

Cultural Diversity

Transculturality in the Creative Process

by Barbara Liebster

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William Shakespeare, Richard III
Theatre Production in Ouagadougou 2004



Common Stage Beijing 2010

A cooperation between NACTA and ZHdK



共同舞台 2010 - COMMON STAGE 2010
中西合璧 - Jump into the Gap
7:30pm - 2010.9.15/16

中国戏曲学院, 北京市丰台区万象寺400号 NACTA, 400 Wanquansi, Fengtai District, Beijing

引人入胜, 天马星空的剧目分为三部分: 一部关于英雄的神奇戏剧, 一部发生在未来关于生命和爱情的音乐剧, 以及一系列精彩纷呈的装置艺术。A fulminant and inspiring spectacle in three parts: A magical theatre play about heroes, a music performance of life and love in future times and a path of installations that opens surprising perspectives for the audience.



“共同舞台”由中国戏曲学院和德国戏剧艺术学院合作演出
“Common Stage” is a collaboration between The National Academy of Chinese Theatre Arts and Zuehlke University of the Arts.

A Journey Through the Space of Knowledge
Film Installation together with Song Yun Long, Zürich 2012



A Journey Through the Space of Knowledge



Narrative Space

ZHdK Scenography Student's Works



Installation/Theater Spektakel Scenography Student's Works

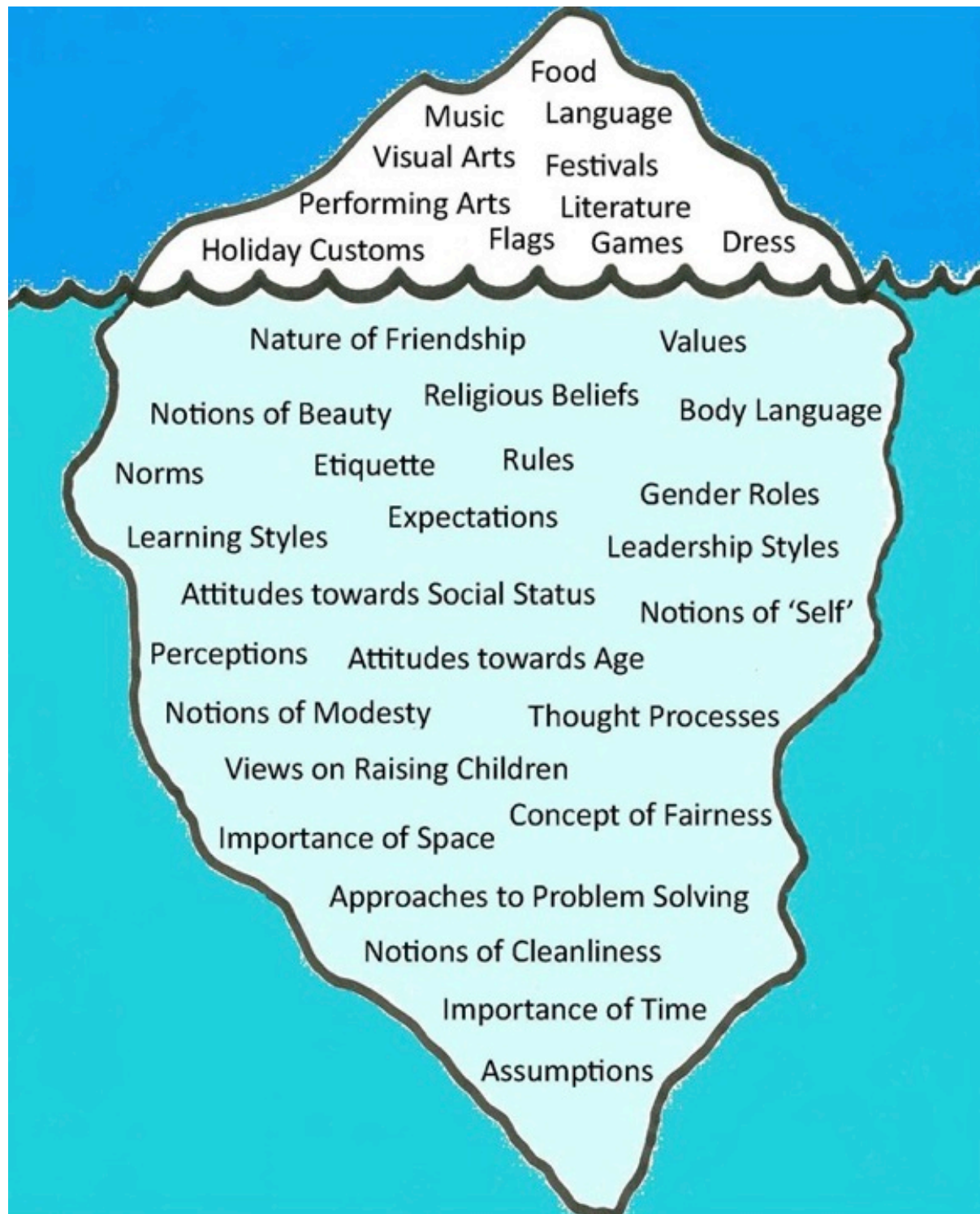


Film on Cultural Diversity

UNDERSTAND? NOT UNDERSTAND!

A transcultural short film by
Song Yun Long and Barbara Liebster

Cultural Diversities between
China and Switzerland



Visible, conscious culture

Invisible, unconscious culture

Cultural Iceberg
by Edward T. Hall

Culture as Iceberg

based on the Model „Kultur als Eisberg“ by Prof. D. Treichel

Communication Behaviour Interaction

(Language, Gestures, Expressions, Signs, Clothes, Objects, Tools,
Artefacts, Food, Architecture, Music, Theatre, Literature etc.)

Styles Conventions Patterns

Rituals Attributions Taboos

Rules Norms Criteria Expectations

Concept of Time Concept of Space

Concept of Self View of the World

Values Motives Belief

Principles Fundamental Attitudes Convictions

D-I-E Model

- **D – Describe:** Look closely, observe. Don't interpret, don't judge. Describe what you see and/or hear (an object, a behaviour, a situation). What does it exactly look like? What is exactly happening? What is said? How is it said? What do you feel?
- **I – Interpret:** What are possible explanations for what you have seen/ experienced? What is the function of the object? What does the behaviour possibly mean? Which adjectives would you use to describe it? On what basis do you interpret as you do? Which cultural information do you use for it? Which interpretation seems to be the right one? Why?
- **E – Evaluate:** Evaluate what you have observed. What positive/ negative feelings do you have towards the experience? How would you have felt if you were a member of the foreign culture? What is the potential of the experience? Can you spot any resources?

Cultural Dimensions

Edward T. Hall

- **Proxemics (concept of space).** Culture based definition of personal space. Space of communication. Definition of proximity, physical contact and limits in public and private space. Orientation in space and interpretation of space.
- **High Context/Low Context.** High Context: Interconnectedness, person = information, indirect communication because notion of context is presumed, body language. Low Context: Separation of person and information, direct communication, notion of context is not presumed, therefore precise, „objective“ information, verbal expression.
- **Monochrone/Polychrone Notion of Time.** Monochrone: to do one thing after the other, to perform tasks, to observe time schedule, tasks first, then relationships. Polychrone: to do several things at a time, flexibility in the setting of priorities, relationships first, then tasks.

Cultural Dimensions

Geert Hofstede & Fons Trompenaars

- 1 Power Distance
- 2 Uncertainty Avoidance
- 3 Individualism vs. Communitarianism
- 4 Masculinity vs. Femininity
- 5 Long-term Orientation vs. Short-term Orientation

- 6 Universalism vs. Particularism
- 7 Specific versus Diffuse
- 8 Neutral versus Emotional
- 9 Achievement versus Ascription.
- 10 Sequential Time versus Synchronous Time
- 11 Internal Direction versus Outer Direction

SCARF Model by David Rock

- S – Status
- C – Certainty
- A – Autonomy
- R – Relatedness
- F – Fairness

Books & Articles

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Barbara Liebster

Director in theatre and radio, writer.

Teacher in the field of Narrative Space, Storytelling and Installation at the scenography classes of the ZHdK.

MA in German and English Literature and Art Science.

CAS in Transcultural Communication.

Born in Czekoslovakia, grew up in Prague, Brussels and Basel. Lives in Zürich since 1980.

Director of numerous theatre productions in Switzerland, Germany, Austria.

Collaboration as director and/or teacher in theatre projects in West Africa and China.

2013 author and director of the play „Looking for Mamê Alan“ after a traditional Kurdish tale, collaboration with the Kurdish Community in Zürich.

Upcoming: transcultural teaching project in the ZHdK Design Department: „Meeting Africa“ – an approach to everyday culture and design practice of the African community in Zürich.