. It is therefore imperative that the specific content and activities are conceptualised with the guide, at the latest at the start of the project after it has been approved. Ideally, the guide should be involved in the conceptualisation of the application.

Some guiding principles for the dialogue between management and guide might include

- The guide does not have to be able to do everything.
- The time required and the scope of individual activities are precisely defined in advance.
- Discussions are held on the form in which the guide is to be embedded in the ensemble work.
- There must be clear agreements on communication between the management and the guide.
- An active approach to "critical" issues must be agreed on.
- Ideally, the guide acts in an advisory capacity and does not make any artistic decisions.

The specific areas of activity of a guide should be described as precisely as possible in the application. It is therefore imperative that the specific content and activities are designed together with the guide at the latest at the start of the project after approval. Ideally, the guide should already be involved in the conception of the application.

## Funding opportunities

Examples of diversity-promoting approaches in the projects

### 1. A new project is being developed.

- Projects and productions in which the following artists are involved in important positions:
  - Artists with a history of migration#
  - Artists who identify as People of Colour
  - Artists with experience of discrimination in the context of cultural diversity
- Projects in which diversity is incorporated into the rehearsals and the concept as a matter of course, e.g:
  - The theme of the piece revolves around social diversity, which can also include highlighting problems/conflicts
  - Theatre traditions or dance styles that are relatively unknown in NRW will be shown
  - Rehearsals are held in several languages and translations are provided for the audience during performances
- Projects aimed at increasing diversity in theatres and ensembles, e.g.
  - New contacts and mailing lists bring more people with a history of migration into the theatre
  - PoC artists are considered in the casting process
  - As much information as necessary is shared with the audience in the announcements (which languages, the length of performance, what it is about, the artist's perspective)
- Projects that demonstrate sustainability in their focus on diversity. This means that long-term changes are being initiated.

## 2. An earlier project is being resumed in order to develop it further in a diversity-orientated way.

- Building new networks, co-operations, collaborations.  
For example: migrant (self-)organisations, refugee organisations, socio-cultural institutions/organisations, charitable institutions, educational organisations, advice centres, neighbourhoods, between ensembles, individual artists, independent theatre organisations, artists' associations, federations, ...)
- Measures to reduce discrimination are implemented in new performances. For example, artists are involved who are otherwise not often seen on stage, or translations are offered for an audience that is less fluent in German. It is also possible to implement structural changes in the project, such as winning over a migrant self-organisation as a cooperation partner and integrating their perspectives on the theme.
- The wider diffusion of the project to win over new audiences, like groups unfamiliar with theatre, by sending invitations and announcements to organisations or sharing them via certain platforms.
- In the spirit of constructive, sustainable work, actors already working in networks can consolidate and further expand them through renewed cooperation.

Digital approaches are also eligible for funding.

### Internal contribution

The internal contribution can be made either in cash or through civic engagement (notional expenses for voluntary work of up to 20 euros/hour). A combination of both is also possible. However, the total amount of voluntary commitment may not exceed 20 per cent of the total eligible expenditure (= your total income minus private third-party funds such as foundation funds, admission etc.). The internal contribution can also be provided by co-operation partners. Monetary contributions in kind (including donations in kind and sponsoring in kind) cannot be taken into account as internal contributions, but should nevertheless be stated outside the calculation. Earmarked cash donations and cash sponsorship must be included in the project calculation, albeit as contributions from private third parties and not as internal funds.