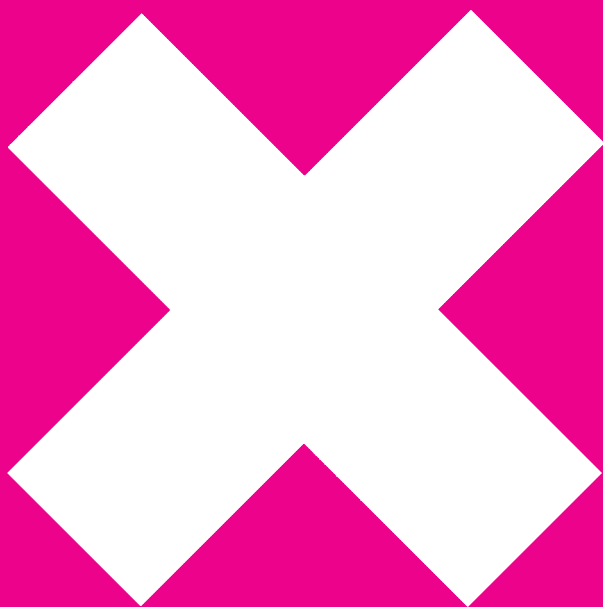


JOHANSSON, T. & LUONILA, M. (EDS.)

Making Sense of Arts Management

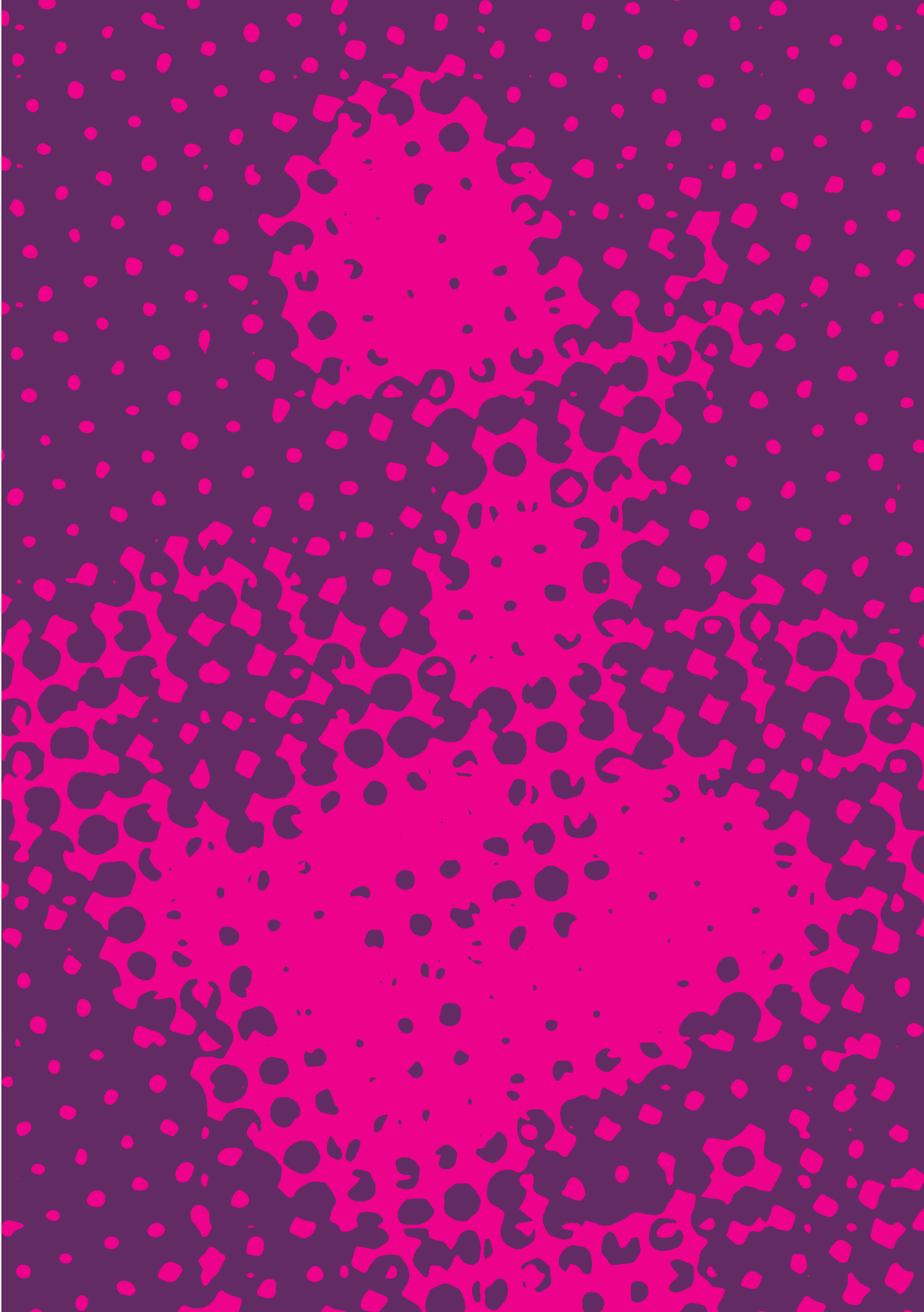


RESEARCH, CASES AND PRACTICES
20 years of Arts Management education in Finland

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ARTS MANAGEMENT JUBILEE PUBLICATION

Making Sense of Arts Management

RESEARCH, CASES
AND PRACTICES

20 years of
Arts Management education
in Finland

Sibelius Academy Publications 11

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From vision to practice – Establishing the Arts Management Master's Degree Programme at the Sibelius Academy

.....
OSMO PALONEN

In the beginning of the 1990s, the economic situation in Finland was very bad, and the entire country was in a deep recession. The Finnish government and several cities were planning to cut the funding for orchestras, theatres, museums, dance companies and other cultural organisations, many of which were forced to decrease or even stop their activities. Thus, new skills of arts management were clearly needed, because the education of art managers before 1990 was solely based on studies in arts and arts research.

The new skills needed were in the areas of marketing, fundraising and sponsorship, producing and packaging, and new ways of media relations. The number of people interested in entrepreneurship in the arts was also increasing.

OSMO PALONEN

Palonen (MA in Arts Management, MA, BMus) is the founder of the Arts Management Master's Degree Programme at the Sibelius Academy, Uniarts, and an initiator of several arts and music management courses before the graduate studies in arts management. Palonen holds a Master of Philosophy degree from the University of Helsinki, Bachelor degree in music theory and piano music from the Sibelius Academy, and a Master of Arts in arts management degree from the City, University of London. After his retirement, Palonen has focused on performing in several places with an entertaining piano repertoire.

Also needed were people with more accounting skills in the arts.

Above all, the lack of leadership and management skills was the main issue. Arts organisations used to operate in a very old-fashioned way because the state and municipalities were paying most of the expenses. In addition, management practices stemmed from state and municipal administrations.

It was 1991 when I started offering arts management training to professional people already working in the field. The arranging organisation was the Sibelius Academy Continuing Centre. Later, the University of Art and Design and the Theatre Academy entered into a partnership with the Sibelius Academy to form an Arts Management Professional Diploma Programme. The partnership foreshadowed the University of the Arts, which started more than 10 years later.

It was not enough to only offer some extra training to professional people in their area of expertise. Young people, who were aiming to start their professional careers as arts managers, also needed a special arts management master's programme.

The Arts Management Master's Degree Programme at the Sibelius Academy has several international models. The Sibelius Academy has been a member of the European Network



of Cultural Administration Training Centres (ENCATC) since the network's beginning in 1992. ENCATC has provided hundreds of contacts to European and overseas universities and institutes offering arts management education. As a member of the ENCATC board, I gained much knowledge that has helped me to establish a new programme.

Inside the ENCATC Arsec (Lion), ICCM (Salzburg) and the Sibelius Academy formed a project funded by the European Union. The aim of The Calliope Project was to train trainers in arts management. The outcomes of the project helped form the Sibelius Academy programme.

Several contacts at North American universities were useful in establishing the new programme. Columbia University (NY) helped to build the selection process of new students. Columbia College (Chicago) had several programmes and extensive experience in arts management teaching. Carnegie Mellon University was conducting research on ways to market the arts in the future. Golden Gate University had specific knowledge of multicultural arts management.

My own studies at City, University of London and all contacts in the City gave me the basis and courage to start arts management education in

Finland. The idea was to offer an international programme in English. The English language provided the opportunity to invite international teachers as guest lecturers in the programme, because in Finland at that time, very few people were able to teach arts management. So, an international programme presented the opportunity to have world-class teachers from all over the globe.

International student exchange was initiated at the very beginning of the programme. For Finnish students to have contact with their future colleagues abroad during their studies is an invaluable experience.

The beginning of arts management education at the Sibelius Academy was not easy. The Academy was a music school and there was no tradition of management studies. Now after 20 years, the Arts Management Master's Degree Programme at the Sibelius Academy of the University of the Arts Helsinki has established a place at the University. It is also a unique programme among Finnish universities. The vision of arts management education has been implemented in a beautiful way. I would like to thank numerous people who have been working towards this success story of the Sibelius Academy Arts Management programme.



Introduction

.....
TANJA JOHANSSON

The task of arts management professionals is to bring the artists, audience and society together in a meaningful way that enriches people's lives.

This ideology has guided the Arts Management master's degree education at the Sibelius Academy of the University of the Arts Helsinki for 20 years. The arts management profession, curriculum and discipline have developed significantly during the past 20 years both internationally and nationally, contributing to a higher level of professionalism in the field. I strongly believe that the investments in arts and cultural management education have had a major im-

pact on its development, and I am grateful for the visionary thinking of Mr Osmo Palonen and the management of the Sibelius Academy, who made a brave decision to implement a master's level education programme at a music university. Now, 20 years later, we have good reason to celebrate this journey by presenting a wide variety of topics related to the research, cases, practices and practitioners of arts management in Finland and abroad.

Arts management education at the Sibelius Academy began to emerge in the early 1990s. Initially, there were shorter courses on more specific topics, such as folk music management and music exports, which later developed into longer professional diploma programmes as presented by Mr Palonen in his foreword. Earlier, in Scandinavia, where the publicly subsidised arts institutions have traditionally held a strong position in the cultural field, requests for arts management professionals increased the effectiveness of operations, and new types of marketing and audience development tools and practices have been applied. Topics such as arts leadership, strategic management and human resource management became the core of arts management education, followed by top-

.....
TANJA JOHANSSON

Johansson (D.Sc. Econ.) works as professor and head of the Arts Management Department at the Sibelius Academy, University of the Arts Helsinki, Finland. She is currently the only professor in arts management in Finland, and she has a unique background in both music and business administration. Her research interests consist of opera management, critical management studies, the institutional context of arts organisations, the role of festivals in regional development, cultural joint ventures, and organisational ethnography. She has published in most leading arts management journals, such as the International Journal of Arts Management, Journal of Arts Management, Law and Society, Event Management, and Creativity and Innovation Management.



ics in which community engagement, societal impact, digital outreach and ethics have been emphasised. Arts management education has always aimed to extend 'beyond producing' and to understand the broader social, economic and cultural context in which the artistic practices and processes take place.

In 20 years, the Arts Management Master's Degree Programme at the Sibelius Academy of the University of the Arts Helsinki in Finland has served the national and international art field well by educating arts management professionals in preparation for a wide variety of careers. The nearly 200 professionals admitted to the programme currently work in diverse fields, such as cultural policy and planning, administration of cultural institutions, management of artistic and creative productions, art-business partnerships, administration of arts education and city cultural affairs. Nearly 10% are arts entrepreneurs. Traditionally, about 40% of all applicants have earned a bachelor's degree in cultural management from universities of applied sciences. For this type of educational path, arts management students begin their master's degree studies with strong and varied practical experiences within the field of arts management, which provides a good starting point for a more theoretical framing of arts and cultural management. The Arts Management Master's Degree Programme has always been an international programme, which was an important decision made by the founders. In addition, combining students with different educational and professional backgrounds creates an exceptional starting point for interdisciplinary higher education.

Arts management as interdisciplinary education

Arts management education requires interdisciplinary pedagogy, as it draws from various disciplines, such as art and humanities sociology, social sciences, business administration and economics (see Byrnes 2014; Colbert 2010). From a teaching and learning perspective, academic disciplines that have mutually conflicting val-

ues can pose challenges to arts management students, whose values and operating methods are often more in line with artistic logic than economic logic; however, the aim of arts management studies is not for students to simply adopt economic logic but to gain a broader understanding of the social, economic and cultural concepts to enhance the operating conditions in the arts sectors on the one hand and to facilitate collaboration, participation and engagement in the arts one the other. (Johansson et al. 2016)

Activities based purely on artistic logic are often not economically possible, while an arts organisation based purely on economic logic does not necessarily encourage artists to develop creative and fresh methods of artistic expression and interpretation. Balancing these two logics is therefore part of the everyday tasks of arts managers, whether working for a small local festival or a national opera house. (ibid.)

Arts management training involves supporting the acquisition of new knowledge and understanding in a field that combines artistic processes and management. Traditionally, this type of learning has been called 'multidisciplinary' because it combines two academic disciplines that interact with each other, and to a certain extent, affect the perspectives of the other discipline (Ivanitskayan et al. 2002). For the past couple of decades, research on multidisciplinary expertise has examined this question of integration and interaction based on the concepts of boundary crossing between various operating environments and an artefact that supports the boundary crossing of concepts. A recent review by Akkerman and Bakker (2011) defines the artefact, or a boundary object, as a conceptual tool that may also have a concrete form (e.g. a portfolio). In addition to practical operating environments, boundaries can exist between disciplines, ways of speaking, values and norms, which are all familiar to arts management students. Unlike the transfer concept that has been used in education research to refer to the one-directional transfer of the learned knowledge and skills from one context to another (e.g. between

the educational institution and the workplace), boundary crossing emphasises continuous interactions and learning that extend to analysing the background assumptions of the matters under examination. Learning produces a new type of understanding that is profound and that also reconstructs the identity of the learner.

Johansson, Lahtinen and Ojala (2015) argued that the integration of different disciplines, boundary crossing, the establishment of links and new creation require the *pedagogy of integration*, which refers to teaching that actively supports students in making comparisons and associations, seeking analogies and developing metaphors (see also Dillon 2008). This promotes creative and integratory activities between disciplines and supports arts management students in building a more solid ground for their interdisciplinary professions and identities. This type of advancement of arts management pedagogy has recently been one of the key areas of development at the Sibelius Academy of the University of the Arts Helsinki, and in the future, the continuous progression of arts management research, practices and pedagogy are equally important for an exceptional arts management education.

Sensemaking view of arts management

According to Chong (2010), arts managers must commit to 1) top artistic quality and maintaining artistic integrity, 2) accessibility of the art and 3) economical responsibility and efficiency, regardless of the fact that arts management is often conducted on a non-profit basis. In a way, the arts manager is a facilitator of the arts, but without the artist and his or her vision, there are no arts managers (Colbert et al. 2012). Traditionally, the definition of arts management has been provided from a mostly instrumental point of view, such as by Martin (1997) (arts management involves planning, organising, staffing, supervising and controlling artistic productions), Matthews (2006) (arts management involves the facilitation and organisation of arts and cultural activities) and Pick and Anderton (2002) (arts

management involves the creation of an aesthetic contract between artists and audiences); however, a more process-oriented definition of arts management is required that recognises the “ongoing flow of events” (Weick 1995, 2) instead of outcomes.

The task of arts management professionals is to bring the artists, audience and society together in a meaningful way that enriches people's lives.

Sensemaking occurs when people are surprised and receive cues about certain things that may not fit, which leads to reflection, making plausible speculations and constructing events that make sense to them (Weick 1995). Sensemaking of everyday life in arts organisations, projects and productions are interrelated in the “nets of collective actions” (Czarniawska-Joerges 1992, 32; see also Johansson & Jyrämä 2016), which should be the focus of arts managers' work.

How organisational agents construct their everyday realities, why and what effects are the central questions of the sensemaking approach (Weick 1995). In arts organisations, it is important to acknowledge the way people cope with interruptions, as the field of arts management involves a variety of expectations and a number of interruptions during the artistic and creative processes. For example, as decision makers, arts managers must respond to the expectations of their own organisation, partnering organisations (e.g., funders, sponsors and other stakeholders) and local, national and international communities, which often expect positive impacts and ‘doing good’ for the society (Weick 2001; Daellenbach et al. 2016).

A sensemaking view of arts management focuses on mechanisms that refer to ways of attributing meanings to events and actions in arts organisations, projects and productions (Sackman 1991). According to Weick (1995), “*sensemaking is about such things as placement of items into frameworks, comprehending, redressing surprise, constructing meaning, interacting in pursuit of mutual understanding, and patterning*” (p. 6). Hence, a sensemaking view of arts management involves both individual and social dimensions.

Sensemaking involves structuring cues that are interpreted but also reinterpreted based on actions and their consequences. These actions usually require a higher level of engagement from actors compared to interpretation. Arts managers often make sense of complex, ill-defined and uncertain situations (Weick 1995; Byrnes 2014; Chong 2010), and the interpretation/reinterpretation processes must be acknowledged in the way arts management is approached and further defined. Sensemaking in arts management involves knowing, thinking, seeing and saying in social contexts. It is grounded in identity construction and continuously redefining the self by others. This leads to the following definition of arts management:

Arts management is a continuous process of sensemaking through which the actors engaged in the nets of collective actions construct meaningful flows of events for the individual, organisational and social benefits of arts and culture.

Content of the book

This book has a primary focus on how scholars and practitioners make sense of the practices and processes of arts management. The book illustrates a variety of arts management contexts in which the arts managers interpret, take actions, reinterpret and take further actions. The publication provides a comprehensive view for the Finnish field of arts management as well as for the international field. The diverse group of authors make sense of what is happening around them in terms of leadership, marketing, funding, audience and community engagement and

entrepreneurship. This list is not an exhaustive collection of key arts management practices but does provide a broad enough view of the current topics of arts management in both research and practice.

Section I focuses on marketing and branding the arts. We are honoured to first present a chapter by Professor Colbert, who sets the scene for arts management by examining the concepts of cultural production, cultural consumption, co-production and customer loyalty. Colbert argues that the millennials live in a world where meaningful aesthetic experiences influence the decisions to consume and repurchase: “Brand loyalty does not mean the same thing to this generation as it does to baby boomers”. Professor Annukka Jyrämä continues the discussion of arts branding and provides useful definitions for the different concepts within the branding literature and the applications of the branding theory for arts organisations. The chapter also explores a recent discussion on the connections of branding and the role of social responsibility in art organisations and how these organisations contribute to local communities. The practical cases presented in this chapter represent the marketing and branding of Tapiola Sinfonietta and is written by the orchestra’s marketing manager, Helena Ruhkala. The case describes the broad range of marketing activities of a modern symphony orchestra and how these activities are connected to other areas, such as audience development, community engagement and funding. The second case is taken from a private game company, Rovio, and Ritva Eskelinen provides an interesting account of current marketing activities within mobile games.

Section II discusses views on arts leadership. First, Professor Tanja Johansson examines a relational view of arts leadership by proposing a dialogical leadership model for the arts. She presents a model that emphasises the different levels of leadership relations that shape and are shaped by interactions between people in artistic practices. In her essay, Minna Launonen pro-

vides an account of the phenomenon called the 'Finnish music miracle' and uses a music school case to illustrate how it is related to the educational value of the leadership of music schools. In the second essay, Samu Forsblom points out the importance of leading the integration between culture and city making. Forsblom argues that cities recognise the potential of cultural urban development but lack cross-sectoral strategies for cultural urban development due to a lack of suitable experts outside the major cities. According to Forsblom, arts management edu-

Arts management education requires interdisciplinary pedagogy, as it draws from various disciplines, such as art and humanities sociology, social sciences, business administration, and economics.

cation plays a key role in providing such expertise and in educating people to understand the urban ecosystem and its broad relation to culture. Finally, Anja Lappi-Hautamäki draws from her remarkable experience in arts management and explains that arts managers are leaders of multiple stakeholders, who are not experts in arts or arts management in many cases. Lappi-Hautamäki's text also provides a good overview of the multiple roles of an arts manager, including roles as a leader, educator, coach, entrepreneur, producer and organiser.

Section III describes the practices of art and cultural entrepreneurship, and some of the articles and cases are personal sensemaking accounts of being and becoming an arts entrepreneur. Kristina Kuznetsova-Bogdanovits is an arts management alumni and a doctoral student in arts management, and in her article, she explores the way entrepreneurship and an entrepreneurial mindset can be taught within

arts management education. Kuznetsova-Bogdanovits argues that even if personal growth as cross-sectoral, cultural, creative, complex, artistic, professional and entrepreneurial types of growth are often present in arts management education, their connections to each other and to identity are often inadequately discussed. Juko-Mart Kõlar, as an entrepreneur himself, presents new perspectives on crowdfunding through his company called Fanvestory. This article examines the consumption patterns of music fans and how fans can invest in the future royalties of songs and earn long-term revenue, while artists maintain a cash flow and visibility. This article, along with the other cases following Kõlar's articles, are excellent examples of how entrepreneurial activities capture the fringe areas of arts management and provide flexible solutions for the progress of the field. For example, Eero Tolppanen is the founder of the music publishing company Elements Music, which provides songs for artists and thus functions as an intermediary between labels and writers. Jere Ruotsalainen owns a company that has found its place in the field of the amusement and attraction industry to provide design solutions for themed parks and entertainment attractions. Inkeri Borgman is a co-founder of a start-up company called Giggle, which quickly and easily connects artists and customers through a mobile app. These three cases are excellent examples of global companies in the field of arts management, which are not only publicly funded and maintained activities but also a field of opportunities in which different players support the growth of artistic and creative initiatives.

Section IV explores the ever-growing field of festival and event management. Finland hosts one of the largest number of festivals per capita in the world, which provides opportunities for arts management professionals and researchers alike. Mervi Luonila discusses festivals as a way to produce arts for audiences and argues that the aim of festival management is to create meaningful festival-driven nodes for collaborative value creation in networked production

structures. Marjana Johansson continues to explore events and festivals, particularly from a diversity point of view, and describes how diversity is performed in the festival context. According to Marjana Johansson, festivals create diversity through programming, location and the attracted audience and attempt to maintain a balance between the reaffirmation of certain identities and the experimentation of the other. The three cases of the event and festival management section illuminate three different topics. Maati Rehor describes the management practices and challenges of Avanti! Sum-

Arts management is a continuous process of sensemaking through which the actors engaged in the nets of collective actions construct meaningful flows of events for the individual, organisational and social benefits of arts and culture.

mer Sounds Festival. Maiju Talvisto, who has considerable experience in managing the Flow festival, explores the management of artists hospitality, and Claire Delhom calls for stronger strategic thinking for festivals and points out that the productive partnerships of festivals require a match between different profiles, values, personalities and objectives.

Section V focuses on making sense of fundraising and partnerships in the arts. First, Heidi Lehmuskumpu presents a fresh view of linking audience development and fundraising in the context of opera and ballet organisations. Lehmuskumpu presents a comprehensive strategic fundraising model for arts organisations and examines practices of engaging young adults with fundraising in opera and ballet organisations in the interfaces of audience development and fundraising. The second article, written by Rodney Trapp, presents an interesting view of

fundraising by examining impact investing in the creative industries. Impact investing refers to channelling private equity to projects whose aim is to achieve positive, measurable social benefits. Impact investing is a rather new topic within the creative industries, and interestingly, it is an intersection between fundraising and partnerships. The third article, written by Tomas Järvinen, examines the reversed isomorphism in the field of private cultural centres. Järvinen argues that institutional change due to isomorphic pressure leads to a separation into two fields, which means that private cultural centres operate with different objectives and methods compared to public cultural centres.

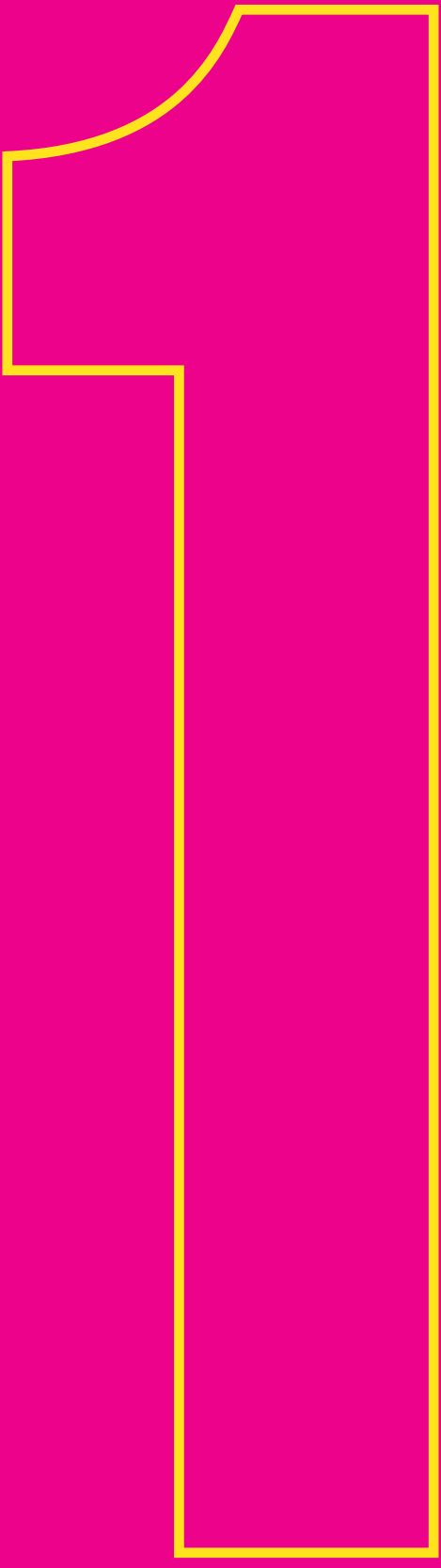
Finally, section VI describes sensemaking practices and processes in the context of audience and community engagement. Katri Halonen begins the section by considering the new roles of audiences in the arts and their transformation from passive receivers to active producers (participating in the user-led content creation) and producers (participating at different stages of the production process). In her essay, Violeta Simjanovska makes a strong argument for defending artistic and cultural values in open and diverse societies. The two cases in this section provide valuable views of the social and participatory aspects of arts management. Kari Jagt describes the activities of the Finnish Hospital Clown Association and clearly shows the impact of arts on children's wellbeing in a hospital environment. Aura Linnapuomi makes a concrete case for the ways participation and access can be enabled during arts organisations and events.

We truly thank all the authors who contributed to this arts management jubilee publication and created an exceptional overview of the variety of arts management research, cases and practices. We hope that this broad examination will inspire, encourage discussions and open new paths for the current and future arts managers and arts management researchers to continue making sense of arts management and to argue its importance in the arts and society.

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MARKETING AND BRANDING







The new reality of the arts: Quality of service offered to patrons

.....
FRANÇOIS COLBERT

Introduction

The arts and cultural sector of today marches to the beat of social media, globalization and the ever-growing diversity of entertainment offerings. In a context marked by constant change, this sector has no choice but to adapt to these new realities. One of these new realities is the undeniable emergence of two very distinct market segments that differ not only in their tastes, but also their conception of brand loyalty. The

FRANÇOIS COLBERT

Colbert is Professor of Marketing and holder of the Carmelle and Rémi Marcoux Chair in Arts Management at HEC Montréal. In addition to his duties as supervisor of the master's program in International Arts Management (MMIAM), he is founding Editor and Executive Director of the International Journal of Arts Management (IJAM). Professor Colbert has been active in the field of arts and culture for over 40 years, particularly in the museum, film and performing arts sectors. He has led numerous training and professional development seminars in arts management, with a focus on the field of marketing management in a cultural context. He is a past or current member of the board of directors of many cultural organizations and has served as vice-chair of the Canada Council for the Arts (1995–2003). He is founding president of the International Conference on Arts and Cultural Management (AIMAC) and co-chair of its scientific committee. François Colbert is the author of more than 160 publications, including books, articles, book chapters, proceedings, bibliographies and research reports, mainly on marketing of the arts.

first group is represented by the generation of baby boomers, who are rapidly approaching retirement age. This means that most of them will have more time to consume in the near future, as well as the financial means to do so. On the other hand, the rising generation of millennials, representing the second market segment, live in a world defined by the ephemeral, a world where the notion of a meaningful experience plays a fundamental role in decision making. Brand loyalty does not mean the same thing to this generation as it does to baby boomers. Unlike their elders, for millennials, the use of social media in everyday life has become second nature. This has given rise to interesting new challenges when it comes to the quality of customer service, since the definition itself of good customer service is perceived differently by these two segments.

The cultural product

The cultural product is both complex and multi-dimensional and, at the same time, it represents a specialized purchase. In high art, the product is said to be complex to the extent that it requires a certain level of specialized knowledge and conveys abstract notions that presuppose

an ability to appreciate those concepts. Popular art, on the other hand, tends to employ familiar archetypes that make the consumer feel more comfortable with the artistic offering and that can affect them more readily. Thus, high art appeals to consumers with a higher level of education who welcome the intellectual challenge posed by the works on offer, while popular art appeals to a broad cross-section of the population because it does not require any special predispositions.

The cultural product is considered multidimensional because appreciation for it is influenced by the technical and circumstantial aspects of its presentation as well as by the state of mind of the consumer. The technical environment and the circumstances surrounding a work's performance or display can affect the spectator's evaluation of it, while the consumer's own mood, fatigue and preoccupations can also colour their perception of it and affect the consumption process. This is where the quality of customer service comes into play in such an important way. Poor technical quality or an unpleasant consumption environment can lead to lower satisfaction. In this context, the quality of the staff who come into contact with customers becomes even more important, since they play a role in the consumer's satisfaction. For example, receptionists, box-office staff, ushers, security guards, guides and anyone else who takes part in service delivery through direct contact with the customer are all in a position to affect the quality of the cultural product and the consumption experience as a whole. It is essential to keep sight of the fact that the image of the company that sticks in the consumer's mind is that of the person who welcomes them upon their arrival. For the consumer, these people become the "face" of the company. In the case of an orchestra, the conductor is the other key influencer, even though he or she does not offer the audience good service through direct contact.

The cultural product also constitutes a specialized purchase insofar as the consumer is typically willing to make an extra effort to procure

it. One could even say that the consumer's relationship to art is based on product elasticity. Indeed, more than the price of the product or the location chosen to present it, the artistic offering itself is the consumer's main criterion when making the purchase decision.

Art also offers a rich consumption experience, which is why it is said that contact with art can immerse the spectator in a reality that gives them the sense of being outside of time (flow experience). The quality of the experience is what influences the consumer's re-purchase decision or loyalty to the brand.

Consumption antecedents

The market for cultural products is not homogeneous. Potential consumers have widely different tastes and preferences that are often rooted in their childhood and greatly influenced by family or the educational milieu (Charland-Lallier & Colbert 2017; Colbert & Courchesne 2012). It has been observed that people who have an appreciation for high art generally hold a university degree, while those who consume popular art come from all walks of life. Highly educated consumers are often referred to as cultural "omnivores," because they are characterized by their eclectic tastes (Peterson & Kerns 1996; Atkinson 2011). Individual preferences for a particular art form or artist are also a question of personal taste.

Consumption antecedents are influenced by conceptions of time. Three distinct notions of time can be identified in the consumer: personal time, social time and performance time (Bouder-Pailler 2008). Personal time varies from one person to another and is related to both the management of one's time and constancy in one's appreciation of time. Social time is associated with the interaction between personal time and performance time. For example, some people find it hard to plan the different aspects of their life. These types of people having difficulty projecting themselves forward in time, making them incapable of purchasing a subscription. Moreover, the performance time can create a

connection between audience members attending the same concert, even if remotely.

Cultural consumption: Co-production, co-creation and prosumption

Consumers *produce* services, experiences and products at the same time as they *consume* them. The terms “co-production,” “co-creation” and “prosumption” are used to refer to this phenomenon, in which consumers of cultural products are no longer mere observers, but become co-creators of the experience. Their participation may take on a physical form, such as applauding a performance, sharing their impressions, etc., but it is also reflected in imagination processes and emotional responses that are not necessarily observable.

Cultural products appeal to several of our senses simultaneously. Consumers do not just passively encode these multisensorial stimuli: they use them to generate mental images. More precisely, they use the underlying symbols in cultural products to construct imaginary stories that reflect their personal history and dreams. They thus interpret them in multiple ways by ascribing a subjective signification to them that transcends the actual attributes of these products. Consequently, the meaning of a cultural product does not so much reside in the product as in the mind of the consumer.

The notion of co-creation implies that the experience being offered to consumers by the cultural organization is not uniform and rigid; it provides them with symbols and tools for creating meaning, while stimulating their imagination and guiding their subjective experience (St-James 2012). Poor customer service can hinder this process of co-creation, if, for example, the music-lover is dissatisfied with the environment in which a concert is experienced.

Appropriation

The co-creation of the artistic process is facilitated by a process known as appropriation. The appropriation of cultural experiences by consumers has been described as a three-step

process (Caru & Cova 2005). In the first step, “nesting,” the consumer identifies an element that is familiar to them in the artistic experience or in the environment in which the experience takes place, such as an opera aria or a specific instrument in the orchestra. This element serves as an anchorage point for the consumer in the experience and make them feel at home. The consumer then moves on to the sec-

The cultural product is considered multidimensional because appreciation for it is influenced by the technical and circumstantial aspects of its presentation as well as by the state of mind of the consumer.

ond step in the appropriation process, “investigating.” They study the artistic experience by exploring new elements, such as the new songs of a well-known artist, thereby broadening their knowledge. Finally, in the step known as *stamping*, the consumer ascribes their own meaning to the artistic experience or an element of it and adds it to their nest. This cycle of appropriation allows the audience to reduce the distance they perceive between themselves and the work of art, facilitating their immersion in the artistic experience. The same process takes place in relation to the other dimensions of the experience (customer service, relationship with other audience members, etc.).

Another phenomenon associated with appropriation is that of rituals and the creation of small worlds (Gainer 1995). Attending a concert is a social event for the majority of concert-goers, who consume the work in the company of others as opposed to alone (as they would be if they were to read a novel, for example). The ritual of an evening out at the concert hall or theatre is part of a consumption experience. Participants who are familiar with the prevailing

conventions of behaviour (withholding applause between the movements of a symphony, for example) may feel totally at home at a concert, while those unfamiliar with these codes may feel intimidated. In addition, consumers can form a “small world” with other people they know or even with strangers who they see as belonging to a world similar to theirs. Some people may even show a preference for a specific theatre because they feel more at home there, while avoiding venues where they do not feel as comfortable because they are unable to create a small world. Recognizing a small world can mark the start of the cycle of appropriation for consumers, while improving their satisfaction and helping to enhance their emotional response to the musical work.

Loyalty process and satisfaction

There is a growing interest among researchers for studying the behaviour of consumers in the context of the arts. A recent survey of the literature identified as many as 153 research papers on the topic since 2000 (Colbert & St-James 2014; Colbert 2017). Several of these articles focus on the process leading from satisfaction to customer loyalty and the various factors that affect satisfaction.

The one constant is the fact there can be no satisfaction if the audience does not like the core product – that is, the work itself (Boerner et al. 2008, 2010). The quality of the work is the primary source of satisfaction. However, music lovers also derive satisfaction from different components of the customer service they encounter during their concert attendance (Boerner et al. 2011). For example, the relationship of employees with customers is an important factor, particularly among frequent attenders and subscribers (Swanson & Davis 2012). Indeed, these groups appreciate being recognized by the organization and feeling like one of its members, even if only indirectly. In terms of gender, it has been observed that, for core products (concerts) of equal quality, women are more likely to be influenced by the pro-social values demonstrated

by the company, while men tend to pay greater attention to the quality of peripheral services (Voss & Cova 2006).

Core product versus peripheral services

Both the core product and the peripheral services can trigger emotions in audience members (Palmer & Koenig-Lewis 2010). Indeed, consumers who experience a positive emotion while attending a concert are likely to recommend the orchestra, while negative emotions tend to produce the opposite effect.

The consumer's satisfaction can be seen in terms of a chain of events composed of the following elements: Event, Emotions, Trust, Value, Involvement, Satisfaction, Repurchase Intentions, Word-of-Mouth and Recommendation (Figure 1). A positive emotion or evaluation of the core product or the peripheral services and the social environment not only helps build the consumer's trust, but also creates value in the eyes of the audience. Trust and a perception of value lead to involvement, which, in turn, influences satisfaction. While it is unlikely that a satisfied customer will come back to see the same work a second time, it is likely they will return to see another concert by the same orchestra (repurchase intention) and they may say good things about it (word-of-mouth) and recommend the concert or orchestra to others (recommendation). The opposite is also true: negative emotions in relation to the three dimensions of the cultural offering will diminish trust in the organization and reduce involvement, which in turn leads to dissatisfaction.

The importance of tolerance for disappointment

The consumption of cultural products carries an inherent risk due to the fact that each new artistic offering is different from the others. For example, an orchestra is constantly in the position of offering a new product (Colbert et al. 1994; Boudier-Pailler & Damak 2010; Darmon 2014). However, an orchestra subscriber can mitigate potential disappointment by offsetting an expe-

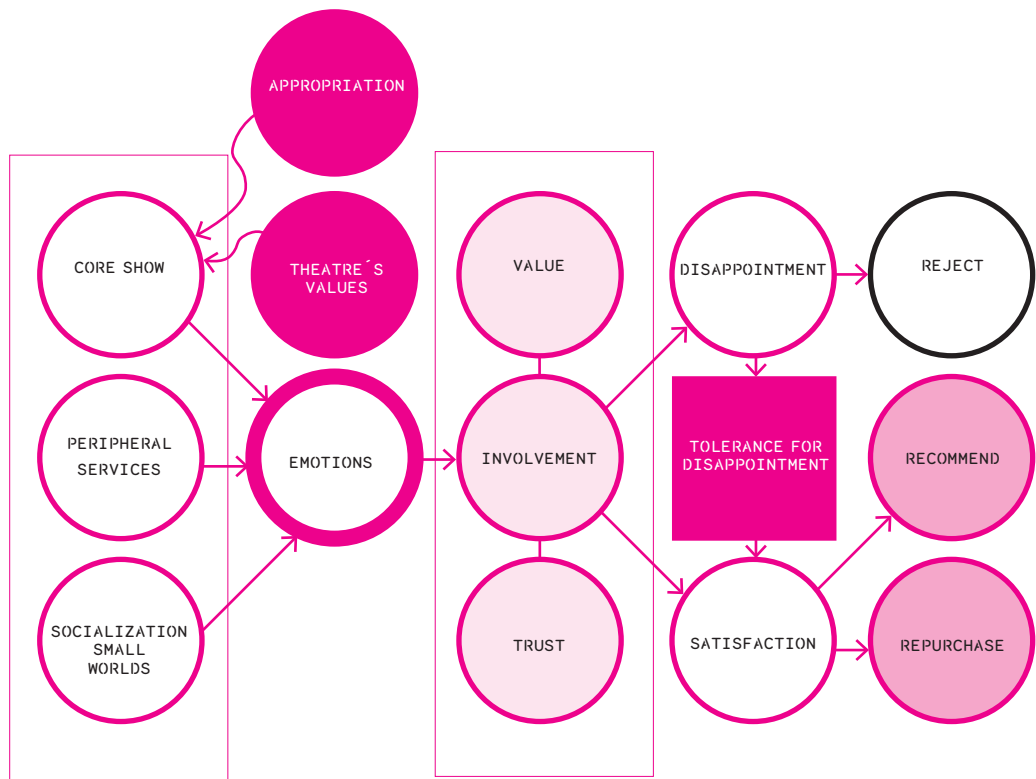


FIGURE 1. A PURCHASE / REPURCHASE MODEL FOR THE ARTS

SOURCE: COLBERT ET AL (2017). MARKETING CULTURE AND THE ARTS. CARMELLE AND RÉMI MARCOUX CHAIR AIN ARTS MANAGEMENT, MONTRÉAL, CANADA.

rience of a bad performance with other concerts during the musical season. Similarly, a negative emotion in relation to the core service (the concert) can be offset by the positive emotions triggered by the peripheral services or social interactions experienced during the event.

For example, the works proposed to subscribers of the Steppenwolf Theatre in Chicago are highly challenging, but subscribers say that they remain loyal to Steppenwolf because even if they do not like a show, they know they can always count on exceptionally good acting. In fact, these subscribers identify with the theatre and are willing to tolerate a certain amount of disappointment.

Sustainable subscriber loyalty is thus reflected in two main dimensions: subscription renewal intention and recommendation intention. Feelings of disappointment generated by bad concerts are tolerated because they are offset by the good concerts, as well as by the positive experiences with peripheral services and social interactions.

The sustainable loyalty that occurs when subscribers renew their subscription and make positive recommendations to others reflects a genuine form of loyalty. This loyalty behaviour can be explained by a combination of emotional, social, individual and situational factors that reflect the multidimensional nature of high art products mentioned earlier.

It is important for managers of theatres that offer season subscriptions to pay special attention to all peripheral services and to social interaction in order to build or maintain subscriber loyalty in spite of the inevitable disappointment subscribers may experience in relation to certain concerts. Services these managers should focus on include ensuring a hospitable welcome and environment, the comfort of the venue, personalized relations with customers, the creation of a friendly space for gatherings and discussion, food and beverage services, and the like.

Managers should also strive to enhance the audience's experience of the venue as a creator of social ties. Audience members are general-

ly very appreciative of the opportunity to meet with the artists, discuss performances with other audience members and debate with the artistic team, and they derive special satisfaction when they receive a warm welcome from the theatre's staff. The role of social identification should also be acknowledged by managers through a diversification of audiences in order to counter the traditional image of orchestra concerts as elitist.

Conclusion

As shown in Figure 1, customer service is an important component of the aesthetic experience in the arts sector. It is part of a chain of elements that can lead to either a rejection of the work or concert venue, on the one hand, or loyalty and recommendations to others, on the other hand.

Emotions are generated by three components of the concert-going experience: the concert itself, the quality of the peripheral services, and social interaction and the formation of small worlds. These three components are themselves influenced by the audience's ability to pass through the appropriation cycle and to integrate the new elements of the performance in their nest. Similarly, the pro-social values demonstrated by the concert venue tend to have a positive influence on the music lover's appreciation of the company, particularly in the case of women.

All these elements trigger emotions in audience members that lead them to attach value to their experience and, in turn, this value influences their involvement in the venue and builds their trust in the organization.

If this chain is negative, consumers who have a tolerance for disappointment may nonetheless feel satisfied and go back a second time and/or recommend the company to others. On the other hand, if they have no tolerance for disappointment, there is a risk that they could reject the organization.

As we can see, the role of the manager of a concert hall, even if he or she has nothing to do with the concert itself (this falls under the re-

sponsibility of the artistic director and conductor), can positively influence the experience of listening to a concert by creating an environment that enhances the listening experience. This is all the more important for today's orchestras in that, as mentioned earlier, they face a context that requires them to target two very different market segments: baby boomers and millennials, who do not necessarily share the same criteria in terms of customer service and the social environment.

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Branding in the arts – some perspectives

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ANNUKKA JYRÄMÄ

Introduction

The importance of branding to the success of nonprofit organizations is well documented in existing literature (see e.g. Laidler-Kylander & Simonin 2009 for overview) as well as branding and building brand loyalty (see e.g. Chaudhuri & Holbrook, 2001; Punniyamoorthy et al. 2007). In the art sector, there are likewise a number of studies on the subject. Studies of art organizations show that brand loyalty captures various stakeholder groups or viewpoints, among them customers (Colbert 2009; d'Astous et al. 2005), donors and volunteers (Venable et al. 2005) and international reputation (Laidler-Kylander & Si-

monin 2009). Other research has emphasized the need for art organizations to build strong brands and brand loyalty (Kuenzel & Halliday 2008). The brand and brand loyalty have also been studied in several layers of branding, including product, organization(s) and place.

This chapter examines the phenomena of branding through selected perspectives, including organizational branding and brand persona and stories, and brand portfolio and brand architecture strategies. This chapter also examines branding in the arts by highlighting recent studies in the field.

Branding

Brand is defined as a name, signal, term, symbol, design or combination thereof, by which a product or service or organization can be identified (Aaker 1996). Branding has been analysed from various perspectives, and several dimensions underlying the brand concept have been defined. Next, few of these conceptualizations are introduced.

Brand identity and *brand image* can be understood as the opposite sides of a coin. Brand identity is the definition of a brand internally and how it wants to be experienced. It is a way

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to communicate its value proposition to customers, including everything that makes the brand unique and meaningful (Janonis et al. 2007). Brand image is the perceptions and interpretations of the identity by customers (Aaker & Joachimsthaler 2000; Keller 1993; Park et al. 1986). Brand identity can be seen as a set of associations that the brand strategist seeks to create or maintain, whereas brand image consists of the current associations perceived by consumers (Uggala & Filipsson 2009). It should be noted that these concepts have been used somewhat interchangeably in brand literature.

Brand loyalty has been defined as “a deeply held commitment to repetitive same-brand or same brand-set purchasing, despite situational influences and marketing efforts having the potential to cause switching behaviour” (Oliver 1999, 34). Brand loyalty combines both attitudinal and behavioural elements. It looks at brand repurchase intentions, willingness to pay a higher price, engagement in positive word-of-mouth, and resistance to negative information (Batra et al. 2012; Chaudhuri & Holbrook 2001; Punniyamoorthy & Prasanna Mohan Raj 2007).

Brand equity is a set of brand assets and liabilities linked to a brand, its name or symbol, that add to or subtract from the value provid-

ed by a product or service to a firm or to that firm’s customers (Aaker 1991, 15). Yet Aaker sees brand loyalty as a component of brand equity along with name awareness, perceived quality, brand associations, and other property of brand assets (Aaker & Joachimshaler 2000).

Other components of brand have also been examined in the literature. The connection people create between their identity and brand has been defined as *brand identification* (He & Li 2010; Marin et al. 2008). *Brand attractiveness* captures perceptions of how the brand is perceived when compared to both other competing brands and to the brand itself (Marin & Ruiz 2006; Marin et al. 2008). *Brand love* is a more recent conceptualization that emphasizes the importance of brand to consumer choices and identity building (Batra et al. 2012).

In order to create a brand for an organization, several branding models have been developed. The models can be used as managerial as well as academic tools of analysis. This chapter examines two models, one that looks at how to build a brand identity from the company’s perspective, and the other at how consumers relate to brands.

Strategic Brand Management (Kapferer 2004) is a well-known model for guiding man-

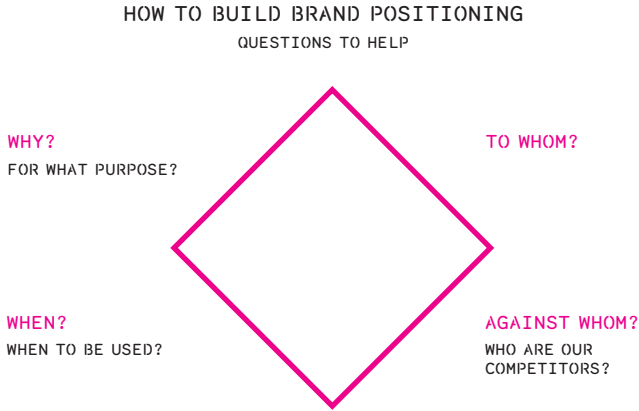


FIGURE 1. ADAPTED FROM: KAPFERER 2003, STRATEGIC BRAND MANAGEMENT

POSITIONING IN THREE LEVELS: GROUPING AND CONSUMING BRANDS

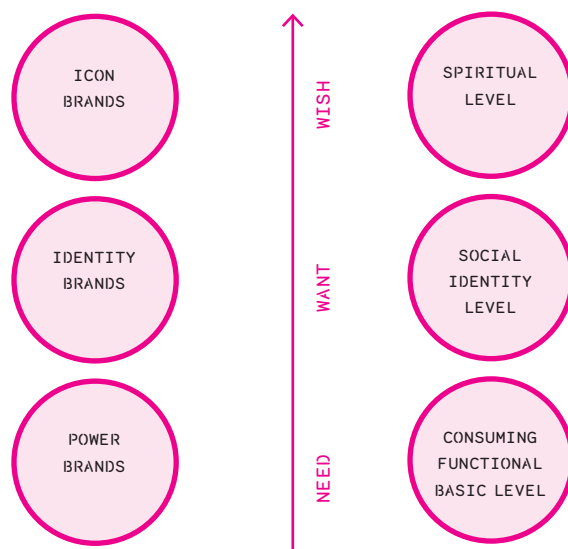


FIGURE 2. ADAPTED FROM: LINDROOS, NYMAN, LINDROOS (2005) REF. D. AAKER BRAND LEADERSHIP) KIRKAS BRANDI. MITEN SUOMALAINEN TUOTE EROTTUU, LISÄÄ ARVOAAN JA PERUSTEELEE HINTANSA. WSOY: HELSINKI

agement to ask key questions when planning brand strategies. There is a need to position the brand by critically evaluating its identity and image among a potential target group.

A model presented by Lindroos et al. (2005) analyses brand and its connectedness to consumers' identity building. Potential relationship levels and ways to connect are identified in order to build awareness of brand attributes. Lindroos et al. note that the same brand may create different relationships with different customer groups.

As noted above, branding can be examined on different levels, among them product or service, company, and place. Branding can be used in different contexts, such as for-profit or non-profit organizations. The questions raised by branding at an organizational or corporate level are multifaceted. They include questions about building a brand persona that could create a joint understanding of an organization both internally and among its stakeholders. The role

of building an organizational brand persona is examined through a recent study in the library context (Kuldkepp 2016).

Building a corporate brand requires decision-making on the positions of the various product or service brands affiliated with an organization (Aaker & Joachimsthaler 2000). Brand architecture is examined in this chapter through a longitudinal study of the Helsinki Music Centre (Johansson & Jyrämä 2015; Jyrämä et al. 2016). The relationship between brand and corporate social responsibility (Jyrämä & Kajalo 2013) is also investigated.

After examined the branding of art organizations, this chapter looks at the branding of places with a specific connection to the arts. Co-branding in the context of a city and an art organization is analysed using the example of Helsinki and the Guggenheim Museum (Matilainen 2013). This chapter will then examine the role of music in nation-branding in Estonia (Verde 2017).

Branding an art organization

Corporate brand has been defined somewhat similarly to corporate identity and corporate image (King 1991; Keller 1993; Balmer 1995, 2001; Jyrämä et al. 2013, 2015). Creating a corporate organizational brand is more complex than product branding, since an entire organization or corporation is the brand (Baker & Balmer 1997). In corporate brand identity, the role of employees becomes important as the corporate brand builds, particularly through the people, values, and practices of an organization (King 1991; Balmer 1995). Brand identity is rooted in an organization's business heritage and related to an organization's vision, core values, products and location (Kapferer 2012; Janonis et al. 2007; Aaker 1996; Ugglä et al. 2009).

Kuldkepp (2016) analyses the building of a brand persona for the National Library of Estonia via storytelling. She looks at the organizational brand and how it is constructed at different levels, as illustrated by Figure 3.

Both brand persona and storytelling are a means to communicate about a brand and make it understandable (Kuldkepp 2016). Brand persona is linked to brand personality (Aaker 1997).

The brand personality refers to the set of human characteristics associated with a brand, such as having a distinct personality (Aaker 1997; Gill & Dawra 2010). Brand can be seen as having a soul (Cohen 2014), or as a friend, allowing for a relationship and positive attitude toward the brand (Aaker 1997; Wertime 2002; Voeth & Herbst 2008). Stories are likewise used to communicate a company's brand, including the values of the organisation, its mission and its vision, to various stakeholder groups (Mitins et al. 2011). Stories allow for the explaining of complex information in a simple, more understandable and easily memorized way. (Woodside 2008; Bergstedt & Nilsson 2010; Germano 2010).

Kuldkepp (2016) found that when creating brand personal, current associations and stories need to be considered. She found several coexisting stories among the staff and stakeholders that could be used for building brand identity. It should be noted that the unexpected role that the building of the library played in creating brand image seemed to somewhat overshadow the new visual brand persona adopted by the library.

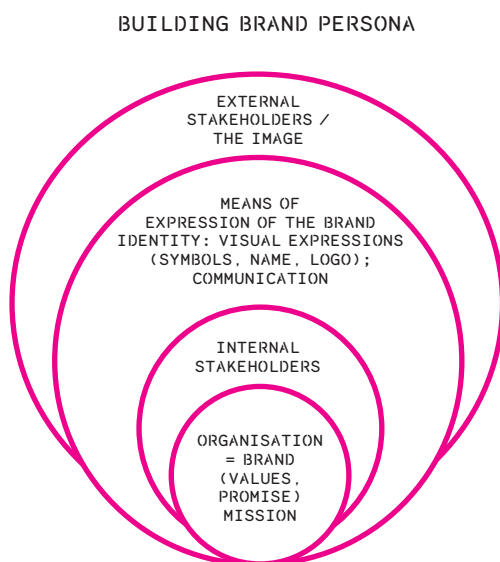


FIGURE 3. ADAPTED FROM: KULDKEPP (2016), BASED ON LAIDLER-KYLANDER ET AL. (2007), VOETH & HERBST (2008), AND VENABLE ET AL. (2005).

Brand architecture - managing brand portfolio

Organization brand often consists of several product or service brands, and builds on a brand portfolio. The brand portfolio is a set of all brands and brand lines that a company sells in a particular category. It includes all the brands and sub-brands attached to product-market offerings, including co-branding with other firms (Keller et al. 2008; Aaker & Joachimsthaler 2000). Organizations need to determine how these brands in the brand portfolio are related, and then structure and position the different brand and sub-brand. This specifying of brand roles and the nature of the relationships between brands and between different product-market contexts is called brand architecture (Aaker & Joachimsthaler 2000).

One of the most established brand architecture tools is the Brand Relations Spectrum (BRS), which was introduced by Aaker and Joachimsthaler (2000a, 2000b). It has four main brand architecture strategies: house of brands, endorsed brands, sub-brands, and branded house strategies. In branded house strategies, existing competing brands are unified under a main supporting brand. The house of brands strategy, by comparison, has independent brand names without strong connection to the common organization. The brand architecture also defines the power of relationships between the brands. The brand with a stronger position is considered to be an endorser brand, while the sub-brand is the endorsed one (Aaker & Joachimsthaler 2000).

The Helsinki Music Centre consists of three organizational brands, namely the Helsinki Philharmonic Orchestra, Radio Symphony Orchestra and Sibelius Academy. Each of the three has several product-level brands as well as supporting brands (City of Helsinki, Finnish Radio Broadcasting Company, and Helsinki Art University). This multifaceted complex integration of brands has previously been an object of longitudinal study on branding (Johansson & Jyrämä 2016; Jyrämä et al. 2015; Jyrämä & Johansson 2017). When analysing the Helsinki Music House

brand architecture, Jyrämä et al. (2015) identified a fifth strategy, in which the sub-brands in the portfolio are endorsing the umbrella organizational brand.

These brand architecture strategy choices were recently analysed through international comparison. The analysis showed a connection between the shared activities of joined organizations and the brand architecture strategy that was adopted. In those organizations where the umbrella brand, or hosting organization, had its own artistic productions, the brand identity was strongly linked to the hosting organization's brand identity. Where the hosting umbrella organization was mainly focused on space management and marketing the sub-brands, organizational identities seem to play a more important role. In the case of umbrella organization engaged in artistic activities, the brand strategy followed sub-brands or branded house strategies. Where only space or marketing activities were shared, the brand architecture strategy was mainly within the house of brands or in the fifth identified strategy, in which the sub-brands endorse the music centre's organizational brand (Jyrämä & Johansson 2017).

Art organization branding and social responsibility

The connection of branding at arts organizations and the role of social responsibility in art organizations has recently gained scholarly attention (Andreini et al. 2014; Jyrämä & Kajalo 2015). Social responsibility and contribution to local communities have been studied from various perspectives and contexts. For example, the impact of universities on their local community has received considerable attention (Arnett et al. 2003) which is referred to as relationship marketing. Much of the research on relationship marketing success has examined relationships that (1. Studies of art organizations have noted the role of local communities as volunteer or funding bases, and community members as participants (Hughes & Luksetich 2004; Toeppler 2003; Torgerson & Edwards 2012). Many

art organizations perceive themselves as having their identity legitimized through art, they nonetheless express a need to reflect what it means to be a good corporate or organizational citizen (Andreini et al. 2014; Cornelius et al. 2008), and to engage in environmental sustainability and other societal issues. Arts organizations face the same challenges as corporations and should not be allowed, by themselves or by other stakeholders, to be above societal responsibility considerations (Colbert 2008). Several recent studies have investigated the links between brand loyalty, brand identity and social responsibility (Marin & Ruiz 2006; Marin et al. 2008; Vallester et al. 2012). These studies provide clear evidence that social responsibility is a driver of brand value (Melo & Galan 2011).

Adding to the discussions around corporate social responsibility, Wagner et al. (2009) introduced the concept of hypocrisy. They found that perceptions of hypocrisy were a strong determinant of customers' evaluation of companies, especially in the context of corporate social responsibility. Hypocrisy is defined as *"a belief that a firm claims to be something that it is not"* (Wagner et al. 2009). In addition, Venable et al. (2005) found that honesty was an important determinant of nonprofit sector brand perceptions.

In recent studies (Jyrämä & Kajalo 2015; Alas et al. 2016; Kajalo & Jyrämä 2015) the connections of brand loyalty and social responsibility were examined in different art organizational contexts (Finnish National Opera, Estonian Song and Dance Festival, and Bimbo Museum in Mexico). The aim was to establish a theoretical conceptualization and models on the relationships between brand and social responsibility. The analysis of these different data sets, for example, reconfirmed a connection between brand loyalty and social reputation, noting the importance not only of being socially responsible, but also of engaging with the local community (Jyrämä & Kajalo 2013). In addition, the role of non-hypocrisy was found to affect an organization's reputation, and thereby its brand loyalty. As a result, Alas et al. (2015) recommended

the inclusion of an elaboration of hypocrisy to social responsibility conceptualizations.

Branding the place - the role of art

Place branding is a growing sub-field of brand research on both the national and local levels (see Kavatzis 2012; Hansen 2010; Merilles et al. 2009). Place branding includes various perspectives in the execution of city management, including the views of multi-stakeholder governance (Van Assche & Chien Lo 2011). Place branding has at least three target groups: the visitors, the investors and the residents (Kavazakis et al. 2010). Unlike organizational branding, place branding is not controllable by one stakeholder but requires the collaboration and partnerships of many (Hankinson 2010).

To analyse place branding focused on cities, the City Brand Attitude (CBA) measurement was developed (Merrilees, Miller & Herington 2009, 2011). In addition, Merrilees et al. (2009, 2011) developed an extensive measure for city brand image featuring a range of dimensions, including nature, creativity and business, shopping, brand/reputation, and commitment to a place. The dimensions were developed from various theoretical approaches – urban studies, cultural and heritage research on places, business development, and sociological studies on creative cities, among others – highlighting the multidimensional nature of place branding (Hankinson 2010).

The important role of culture in building city attractiveness and branding has been well documented (Florida 2004; Vivant 2011). The City of Helsinki has used cultural events strategically to build up its city brand image (Matilainen 2013). The negotiations between the City of Helsinki and the Guggenheim Museum are an excellent example of such an approach. It is worth noting that developing city attractiveness using well-known global brands and established international actors may be losing cache in Helsinki, as Guggenheim's offer was eventually turned down (Matilainen 2013). Consequently, to build branding, cities have turned to existing cultur-

al strengths and traditions (Mizau & Montanari 2008). Helsinki's adoption of the norms of local cultural activism, as demonstrated in the city's current "one Hel of an impact" slogan, is a good example (Hietanen et al. 2016; <http://www.brandnewhelsinki.fi/2020>)

A novel approach to the relationship between art and place branding was presented in a recent study on the role of music in nation branding. Verde (2017) conducted a study on the process of developing a nation's brand image through music, specifically through artists and event brands. It focused on the interrelationship between key Estonian music brands identified through a consumer survey – Arvo Pärt, Estonian Song and Dance Celebration, and Ewert and The Two Dragons – and Estonian national brand. The findings show that the role of music is important in Estonia's brand identity and image. The artists and festivals perceive themselves as brand ambassadors for Estonia. They did not, however, use music as a tool for enhancing the international image of Estonia.

Summary and conclusions

Branding in the arts is widely accepted as a valuable tool for organizations to build their identities and profiles, both internally and to address the perspectives of stakeholders, particularly their audiences. As highlighted by the previous examples, branding is used in the context of nations and alliances, as well as at an organizational level. Branding can also be used on an individual level, with artists' names and the specificities of their art being considered brands – for example, the Wagner society can be seen as a brand community, even if Wagner almost certainly did not see himself as a brand.

Artists have also provided novel perspectives and criticism on brands and branding phenomena. Some of the most famous examples are discussed by Schroeder (2005) in his seminal work on Andy Warhol, Barbara Gruger and Cindy Sherman. The communication between art and branding is ongoing activity, with new artists taking part either as brands themselves or

as discussing brands through their artworks. In conclusion, branding appears in different forms in the arts. It is a useful tool for art managers, as well as a societal phenomenon for art to communicate both with and about.

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MARKETING AND BRANDING THE ARTS – CASE TAPIOLA SINFONIETTA

HELENA RUHKALA

Like an orchestra tunes its instruments to the same pitch to ensure the best possible harmony, the other operations of the orchestra also need to be tuned to the same wavelength with the audience.

The Tapiola Sinfonietta was established in 1987 in Espoo – a neighbouring city to two major Helsinki-based orchestras, the Helsinki Philharmonic Orchestra and the Finnish Radio Symphony Orchestra. The Tapiola Sinfonietta profiled itself already early on as a stylish interpreter of Viennese classics. The orchestra has moreover always had a living relationship to contemporary music and an unprejudiced approach to cross-artistic co-productions.

Due to the orchestra's split profile – concert activities and audience development – the marketing is also divided into two dimensions. In the marketing of the actual concert activities a principal goal is to generate financial revenue. In the marketing within audience development the emphasis is on social marketing aimed at generating social impact.

Marketing in a mediatised world

Only a decade ago it was still somewhat common for marketing to be experienced in cultural organisations as a threat to the product itself and the organisation's core goals. This attitude has however lost ground along with broader changes in society. Globalisation, modernisation, technol-

ogisation, urbanisation, commercialisation and individualisation have set the basis for the 'mediatisation' of our society. The practically unlimited volume of available information and stimuli is directly reflected on consumers' behaviour and self-image, creating an impression of endless possibilities to choose from both in consumer practices and in how people live their lives. Our interests are becoming more and more fragmented and their timescale has become shorter. The threshold for individuals to bring out their creativity is lower. This is especially evident in channels of social media but also in many of the choices we make in everyday life – our hobbies, clothing, eating habits, mode of living and working methods alike.

With the mediatisation of society and growing prominence of sharing economy, the arts have started shifting away from the traditional institutional framework. Along with an interactive and participatory lifestyle, many art forms have come closer to daily practices, sometimes even to the extent that it is hard to define what is and what is not art. Art and everyday phenomena make up a polyphonic tapestry where different species traverse their own paths but occasionally come together and crisscross. The audience's interest in multiple art forms is a marketing asset in the planning of cross-artistic productions, where the audiences for different art forms naturally join.

Customer relations today are increasingly built on interaction and participation. The appeal of community is now perhaps stronger than ever. The role of an organisation that produc-

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1 Mediatisation = a historical, ongoing long-term process in which more and more media emerge and are institutionalised. It is a meta-process analogous to individualisation, commercialisation and globalisation. Friedrich Krotz (2009): Mediatization.

es cultural services is becoming more equal in relation to the customer. A message spreading through informal channels often reaches the customers much more effectively than a message sent by a formal source. What makes the power of social media as an informal marketing channel noteworthy is that it builds attitudes towards brands, which can in turn significantly influence people's purchasing behaviour. The importance of strong brands has become particularly highlighted along with mediatisation.

At the Tapiola Sinfonietta the social changes described above are seen also as changes in the form of customer commitment. The number of strongly committed customers has declined but analogously the number of new "experimenters" has grown. In the past ten years, there has been a decline in customers in the larger series of nine concerts, where the rate of commitment has traditionally been high. The major reason behind the decline is the ageing of customers, while new customers are not emerging in the same proportion to replace them. The smaller series of four concerts in turn has become increasingly popular, especially among the young "experimenters". In this series customer commitment is the weakest; and usually limited to one or two seasons. In the intermediate series consisting of five concerts in turn both the numbers of new customers and the rate of customer commitment are relatively high.

Importance of a strong brand

The need for new audiences, especially young audiences, is widely recognised in orchestras. The premise for both social and traditional marketing rests in recognition of change: the structures of organisations can either support it or hinder it.

The biggest mistake is to continue to strictly operate in the accustomed manner without paying attention to the importance of the customers' changing needs. The customer determines what kind of practices should be developed to achieve the goals. Rising in importance over exact targeting is the approach where genuineness and the story play a stronger role. When the goals are clear and the target groups are well identified, the strategic planning of operations is easier. Social marketing, when successful, can produce positive social change, such as improvements in people's wellbeing and the functioning of services.

Our choices are influenced, above all, by values. They affect what kind of lives we live and what kind of choices we make. Values are not easy to change, and that is why they need to be identified. The significance and amount of audience development are continuously increasing in cultural organisations. At the Tapiola Sinfonietta, audience development is a fixed part of the orchestra's operations. Alongside their actual concert work, the musicians regularly set out to work in child health centres, daycare centres, schools, service homes for senior citizens and hospitals throughout Espoo. Audience events are also organised in connection to the concerts to introduce the backgrounds of the concerts and performers. Audience development at the Tapiola Sinfonietta is increasingly aimed at offering the local community personal experiences of music and finding ways to contribute to its wellbeing.

At the Tapiola Sinfonietta, brand building extends across the entire organisation, from the orchestra to the design of the business and service image. Designing visual and narrative content is a central part of brand development, but

the supplementary services produced by the orchestra and its partners may stand out as even more important, as generators of added value. The importance of customer service is especially pronounced during the concert event in, for example, the quality of coatroom services, restaurant services, information signs, services for groups with special needs and ticket sales. One bad experience, such as impolite treatment at the box office, can destroy a customer relation that has taken years to build up.

Interaction and communications are at the core of all operations. They cover anything from personal contacts to, for example, a functioning website. Everything becomes communications the moment the message reaches the recipient. Even a single melody can be a message. Every word, every expression, every gesture is a message. The colours, scents, clothes and lighting at the concert venue are messages. In the designing of business and services, attention needs to be paid to these and countless other factors. Studies have proven the importance of communications and interaction: people's behaviour can make up as much as 90 percent of a company's image. The customers are not as concerned about what they are getting for their money *per se* as they are about what they are expecting to get and what they feel like they are getting. Communications are productive when we manage to offer more than the customer expects.

The social role of cultural services has grown more profound both economically and in the en-

hancement of wellbeing. At the same time, marketing has established itself as a natural part of the strategic planning of cultural organisations. The arts management education that started in Finland twenty years ago was timed perfectly: there is a growing demand for professionals in this realm, now and in the future.

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SUPPORTING THE CREATIVE PROCESS OF ADVERTISING MOBILE GAMES

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Mobile games have existed almost as long as mobile phones. The business to consumer-mobile game market was born in July 2008 when Apple launched its App Store, digitally distributing mobile applications (apps) to iPhone operating system (iOS) devices. The App Store's early selection included 500 apps, and since then, it has seen enormous growth. In August 2016, Sensor Tower projected that the App Store would host about 2.93 million active apps by the end of the year and would almost double the amount to 5.06 million by the end of 2020. In May 2016, 48,231 apps debuted in the App Store. Nearly 21,000 (43%) were games. This means 700 games debuted every day.

Since the era of smart phones began and the App Store launched, the market's value has skyrocketed and continues to grow. According to App Annie, in 2016, publishers earned \$35 billion (€29 billion) in revenue from the App Store and Google Play; games generated 75% and 90% of the revenue, respectively. Newzoo estimated app store revenues, including those of the App Store, Google Play and other mobile app stores, will grow to \$85 billion (€72 billion) by 2020. Revenues from mobile games will grow to \$65 billion (€55 billion) in the same period.

When it began, the market was dominated by premium games. In the premium business model, consumers pay to download games. However, free-to-play games have risen in popularity. They are free for consumers to download, and

revenue is gained later; for example, revenue is gained through in-app purchases or in-app advertisements (ads). The free-to-play business model started in the early 2010's. According to App Annie, in 2016, 97% of mobile game revenues came from the free-to-play model. Mobile games have evolved into services that are continuously developed and updated; continuous development results in longer game lifecycles.

The free-to-play model has resulted in a shift from a product-marketing approach to a service-marketing approach. Premium game marketing has traditionally focused on activities related to up-front product launches. Free-to-play game marketing has traditionally focused on scaling and growing business services over time. Marketing strategies vary based on each product and developer, and they include numerous activities, such as optimising app stores, optimising TV advertisements, maintaining an active social media presence and building influencer campaigns. Yet, most of 2016's top-grossing games invested heavily in digital, mobile paid-user acquisition, which is the algorithm-driven buying of digital ad traffic to acquire new customers. In digital, mobile paid-user acquisition, each product costs less than the expected average lifetime revenue of each user. The biggest gaming companies invest millions of euros in user acquisition each month.

The Finnish gaming organisation Neogames noted the gaming industry has become crowded, segmented and saturated; competition and user-acquisition prices are rising. The market's consolidation and institutionalisation are increasing. As a result, marketing and strategic business planning are becoming as important as good game design.

Consider market realities from the perspective of managing the creative process for mar-

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Eskelinen (MMus in arts management) started her arts management studies in the Kuopio unit in 2008. During her studies, she started working in a production company Kombo that was bought by mobile game developer Rovio, the home nest of the Angry Birds. Eskelinen worked several years as a Producer in Animation unit and for the last two years she has been running the Marketing Content Creation team in Games unit.

keting collateral. Finding a balance between commercial and artistic values is crucial. All creative marketing can be analysed, and performance metrics are available in almost real time. Revenue generated through one single ad can be measured. Creative content, such as digital ads and app-store landing pages, can be tested and optimised.

Facing a daily flow of data for the creative process can be overwhelming unless the data is learned from over time, harnessed to answer hypotheses and analysed to support trends, insights and signals. The context and placement of a target audience need to be understood when planning campaigns and analysing results. Context and placement are crucial in gaining positive results in the saturated market.

The most important part of managing the creative process is enabling seamless collaboration and communication. Doing so provides a flow of creative people managing campaigns and ad spend and supports the needs of both parties. It creates high-quality successful campaigns when planning activities and collecting results.

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LEADERSHIP

2



Examining the dialogical leadership in the arts

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TANJA JOHANSSON

Introduction

Leadership research has undergone several changes, where leadership has been defined through qualities, skills and behaviour as well as shared, pooled or spread processes and relational practices, in which everyday interactions and language play a critical role in leading the self or others. In this chapter, I will explore dialogical leadership practices, particularly those in the field of arts, and consider leadership as a practice by which a leader works with and through others (Hewison 2004; Koivunen & Wennes 2011). In line with Fairhurst and Uhl-Bien (2012), the underlying assumption of the chapter is that leadership unfolds in a collaborative and co-created process among relational human beings. Hence, relational leadership focuses on how leadership is practiced in everyday interactions, emphasising the social processes and constructed interactions rather than focusing attention on the behaviour of individual leaders (Crevani et al. 2010; Koivunen & Wennes 2011; Denis et al. 2012; Koivunen 2007).

Interestingly, several leadership studies on arts organisations have taken a relational perspective (see e.g. Koivunen 2003, 2007; Koivunen & Wennes 2011; Köping, 2003; Sauer 2005;

Soila-Wadman 2003). In addition, these studies include participative methods that emphasise everyday practices, whether in symphony orchestras or film productions. This indicates that the relational perspective is an appropriate approach for examining the networked and processual realities of cultural productions (e.g. Becker 1984).

In this chapter, both the interpersonal and structural relations needed to further construct the understanding of the relational nature of practices in the field of cultural production are highlighted. First, I will provide background for the relational view on leadership and the relational practices in the field of art. This will be followed by a proposition for a dialogical leadership scene in the arts involving the individual, group, organisational and field level relations.

The relational and leadership views

The relational view on leadership draws from relational ontology, according to which the social world is not seen to consist primarily of static substances but rather of dynamic, unfolding relations (e.g. Emirbayer 1997; Bourdieu & Wacquant 1992; Dachler & Hosking 1995). This perspective derives from social construction-



ism (Berger & Luckmann 1966), which focuses on how meanings are created between people in their embodied, relationally responsive dialogue, in which they view themselves as part of the process of constructing meanings (Bakhtin 1981; Cunliffe 2003; Cunliffe & Shotter 2006). However, this process does not occur in a vacuum but in collectively organised temporal and spatial contexts (Emirbayer 1997). A unifying core premise of relational thinkers is that they try to overcome different dichotomies deriving from a 'substantialist' view, which divides the world into isolated entities (Emirbayer 1997; Osterlund & Carlile 2005).

Bourdieu's view on the social does not include a sharp distinction between the external and the internal, the conscious and the unconscious or the bodily and the discursive. Bourdieu also opposes methodological individualism, which places emphasis on the structure or agent, system or actor, or collective or individual (Bourdieu & Wacquant 1992). In contrast, the relational perspective derives from the view that people involved in an interaction derive meanings from the changing conditions of situations. In leadership research, these dynamic processes become the primary unit of analysis rather than the elements themselves. Practice from the relational view is seen as a space for the production and reproduction of relations (Emirbayer 1997).

The relational perspective in organisational studies recognises that organisations do not somehow float in a neutral environment but rather influence and are influenced by the world around them. From a relational perspective, it is therefore possible to study the inter-subjective and interdependent nature of organisational life. Understanding organisational practices involving different events, activities and utterances requires an appreciation of the overall organisational context. Here, organisational context refers to the dynamic processes involving organisational culture, people, resources, purposes, previous events and future expectations as well as the institutional structures that constitute the temporal and spatial background for a par-

ticular situation (Evered & Louis 1981). Viewing leadership as a shared phenomenon also highlights the importance of aesthetics in all kinds of leadership processes. Viewing leadership as a shared phenomenon also highlights the importance of aesthetics in all kinds of leadership processes. Viewing leadership as a shared phenomenon also highlights the importance of aesthetics in all kinds of leadership processes.

When skilful relating is a part of leadership practice, then multi-ontology sense-making is a possibility, for instance, in decision-making tasks (Fulop & Mark 2013). Fulop and Mark (2013) examine a relational leadership approach to decision-making and adopt Hosking's (see e.g. Hosking et al. 1995) work. In their view, decision-making is undertaken through organising processes that are cognitive but also social/cultural, political and emotional, and in which the social construction of leadership and context are inseparable individual and collective undertakings (see also Koivunen & Wennes 2011). Thus, the meaning-making processes of the organisational members occur through dialogues between social actors and institutions, between the self and others, between the inside and outside of the organisation or between the past and present (Ybema et al. 2009). This does not merely refer to concrete relationships between persons but to a wider consideration of the various discursive resources people may refer to when making sense of their work and its organisational and other environments. Hence, the relational processes can be seen as happening 'in between' the various actors, positions, professional groups, other organisations in the field or between past and present understandings of the work situations.

The relational processes of the arts field

Bourdieu's (1992, 1993) concept of the 'field of cultural production' is built around a relational system in which art and its producers do not exist independently of the institutional framework that authorises, enables, empowers and legiti-

mises cultural products and productions. Thus, cultural products are created through social relations that enable and maintain the system of cultural production. The relations can be both visible interactions as well as invisible structural relations between the social positions of individuals, groups or institutions. In the chapter I draw on a relational understanding of cultural products, which instead of highlighting the individual creators is interested in the social and contextual (e.g. economic and educational) aspects that frame cultural productions and the networks of the producers (Becker 1974, 1982; Bourdieu 1993, 1992; Ranciere 2004; Guillet de Monthoux 2004). From this perspective, a central aspect is the interaction between a cultural product, producers (artistic, technical and administrative participants involved in the processes through which cultural products are produced), the audience (consumers and the public in general; critics and the media) and the society at large. Hence, the relational processes in the arts refer to the visible relationships between organisational members as well as to other relations, such as the historical and structural relations in the art field (Bourdieu 1992).

The field of cultural production is structured by the distribution of available positions such as art for art's sake vs. social art, consecrated artist vs. striving artist or opera vs. symphony as well as by the characteristics of the agents occupying the positions. The dynamics of the field are based on the struggles between these positions, a struggle often expressed in the conflict between the orthodoxy of established traditions and the challenging new modes of cultural practices, manifested as position-takings. These position-takings may refer to the 'space of creative works' or to internal (e.g. stylistic) and external (e.g. political) positioning. Conflicts between the different position-takings create particular manifestations of the structures of the positions in the field. Hence, the struggle is not only between two individuals but is also inscribed in the broader conflict between orthodoxy and heresy, which constitutes the cen-

tral dynamic in the field of cultural production (Bourdieu 1992, 1993).

The concept of field is important in considering the dimensions of the relational processes in the arts. According to Bourdieu, different capitals (e.g. cultural or social) and positions within the field are acquired through accumulated experiences within the same field. This is why the other 'players' entering the field of cultural production may find it difficult to legitimate their actions in the field. For instance, if an administrative director comes from the business field to the field of cultural production, his or her experiences may not be given much appreciation or weight. Bourdieu (1993) argues that to enter a field and to play the game, an agent has to have knowledge, skill or talent to be accepted as a legitimate player in the specific field. Entering the field of cultural production involves an attempt to use the knowledge in the best possible way, which would add to the agent's capital. The heteronymous principle based on external factors means that almost anybody entering the field of cultural production from the outside can perform tasks that are not directly related to the core artistic practices of cultural production.

Delmestri, Montanari and Usai's (2005) study in the film industry suggests that the two conflicting logics of art and economy have an influence on the relations and the networking systems. First, *vertical relations* are more common between the production personnel (e.g. producers and technical staff) and the people who manufacture, market and sell the cultural products with the aim of securing financial durability. Second, *horizontal relations* are used by artistic personnel because they are more interested in artistic merit than in economic success or organisational advancement. Artistic merit adds to their cultural and symbolic capital and confirms their position and autonomy in the field of cultural production. For this reason, the artistic personnel in arts organisations are more familiar with working with horizontal relations because of their larger interest in symbolic and cultural capitals that define the merits in the arts field. Hence, advancement in

the organisational hierarchy may not be the main reason for aiming for the best possible performance. Conversely, for other personnel (e.g. technical and administrative staff), vertical relations may appear more relevant since the formal organisational hierarchy determines their everyday work practices and positions in relation to their peers. This can have an effect on the differences in how the different personnel groups attach meanings to relations between artistic practices, expert groups and organisations (Vilén 2010).

Towards dialogical leadership in the arts field

A relational approach provides an integrative construct that can help to integrate the different levels of leadership and thus highlight multi-stakeholder involvement (see e.g. Sluss & Ashforth 2008). To conceptualise the relational leadership in the arts field, I apply the concept of dialogue and propose a dialogical leadership model in the arts field. Dialogue in this context means that the meanings are negotiated through dialogical relations in which utterances are always related to other utterances and the speaker. Two different sides can be distinguished in a dialogue: centripetal and centrifugal. The centripetal side is integrating and organising, whereas the centrifugal side is disrupting and disorganising (Bakhtin 1981, 1984). Hence, I draw from Bakhtinian's view of dialogue, which has also inspired Hermans' Dialogical Self Theory (Hermans et al. 1992; see also Hermans 2013), which has been used to theorise dialogical leadership in organisations outside the arts field (e.g. van Loon 2017; van Loon & van Dijk 2015).

In Dialogical Self Theory, the 'self' (or *I*-position) consists of a collection of roles and positions such as an artist, a parent, a spouse, a professional, an employee and a leader. These position repertoires then relate to the wider society and network of others in which it functions (Hermans & Hermans-Konopka 2010; Hermans & Gieser 2012). Dialogue is an on-going and open process, which include ambiguities and changes but is never finished: *"Nothing is ever completed,*

no word is final, there are no ultimate explanations that everyone, without exception, will accept as exhausting all possibilities" (Clark & Holquist 1984, 347). Dialogue is thus a central element in relational meaning-making, but the structure of a dialogical process is defined in terms of polyphony. According to Bakhtin, the concept of polyphony refers to a multi-voiced social structure where each 'voice' has an independent role in the unity of an event. However, some voices will always be louder than others, and that is why Bakhtin emphasises tensions (both internal and external), power struggles and silence as inherent aspects of dialogical meaning-making (Belova 2007). Hence, meanings in dialogues emerge from a constant struggle between my voice/your voice and my sense/your sense (Cunliffe 2002; Belova 2007).

According to Bakhtin, people are always engaged in meaning-making acts, as they continuously try to make sense of what is happening around them. Cunliffe (2003) states that people construct meanings as they talk and listen to their own voices and those of others as they try to figure out who they are, what they should do or say and how they should relate with others. Within a dialogue people relate inter-subjectively to one another through utterances. This process can be seen as a continuing polyphony, where the voices and participants change constantly (Hazen, 1993). De Cock and Chia (2001) argue that people are never free to impose their intentions but must instead mediate them through the intentions of others.

Isaacs (1993, 1999) offers a more concrete description and defines four principles of dialogue: 1) listening as a participant; 2) respecting the coherence of others' views; 3) suspending one's own certainties; and 4) speaking with one's true voice, and encouraging others to do the same. First, listening requires an understanding of how people understand instead of enacting meaning on what others are saying or relying merely on one's own interpretations. Isaacs (1999) stresses that it is equally important to listen together and to learn to be a part of a larger

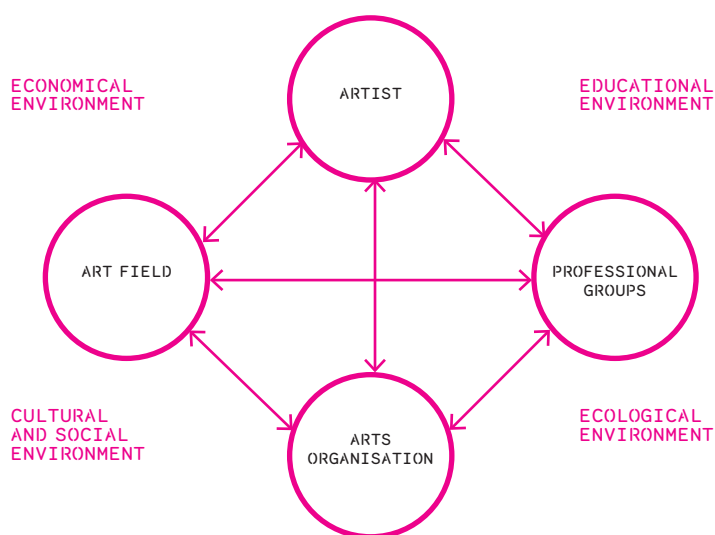


FIGURE 1 THE CURRENT DIALOGICAL LEADERSHIP SITUATION IN THE ARTS FIELD.

whole, in which voice and meaning arise from all people. At its best, dialogue becomes a flow of meaning itself instead of individual voices. Second, respect is a practice that shifts the quality of opposing and encourages people to sense what others are saying and thinking. To respect others means to listen for the coherence in their views, even if what they are saying seems unacceptable. In a dialogue, one can choose to resist the other's point of view or to suspend judgments and opinions and the certainty that lies behind them, thus displaying one's thinking in a manner that makes it understandable to each party. Finally, speaking with one's voice refers to revealing what is true for the speaker, and often this type of authenticity encourages true voice in others as well (Isaacs 1993, 1999).

Dialogical leading is a process of organising and relating from a shared purpose and values in reciprocally connected relations (van Loon 2017). Hermans and Hermans-Konopka (2010) define dialogical leadership as *"flexible movements between a diversity of I-positions that are relevant to the functioning of the organization as a whole"* (p. 326). Van Loon (2017) argues that dialogical leadership involves three key aspects. First, it

implies being able to create the conditions for new meanings to emerge in an interaction. Misunderstandings between people are common in relational meaning-making, and it is the leader's task to cope with this confusion appropriately. Second, as van Loon (2017) observes, there is a difference between dialogue and debate. Whereas debate is about defending one's own assumptions, dialogue is about questioning those assumptions, working together in a mutual space and trying to find common ground through the above-mentioned principles of dialogue (respect, suspending judgments, listening, asking questions and voicing). In addition, an effective dialogical leader is able to break existing patterns and adjust between the two types of communication. Third, a leader needs to learn to sense what it means to respect and be respected, to truly listen, to suspend his or her own judgment and to voice what comes to the mind. A good dialogue may even transform a leader's meaning system and open up his or her thinking, feeling and behaviour in a way that is appropriate to the situation at hand (Van Loon 2017, 78–80).

In the arts field, Beech (2008) examines the dialogical relations in a theatre and suggests

that the meanings related to the organisation are constructed through utterances connected to the external discourses, such as art vs. commerce, as well as to more individual level positions, such being the mother/father figure of the organisation, having a relationship with the artists and being a leader. Dialogical leadership in the arts thus involves an important additional element, namely, the field level positions and the relations between them. The dimensions of dialogical leadership presented by van Loon (2017) seem to apply to individual, group and organisational level relations in the arts, but the model needs to be complemented with field level relations to be suitable for the arts field. Here, field level relations refer specifically to the horizontal relations (including historical) between peers, that is, the other artists and creative content providers. The following figure presents the dialogical leadership model that shows how dialogical leadership operates in the arts? in the arts and emphasises the complexity of relations in arts leadership.

An arts manager can be positioned in the middle of the figure, enabling and encouraging dialogue between the individuals, groups, organisations and the arts field. This always occurs in a specific social, cultural, economic, educational and ecological environment, which both enables and restricts the practices of arts management.

Conclusions

In this chapter, I have approached leadership as a series of relational processes and conceptualised them in terms of dialogue. Drawing from Bakhtin and Hermans, dialogue in this chapter refers to relational meaning-making processes and, considering Bourdieu's field of cultural production, illustrates the dialogic leadership model of the arts field, including interpersonal and structural as well as vertical and horizontal relations. The individual, group, organisational and field level relations are all important to understanding the specificities of dialogical leadership in the arts field.

As this chapter presented only a conceptual framework for dialogical leadership in the arts, more empirical research is required to gain a deeper understanding of the dialogical leadership practices in different art forms. Moreover, dialogical leadership should be considered in relation to various managerial practices such as HRM, strategic management and fundraising. Impactful arts management requires leadership practices that enable continuous dialogues between the different individual, organisational and institutional participants. While this is not an easy task, it has the potential to develop arts management into a culturally and societally conscious practice that truly support the art and artists.

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SHARED TALENT AND INCLUSIVE QUALITY – A CASE OF VALUES IN ARTISTIC- PEDAGOGIC LEADERSHIP IN A MUSIC SCHOOL

MINNA LAUNONEN

The credit for the so-called “Finnish music miracle” – the proportionally large number of internationally successful musicians coming from Finland – is generally attributed to the nation-wide network of state-subsidized music schools. During public debate in recent years, Finland’s music education system has been questioned. Is it producing too many professionals doomed to unemployment? Is the quality of the professionals it produces sufficiently high? Why give professional tuition to everybody if only a very small percentage actually turn professional? On the one hand, the quality of the Finnish music education is said to be insufficient, with the implication that it is no longer as high as it used to be. On the other hand, there is a tendency to separate professional and hobbyist instrumental music tuition from each other. Overall, the arguments are contradictory and there seems to be a conceptual confusion as to what the debate is actually about. Add to all that the paradox that the outside world continues to admire Finnish music education and hold it up as a model, whereas in Finland the music miracle is often considered a relic of the past (Klemettinen 2012).

Based on my experience with the Finnish music education system, I have seen the importance of analysing the values the activity is based on, such as value-based leadership in the music school context. This chapter explores the issue through my personal interpretation of

the case of the East Helsinki Music Institute¹ (Itä-Helsingin musiikkiopisto), during Professor Géza Szilvay’s years as violin teacher (from 1971 to the present) and principal (from 1984 to 2010).

The East Helsinki Music Institute: Striving for inclusive quality

With 2,000 pupils, the East Helsinki Music Institute (IHMO) is one of the largest music schools in Finland, and it has become internationally known for the Colourstrings teaching technique and music educational approach developed by Géza Szilvay, together with his cellist brother Csaba Szilvay. Beside its pedagogic profile, the artistic flagship of the institution has been its orchestra, the Helsinki Strings². IHMO’s specialty since 1999 has been cooperation between its music school and the municipal comprehensive school system. In this cooperation model, instrumental music as well as theory and solfège lessons are integrated into the children’s school day. The Colourstrings-based instrumental group teaching of this school continues to attract international attention.

IHMO’s mission is based on Zoltán Kodály’s motto, “Music belongs to everyone.” Another oft-cited phrase by Kodály is, “Only the best is good enough for children.” While statements like this should be self-evident, they have really been taken seriously by the music institute’s directors as an obligation to provide quality teaching to all pupils – and to developing student intake to the extent that nearly all applicants can be offered a way to start with their music studies. This ethos

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1 The term ‘music institute’ is being used interchangeably with the term ‘music school’ in this article.

2 In Finnish *Helsingin Juniorijouset* (translation in English is *The Helsinki Junior Strings*).

of what might be called “inclusive quality” has been felt strongly in the institution.

Working in the administration of the music school, I have sensed a strong “mission-consciousness” present, even in the everyday work of the institution. In sustaining that consciousness, stories and storytelling play a central role. Stories live on in the everyday life of the institution – the story of the music institute and its founding fathers and mothers, stories of other key figures along the years, stories of turning points, successes, setbacks and obstacles, stories of overcoming obstacles. In the background there is always the grand narrative of the Finnish music miracle, of which the East Helsinki Music Institute is a part.

What kinds of values stand behind the music miracle? In the following, I will reflect upon the question based on an interview with Géza Szilvay,³ and start with a story belonging to the music miracle genre.

A story of the talent shared

One of the basic stories told in the East Helsinki Music Institute and known throughout Finland is one about the television series “Minifiddlers in Musicland” (“Viuluviikarit Musiikkimaassa”), which was written and hosted by Géza Szilvay and produced by the Finnish Broadcasting Company in 1979. It was an educational series that featured Géza with his little violin pupils on their journey through “Musicland.” The outcome of this venture demonstrates the power of the television, not only in the days of cultural uniformity in Finland but up through the present day. It made Géza a celebrity and became part of the collective memory of a generation. As the story is recounted in a publication for the 40th anniversary of the East Helsinki Music Institute: “The pro-

gramme was incredibly popular with both kids and grownups alike, and started what could only be described as a violin boom. Musical instrument stores ran out of small-sized violins, and you had to queue for violin lessons at music institutes” (Seppälä 2008).

Géza Szilvay recalls that the initiative to make a music educational television series came from the Finnish Broadcasting Company. It was targeted for Finnish children and their parents, but there was also modest hope that decision-makers would watch it, too. It turned out to have an impact on both the authorities and families with children that could hardly have been foreseen. Géza looks back upon the programmes tenderly as “naïve and simple” – and inexpensive, “practically free” for the broadcasting company. He points out that the children were not fully trained, and suggests that maybe therein was the positive appeal of the programme. It showed that they were “*quite normal, lovely gifted children*.” However, of these children, almost everyone became professional, “*fine professionals!*”⁴

The fact that so many of the children went so far as musicians is, in Géza’s view, due to making music together in a group and in the orchestra. In his own words:

“It proves – I go back to Kodály – that talent does not belong solely to the one who has it but you should share it and by sharing you become richer. This is the core philosophy of my work. During the entire 46 years of my work in Finland, it was this all the time. All of these young people gave to the [Junior Strings] orchestra but they got enormously in return. This philosophy should be highlighted much stronger because I am sure it is one of the secrets of the music miracle in Finland.”

3 The sound-recorded interview that took place on the 24th of April, 2017 could be depicted as a ‘narrative theme interview’.

4 Phrases in quotation marks are direct quotes from the interview; original language Finnish.

Philosophy and leadership of the Music Miracle

A core philosophy, or a firm and conscious value basis, seems to be essential for an enduring work. The concept of philosophy can naturally be, and has been, used in many ways, not least in the context of music education. As Bowman and Frega (2012) note, philosophy is something other than a “*passionate expression of deeply held convictions*.” They further claim that the purpose of philosophy is to improve practice by improving thinking. Lindström (2009) states that the philosophical question of why we should have music education is based first on our concept of humanity, and second is an ethical question about what is good and right (Lindström 2009.) This indicates the different levels on which philosophy works – not only guiding the basic principles (why and for whom), but having practical consequences for the teaching methodology and organising the teaching (what and how). All these elements can be found in Géza’s account of the meaning of philosophy, or the basic leadership values, for his work. It is not possible to go into them in detail here, but among them are the social aspect of music education, insistence on quality, and the educative value of what is being taught.

Studies on value-based educational leadership often emphasize the personality of the leader. It goes without saying that an exceptional leader is an exceptional personality. A leader puts her or his personality in the service of an organisation’s purpose, in the same manner as her or his professional skill – and indeed her or his values. Personal dimensions do play a role, and in the educational leadership literature they are considered as influential factors in a successful principalship. Effective leaders have been defined as “*authentic leaders*” who “*communicated their personal vision and belief systems by direction, word and deeds*” (Notman 2014). Neverthe-

less, personal traits as such may not be very useful as a conceptual tool. Instead of prescribing what kind of a person a good leader ought to be, the point is to ask why he or she is doing what they are doing, and how they will strive to reach their goals.

Concluding thoughts: Leadership, values and the mission

What is special for the music educational leadership – and arts educational leadership in general – is the idea of the artistic leadership, which adds to the pedagogic and administrative or managerial dimensions. In an arts educational institution, pedagogic and artistic activities are like two sides of a coin, and pedagogy provides the means for achieving artistic results. In the value-based educational leadership case presented here, the aim is not only to raise future musicians and music lovers, but to educate children by means of the art of music as part of their growth as human beings.

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One of the megatrends that is strongly changing the world is urbanisation. Urban guru Bruce Katz predicts a rise of cities as world political actors alongside nations. The strengthening role of cities is also marked by global competition between cities over professionals, businesses and tourists. There is a clear and proven connection between cultural vibrancy and the attractiveness of a city. Charles Landry, expert in creative cities, stresses the importance of a proper balance between soft and hard infrastructure in urban development. Immaterial cultural capital features as one of the key issues in the building of future.

Culture-led urban regeneration offers cultural operators great potential to strengthen their positions, but it also entails certain challenges from the viewpoint of the intrinsic value of culture. Culture is visible in the development of Finland's cities now perhaps more than ever. At the same time the field of cultural operators is becoming strongly polarised into two tiers, the winners and the losers. Major cultural events organised on economic grounds and the development of the urban culture of city centres are seen as key ingredients of urban development. On the other hand, the primary production of art 'for art's sake' faces growing difficulties along with the decline in public funding.

One of the common and critical challenges in the making of a culturally attractive city is a

lack of goals, indicators and assessment tools. The regional-economic impacts of culture are rather well recognised today, but proving the connection between cultural vibrancy and, for example, the contentment of residents and the development of a positive city brand can be a challenging task.

The Cultural and Creative Cities Monitor published by the European Commission in 2017 offers an assessment and monitoring instrument to support the development of cities from the perspective of cultural vibrancy and creative economy. 168 cities from 30 countries were chosen for study. The scope of assessment is broad, including statistical data on cultural venues, cultural participation, jobs in creative sectors, education in the arts, transport connections and quality of governance. The highest scoring cities per population group were Paris and Munich (XXL), Copenhagen and Amsterdam (XL), Edinburgh and Karlsruhe (L) and Eindhoven and Linz (M-S). There were no Finnish cities among the top scorers.

Cities recognise the considerable potential of cultural urban development, but comprehensive cross-sectoral strategies for the cultural urban development of cities are still rare. This may be due to a lack of experts in the field outside the major cities. Arts management education has a central role in the building up of the needed expertise. Integrating culture to city making requires an understanding of the multilevel urban ecosystem.

Culture as an accelerator of regional economy

Culture has growing importance as an accelerator of economic, social and urban development. The strong role of culture as an accelerator of regional economy is a fact proven by numerous studies. Events and museums that attract large

SAMU FORSBLOM

Forsblom (MMus in arts management) has worked as a professional in the field of arts management nearly 20 years. His career consists of several leading positions in festival and arts organisations in Helsinki, Hämeenlinna and Oulu. Currently, Forsblom works as a head of events in City of Oulu, preparing also Oulu 2026 – European Capital of Culture project. Forsblom holds Master of Music degree in Arts Management and has worked also as a director of Arts Management education at the Sibelius Academy.

audiences have been highlighted in the growth strategies of many Finnish cities. Presently most of the bigger cities in Finland are realising projects based on the cultural attractiveness the city, where investments in stadiums, event centres and new museum concepts have been justified with economic arguments, growth of employment and tourism revenues.

Culture can create social impact, especially by means of community-based urban culture. Events and culture can build up a shared identity and pride in a city. Culture can activate the people of a city, create wellbeing and solve many of the challenges connected to multiculturalism. During its year as a European City of Culture, Liverpool attracted 10 000 voluntary workers to build the future of their hometown.

Immaterial cultural capital has also come to play a central part in the development of the built environment. City planning forges the physical environment but without cultural interfaces and cultural knowledge it cannot produce a balanced result. A functional connection between cultural practitioners and planners of urban environments is in fact the number one ingredient of a creative city. Urban planning processes have traditionally been technically oriented, although in reality a good end result can only be achieved through diversified knowledge and real dialogue among a broad group of actors. Development of the urban environment needs to also accept the significance of temporariness and continuous change as special characteristics of a creative city. Creating and accepting an event-friendly atmosphere often involves several years of work towards a change in attitudes.

Request for a modern city marketing

The mentioned elements make up the basis of the brand message of many cities today. The

significance of culture in the marketing of cities keeps growing, “it is all about emotions”. There is no point in marketing a city without contents. Modern city marketing means promoting urban phenomena, such as site-sensitivity and creativity, and communicating about them in new and fresh ways. In culture and phenomenon based city marketing the city acts as a partner in the development of interesting phenomena and contents. The marketing should not be targeted at tourist and residents separately – it is the same city, after all. Tourists are interested in the same things as the locals (“live like a local”).

New Orleans, which has built its cultural identity on unique competences in rhythm music, is an excellent example of successful city marketing. The local culture has created a platform for tourism, industry, community and education. The creation of creative contents is based on real doing; showcasing the soulfulness and strengths of the city.

One of the best known and most extensive programmes of cultural urban development is ECoC, European Capitals of Culture. Finland will have its turn in 2026 and many Finnish cities are now preparing for a development project that will span over 7-10 years. ECoC is a kind of living lab that offers cities the possibility to pilot new forms of cultural urban development. Where the first Capitals of Culture were awarded the title for what they were, today emphasis is placed on what a city wants to become. The criteria for selection underscore urban and social change. It has been understood that the power of culture and creativity rests foremost in their capacity to strengthen the urban community and build pride and identity. A perspective that emphasises the engagement of the community has risen alongside the ideal of strongly artistically curated production. The traditional philosophy

of judging artistic quality from the viewpoint of production has been challenged by approaches where social and communal factors of success are used in the assessment of productions.

A city that wins the title is expected to achieve long-term cultural, social and economic impacts. The results in the previous Capitals of Culture have been systematically assessed. For example, each euro of public money invested in Mons 2015 generated 5.5-6 euro for the local economy. Marseille 2013 attracted 11 million vis-

itors. Pecs 2010 saw a 27% increase in tourism. The figures are impressive and at best the year as a Capital of Culture can permanently change the DNA of a city with its cultural orientation.

Everyone who works in a managerial or other responsible position in the field of culture needs to understand the impacts of culture in the ecosystem of cities. Arts management education is thus one of the principal agents in the creation of a knowledge base for cultural urban development in the future.

ARTS MANAGEMENT IS
BEHIND EVERYTHING!

ANJA LAPPI

“In the 1970s Lauri Vesanto travels from Kuopio to Mikkeli to teach ballet. Anja is one of his students. She doggedly rides on her bike to the ballet classes and rejoices over the arrival of modern dance and jazz dance itself in Mikkeli in the early 1980s. Anja experiences the joy of dance, even though she doesn’t dare tell anyone. The quiet girl in the back of the class hatches over the decades into an entrepreneur in culture and the arts, a founding member of several organizations and, most recently, chair of the board of Minna Canth ry.”

The story might sound logical, but in truth thirty years of dance is a tapestry of wafer-thin webs made up of thousands of different situations, one that I’ve been knitting with my own work as an artist and producer. The tapestry, which during my studies at the Sibelius Academy finally presented itself to me as a theoretical field of study, is still surprisingly invisible to many operators outside the arts field. Studies in arts man-

agement played a key role in my career. Years of experience as an artist were cased with arts management theories. I recognized a field of research that not only suited my choleric personality but also reinforced my practical experiences and arts producer identity. Arts management, what a wondrous, endless bog of development – for better or for worse!

Being an entrepreneur and developer in the field of arts in Eastern Finland can, despite the numerous, even national networks, be lonely and hard. My job as an entrepreneur is expert work where I manage, spar, train, produce and design. My playing fields are the development of public organizations, artistic production as the core activity and customer work of my own businesses and providing training for artists, organizers of events, associations and organizations. As an entrepreneur I am also the employer to two employees and numerous project workers. All the same, the arts are a field of activity one has to repeatedly justify. Investment plans and the need for service development in the arts or the business potential of the arts in regional development are not recognized, or the idea of arts entrepreneurship is shunned – still today! At the same time, countless hours are spent in the free field on the various production phases in the artistic process, collaboration between different administrative sectors and actors is short-sighted, and the resources left over for the making of art are too scarce. The production structures of cultural activities produced by the public sector are rigid, while the outcomes as such represent impeccable art. The need for development is pressing, throughout the entire region of Eastern Finland. I have to remark, from my personal perspective, that the cultural shot in the arm and regional development generated by the arts management

ANJA LAPPI

Lappi (MMus in arts management) is a creative director, artist and entrepreneur, all in one. Apart from her own enterprises, Anya Productions (2009-) and the Kuopio Boothill ceramics studio (1995-2008), she has also been a founder of Dance Theatre Minimi (1991-), the Regional Dance Centre of Eastern Finland (2004-), the Centre for Creative Industries MYLLY, the Satamankulma art centre and, most recently, Minna Canthin talo ry, an association for the renovation of the Minna Canth Building in Kuopio. Her expertise derives from a career spanning over 25 years in dance theatre, as an entrepreneur and heading changing and often turbulent projects.

Anja Lappi currently works as the managing director of the VB Photographic Centre and as the creative director of Anya Productions, a company that provides cultural management and design services, and as the chair of the board of Minna Canthin talo ry. She is also a board member and member of the committee for organizational affairs of Kuopion yrittäjät (regional branch of the Federation of Finnish Enterprises) and a deputy member of the board of Savon yrittäjät (regional branch of the Federation of Finnish Enterprises).



education of the Sibelius Academy have faded out in the Kuopio region. The loss of in the education is continuously seen as underdeveloped structures in the arts sector in region.

Attitudes that carry new art and culture forward are however needed. As an entrepreneur and developer of arts industry it is important for me to be part of the process of multi-disciplinary production of artistic and cultural contents from the stage of developing ideas to taking responsibility, when needed, for more extensive entities by coordinating, communicating, marketing and selling. It hardly comes as a surprise that I have lately been active in a new renovation project, a mission impossible par excellence, i.e. a project for renovating the Minna Canth Building in Kuopio. I have nothing less on my lap than one of Kuopio's most worthy gifts to the world, writer and social activist Minna Canth and the cultural-historically valuable building where she lived and worked, Kanttila. The idea is to convert the building into a base for creative industries and a centre for developing cultural business; including residency and work spaces, a cafeteria/restaurant and a shop. We want to turn Kanttila into a living, internationally appealing cultural

centre with potential to ensure its continuity through diverse artistic and business activities.

"Anything else, but not that half-dead sleepy life"

The Minna Canth (1844-1897) quote lends itself well to the Kanttila project. Canth lived in the building as a young girl, between 1853 and 1863, and again after she became widowed, from 1879 to the day she died. She ran a thread shop and a general store in the building and hosted her famous cultural salon there, frequented by cultural person-ages from writer Juhani Aho to

composer Jean Sibelius.

The renovation and future activities of the Minna Canth Building symbolize, on a small scale, everything that a professional in arts management needs to master in Finland and in international networks. The development – or in many cases more precisely creation – of arts management and embedding the activities in the surrounding society are a continuous process of influencing values, producing art and maintaining the operating environment. Seeing to it that the mission of creators and producers of art to create, produce, manage and develop art as part of the aggregate of societal functions is fulfilled. Caring for the entirety that maintains the arts and in which the creation, production, sales, performance and reception (i.e. viewing, listening, practice or experiencing of the arts) belong. By seeing to it that the words 'arts' and 'arts administration' are inscribed in regional strategies, plans for urban environments and budgets to enhance wellbeing in cities – automatically.

Congratulations, Sibelius Academy & Arts Management! Congratulations to everyone who has studied there – what a gift we got from there to our souls!

ENTREPRENEURSHIP

3



Learning through and about Arts Management: A personal story of growth

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KRISTINA KUZNETSOVA-BOGDANOVITS

Beginnings

This is a story of an arts manager. This is in big part my story, as I am an arts manager. I am also a mom, a wife, a wannabe-poet, a cinemaholic, and a traveller, among other things. However, it is hard to articulate explicitly how all those pieces come together into one holistic identity, and often words lack accurate meaning. Thus, there are numerous perspectives to this story, and it is prone to change over time. Perhaps it is the diversity of stories we share with other people, children, colleagues, students and the diversity of their interpretations that are the most fruitful ground for self-reflection and learning. It might help another arts manager in acknowledging their place in society, and in the world.

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KRISTINA KUZNETSOVA-BOGDANOVITS

Kuznetsova-Bogdanovits (MA in cultural management) is a graduate of the Cultural Management MA programme in Estonian Academy of Music and Theatre (EAMT) and currently she is a Research Assistant and doctoral student in arts management at the Sibelius Academy, University of the Arts Helsinki. She also works as a lecturer in the Creative Entrepreneurship module and Cultural Management MA programme at EAMT and a project manager for an EU funded project. Her doctoral research focuses on managing entrepreneurial education in arts universities.

After all, I am an arts manager-educator who assists people in their learning journeys. Eventually, that means assisting myself in my life-long learning and continuously redefining my own place in the world.

I see entrepreneurial education as supporting students in constructing their preferred lifestyle from their unique interaction with society and the application of the given means, be they skills, talents or capital (Ellmeier 2003; Kuznetsova-Bogdanovits, Ranczakowska, & Kiitsak-Prikk 2017). As follows, spontaneous learning, implicit knowledge and entrepreneurial mindset have always interested me – from the moment I learned that these phenomena exist, to be more precise. It is on the one hand extraordinary how knowledge can surface years later after actual learning experience, once you need to put it into practice, or how without even focusing on a particular skill, one can master it by practicing something rather different. I also find that spontaneous learning and implicit knowledge (Polanyi 1967) are very much connected to the (everyday) practices of arts management and that they are essential aspects of a learner's identity construction (Meijers 1998). In these terms they can be



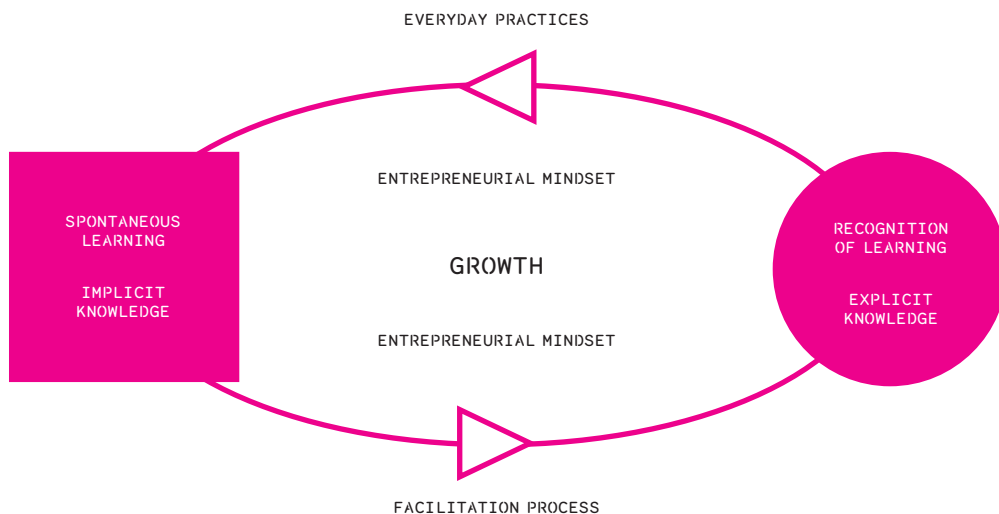


FIGURE 1. CONCEPTUAL FRAMEWORK OF ENTREPRENEURIAL LEARNING AND PERSONAL GROWTH (ADAPTED FROM DAVID KOLB'S EXPERIENTIAL LEARNING CYCLE, 1984)

connected to John Dewey's concept of personal growth as the main aim of education provided (Dewey 1916). Entrepreneurial refers to essentially proactive, resource-based and innovation-driven mindset (Śledzik 2013; Kirzner 1973), which is close to the concept of effectual thinking (Sarasvathy 2001). This type of thinking and learning can be very helpful for learners of different fields helping the implicit knowledge to become explicit and spontaneous learning to become recognized.

In its circular motion, the model builds on Kolb's (1984) experiential learning cycle¹. However, it shifts the focus from conscious learning processes¹ to the transformation of knowledge from spontaneous and implicit to recognized and explicit and includes everyday (also out of class) practices. The facilitator's role in the process as that of enabler for reflective learning (Brockbank, McGill & Beech 1998) and growth cannot be underestimated. However, this paper does not focus on this particular aspect.

1 Kolb's cycle includes 4 stages: concrete experience, reflective observation, abstract conceptualization, active experimentation (1984)

This paper explores the entrepreneurial mindset as the suggested learning outcome of the cultural and arts management programs particularly in Europe and relate this concept to that of Deweyan growth in education in general and learning in particular. It also touches upon the problematic of arts management-related language. The data included originates from an analysis of arts and cultural management graduate programs in Europe carried out in 2013, as well as interviews with cultural management master's programme alumni from the Estonian Academy of Music and Theatre (2016-2017).

Having hard time to fit in as an Arts Manager

Occasionally, I find myself reflecting on situations when people make excuses for themselves as arts managers. It may sound like an oversimplification, but much of how arts management is understood in a certain culture or society is about the etymology of words in this particular language-culture (Puren 2005). For example, *kultuurikorraldus* in Estonian can be directly translated as arranging culture with historically having a meaning leaning toward administration or animation (of events) rather

er than management and leadership (Dragicevic-Sesic & Stojkovic 1996). Thus, I have often had a hard time identifying myself as an arts manager in an Estonian context, since I lean much more toward education-structure management processes in practice. Even the idea of pursuing a doctoral degree came from the (once non-acknowledged) intrinsic motivation to develop as an educator in entrepreneurial courses. The articulated idea of my initial doctoral plan was focused on intercultural communication and cohesion. However, this was a difficult research topic to keep academic distance from as a researcher, due to my own multicultural background. Secondly, it seemed that studying communication alone does not provide an essential understanding of people's growth and development in the arts management field. At the same time, studying management thought the perspective of constructivist education does provide useful insights.

What about arts management education? It is not so easy always to argue for the need for a separate academic arts management education to policymakers, funders or colleagues, because "management" is such a strong word etymologically that it immediately diverts attention from the "arts." In Estonia as well as elsewhere in Europe, the tendencies in higher education evaluation are toward optimisation, and that makes it even harder for programmes that do not really "belong" in business nor traditional arts universities to justify its existence and contribution (Ebewo & Syrai 2010). Although the learning outcomes of a business management programme and an arts management programme might differ on paper simply by the absence or presence of word "arts" in the beginning, centre or end of the sentence, this word changes the educational reality significantly. This problematic relates to the wider public discussion about the role of the arts (funding) in society and to the relations in the particular culture between artists' and managers' communities of practice (Wenger 1998). However, there is a point when specialization becomes exaggerat-

ed. Suteu (2006) notes that academic training in cultural management has created professionally closed groups: librarians, curators, conservationists and so on, but this process cannot be applied to general cultural management. There cannot be a homogenous closed occupational group with the same standardized training from a general perspective. What are then the possible learning outcomes of arts and cultural management programmes and what are some of the methodologies of reaching these outcomes?

Arts Management curricula in Europe - Seen through the experiential learning model

This analysis re-explores the dataset from the degree profiles² of 23 arts and cultural management master's programmes from 16 countries conducted in 2013, all members of the European Network of Cultural Training and Administration Centres (ENCATC). Although the selection and accessibility of materials in English of the ENCATC member programmes somewhat limited the research, some important emerging tendencies were traced. The research is centred around David Kolb's (1984) experiential learning model, which also inspired the conceptual framework and which is in turn based on John Dewey's educational philosophy. The experiential learning model as introduced by David Kolb in 1984 puts emphasis on experience, but also on reflection and conceptualization of the experience, and on the experimentation processes. The way I applied the model in 2013 was to organize and present learning outcomes instead of learning processes. This was done looking particularly at the learning outcomes and profiles of the graduates³ and to some extent the teaching and learning methods, all found in the materials presented on the programmes' websites.

2 Degree profile- usually includes learning outcomes, profiles of the graduates, and other informative texts.

3 Profile of the graduate, graduate profile, career or employability profile - describes in different format the possibilities of the future graduates on the job market

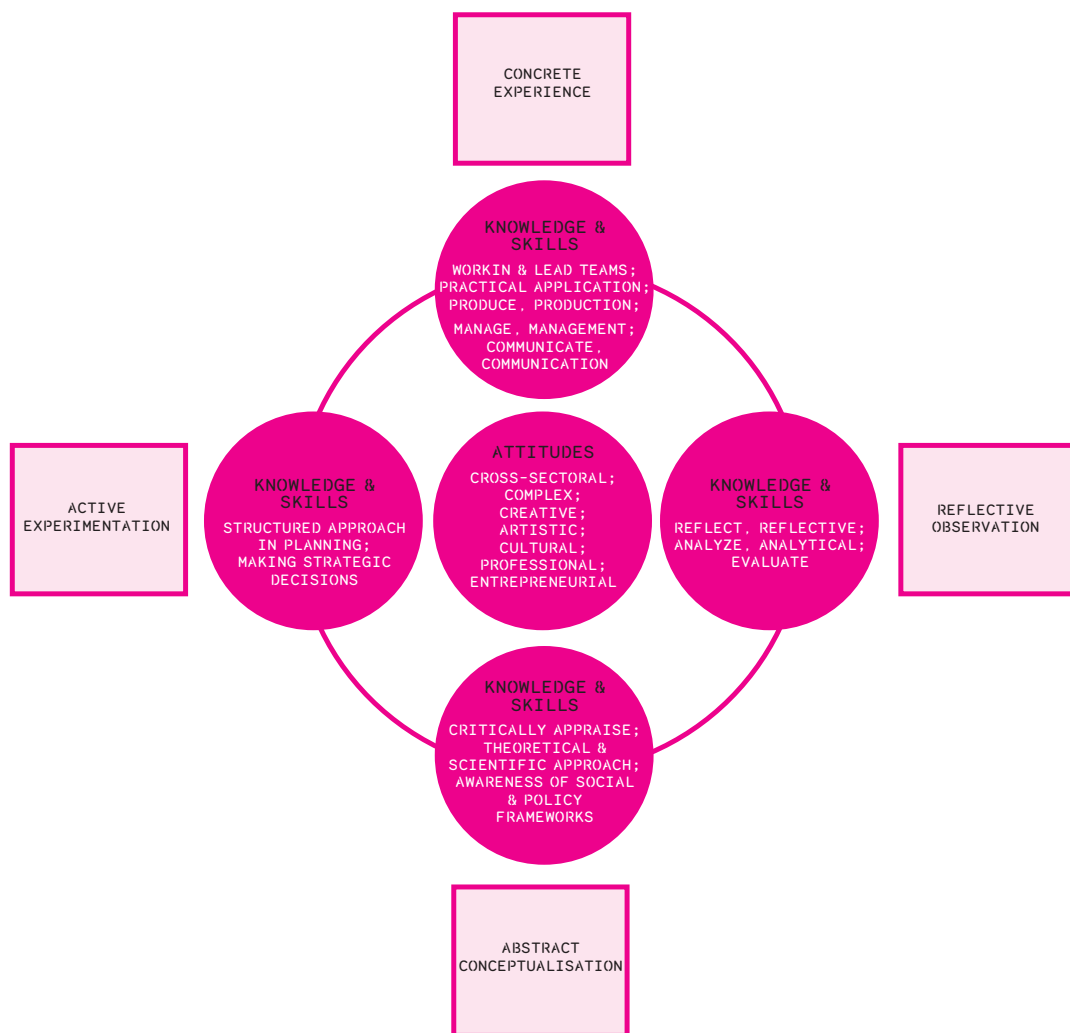


FIGURE 2 EXPERIENTIAL LEARNING PROCESS OF CULTURAL ENTREPRENEURSHIP EDUCATION.

My interest in gathering the data was more general and focussed on the way the material was presented (discourse used, visual up-building, absence or presence of certain elements). Re-visiting it now, from the perspective of knowledge transformation and entrepreneurial mindset, generated some interesting novel insights.

This data was complemented by 10 interviews with cultural management master's programme alumni from the Estonian Academy of Music and Theatre, in which they reflected on their professional identity construction, learning and research work while studying in the programme.

Entrepreneurial mindset and personal growth in arts management

If we first look at the knowledge and skills build-up in terms of Kolb's model, we can see that the concrete experience gets most attention in the curricula, followed by abstract conceptualization and reflective observation, while active experimentation is somewhat less present. Given that entrepreneurship is primarily defined as an individual's ability to turn ideas into action (European Commission 2013) and entrepreneurial mindset is about rethinking "art for art's sake" into "art for a living" (Ellmeier 2003, 7), continuous active experimentation in the real world

is needed to sustain personal growth (Sullivan 2000; Honig 2004). On average, the master's programmes did not have difficulties in providing internship and similar learning opportunities. However, rarely did they build up these opportunities into several milestones (as the plans of studies showed) leading up to real-life employment, or connect them to research practice. In this sense, it is important to acknowledge that arts management alumni (from the interviews conducted in the Estonian Academy of Music and Theatre) state that research work conducted for their theses helped them in reflecting their own practices, identity and contribution to the field, and for some even proved to be the first connection to their working life. The latter is primarily applicable to those students who chose to connect their internship with empirical data gathering and thesis work.

Secondly, key attitudes raised by the alumni included cross-sectoral, cultural, creative, complex, artistic, professional and entrepreneurial. How could these learning outcomes relate to the idea of personal growth, and how do the programmes express the possibilities for professional identity construction? The most obvious expression of an estimated professional identity of a student would be providing a career profile⁴. The career concept includes the progress and development of individuals (Baruch 2004; Gibb 1993) – in other words, growth and identity construction. Admittedly, it cannot be described fully in the curricula documents, as it is also the individual's own perception (and narrative) of oneself as it relates to work and career (in a holistic manner), reflecting motivations, personal meanings and individual values (Meijers 1998). Thus, we could say that arts and cultural management programmes have adopted the student resource-centred approach to their curricula in general (Sarasvathy 2001), not wanting to determine concrete professional identities.

Thirdly, on a more critical note it can be said that although the attitudes related to personal growth as cross-sectoral, cultural, creative, complex, artistic, professional and entrepreneurial were present, their connections to each other and identity were weakly drawn. Also, focusing on entrepreneurial mindset, its potential in supporting the development of other learning outcomes and the variety of career choices was not made explicit. Thus, the focus was more on learning methods descriptions (internships, project work, other active learning methods for example) and learning outcomes, but not on the connections and coherent potential for growth that the programmes offer. Moreover, the nature of arts management work – working closely with audiences and society at large -- implies knowledge about learning processes (Belfiore 2006) and bottlenecks. I suggest it could be indeed supported in the curricula (descriptions) without jeopardizing resource-based or open-career choices.

Finally, as for the implicit knowledge and spontaneous learning, arts managers from EAMT said that what was first seen by them as conflict between theory and practice during studies later went through (in the course of their thesis work) the shift of perspective, after certain knowledge surfaced and was contextualized into practice. The ENCATC study from 2013 also demonstrated that an entrepreneurial attitude was considered important also in those programs which focused more on academic or research development of the students, and in this sense the programme developers do not see any contradiction between these two fields of practice. Thus, I believe that programme developers put stronger emphasis on the student identity construction and personal growth (the reflective, self- and context-analytical outcomes were clearly present) which is crucial for cultural and arts managers. After all, arts managers work with their own as well as other people's values and identities, and both themselves as well as educators need to be continuously conscious of that.

4 As described in footnote 2 there is no agreed term in Europe to describe the idea, thus a variety of more descriptive terms is used interchangeably.

Endings

Now, almost 10 years on from the beginning of my journey as an arts manager in the Estonian Academy of Music and Theatre, I find myself between two countries and two academic worlds. I know many people around me in academia already for a long time, but their contribution and relationship has changed for me. In addition, the way I see time, processes and meanings created is much different. I am constantly doubting and rethinking my contributions, realising all the while that it is an essential part of the continuous personal growth process.

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New perspectives on crowdfunding: Fanvestory case study

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JUKO-MART KÕLAR

Introduction

The current case study provides new insights into the increasingly expanding crowdfunding industry and explores the consumption patterns between different age and gender groups in the context of music industry start-ups. As a company, Fanvestory aims to solve two fundamental problems for the artists and fans in the digital era: (i) artists face increasing global competition and receive money with a long delay, whereas (ii) fans are mostly passive consumers but want to engage in new and interesting ways. Fanvestory allows fans to support the artists by investing in the future royalties of the songs and earn long-term revenue with them while artists receive cash up front and increase their promotional

power with the help of the fans ('fanvestors'). Fanvestory was launched on March 31, 2017 and has launched five campaigns as of August 2017. This article analyses the first two campaigns that featured the well-known Estonian pop-rock artist Tanel Padar and Tommy Cash, a rising Estonian rapper in the international music scene.

This article aims to study the differences in consumption patterns between different age and gender groups who purchased shares of the future royalties of the music. The data come from two primary sources: payment transactions from the two campaigns and a survey questionnaire distributed via Facebook after the campaigns. The article has both practical and theoretical implications: (i) it allows Fanvestory to clarify its communication strategy towards different customer segments, and (ii) it elucidates the functioning of the increasingly growing and powerful crowdfunding industry (Alhadeff & Buff 2014), especially regarding the different consumption patterns of various age and gender groups.

JUKO-MART KÕLAR

Kõlar (MMus in arts management) is an Advisor on Music at the Estonian Ministry of Culture, Chairman of Supervisory Board of Estonian National Symphony Orchestra, start-up entrepreneur and lecturer. He is a doctoral student of Management at Estonian Business School and conducts various lectures on creative industries, entrepreneurship, project management and managing creative teams. His research interests include business models, music industry, creativity and technology. Juko-Mart Kõlar is a co-founder and co-owner of Fanvestory.

Definitions and literature review

The topic of crowdfunding has become increasingly important, as the global crowdfunding in-

dustry was estimated to be a \$34 billion industry in 2015 and expected to continue growing at a compound annual rate of 100% over the near term (Massolution Crowdfunding Industry 2015 Report). Crowdfunding is a wide concept that has drawn inspiration from similar concepts such as micro-financing and crowdsourcing (Poetz & Schreier 2012). The term is ambiguous, as it refers to receiving contributions from the general public but does not specify in which format, such as investments, loans or donations. Mollick (2014) argues that crowdfunding represents a unique category of fundraising, but because it belongs to an emergent field in a state of evolutionary flux, complete definitions would be arbitrarily limiting. The author distinguishes between the broader elusive definition with many uses across various different disciplines and the narrower definition, which he explains as the “efforts by entrepreneurial individuals and groups—cultural, social, and for-profit—to fund their ventures by drawing on relatively small contributions from a relatively large number of individuals using the internet, without standard financial intermediaries” (Mollick 2014, 2). Following the Crowdfunding Industry 2015 Report, a crowdfunding platform is understood as a facilitator of monetary exchange between funders and fundraisers,

and crowdfunding campaign refers to an initiative to raise funds via a crowdfunding platform.

According to Miller (2016), the roots of crowdfunding originated from efforts to support the arts. Miller adds that some of the oldest and best-known crowdfunding sites began as a way for fans to engage with the artists they love. Today, crowdfunding has gained much importance not only as a way to raise funds, but also in creating long-lasting meaningful partnerships between the two sides. Scherer and Winter (2015, 22) emphasize the importance of creating such relationships between the artists and the fans that go beyond the value of simply lending or donating money. According the authors

“future market success will be increasingly built on new relationships within the new digital media network – and no longer steered solely by corporations, but more and more by artists as “artepreneurs” and former fans become “culturepreneurs”. They create value on the basis of these new relationships as new forms of connectivity that can outperform markets, because these new relationships are not only based on money but on value which can be shared or exchanged – so that financing becomes something of so much more value than mere lending or donating money. That’s what all parties must learn, realise and communicate” (Scherer & Winter 2015, 22).

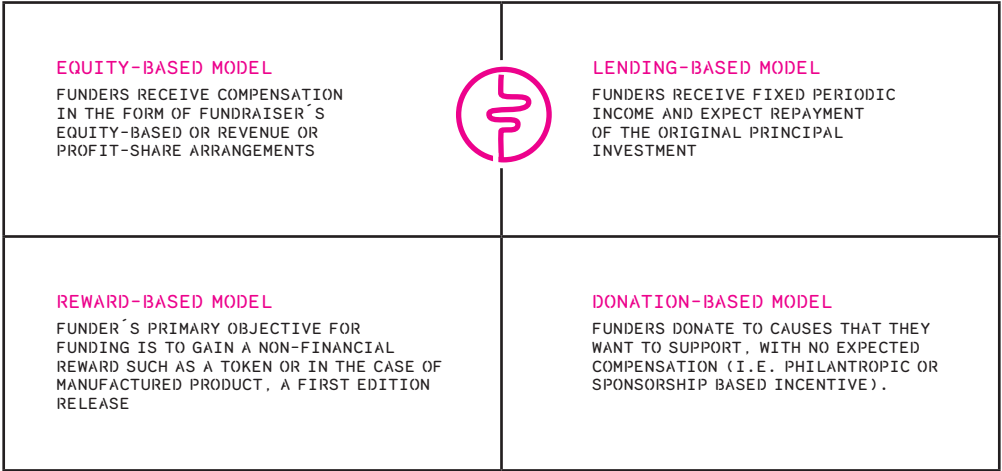


FIGURE 1. FOUR CATEGORIES OF CROWDFUNDING. SOURCE: CROWDSOURCING.ORG.

Scherer and Winter (2015, 9) argue that parts of the former “push-music-economy” where companies produced and distributed music, is in transition and will become a “pull or on-demand economy”. Miller (2017, 9) adds that this new economy is

“driven by users who climb the participation ladder using new digital network media, not only to listen to and watch music /.../, but also co-create value with new possibilities to share, comment, criticise, co-create or even produce music, and now they can also co-finance music”.

Accordingly, as the Crowdfunding Industry Report (2012, 12-17) illustrates, the previous arguments might be identified to four categories of crowdfunding platforms to frame the discourse: (i) equity-based, (ii) lending-based, (iii) reward-based, and (iv) donation-based. According to the report, equity-based and lending-based platforms are the most effective for digital goods, such as software, film or music, as they raise the largest sums of money per campaign on average. However, donation-based and reward-based crowdfunding are considered the most effective for cause-based campaigns that “appeal to funders’ personal beliefs and passions” (ibid.). Additionally, the report (p. 17) reveals that the reward-based category is the largest (43% of the global crowdfunding industry), whereas the equity-based category showed the fastest annual growth rate of 114%. The primary revenue model for crowdfunding platforms

is percentage-based commission on the raised funds, whereas some generate income by offering white label solutions and cash management. (Crowdfunding Report 2012)

Figure 1 exemplifies the four categories of crowdfunding proposed by Crowdsourcing.org.

The value of this framework for this study lies in Fanvestory’s unique position among the different categories. Fanvestory might be seen as a hybrid model by means of combining the elements of both the equity-based and lending-based models. The program allows fans to buy a share of the songs’ or recordings’ future royalties (equity-based model), and contributors receive annual payments (lending-based model) from the collective management organisations, such as Estonian Authors’ Society and Estonian Phonogram Producers’ Society. Fanvestory’s unique position calls for specific communication and marketing strategies because the customers’ expectations vary between the different categories, which is discussed in detail in the following sections.

Overview of the first two campaigns

Fanvestory has launched five campaigns as of August 2017, but the focus in this article is on the first two. The first Fanvestory campaign featured the song “Parem veelgi” by the Estonian pop-rock artist Tanel Padar. According to the prospect, the campaign was valued at € 20,000, and 33% of the future royalties were made avail-

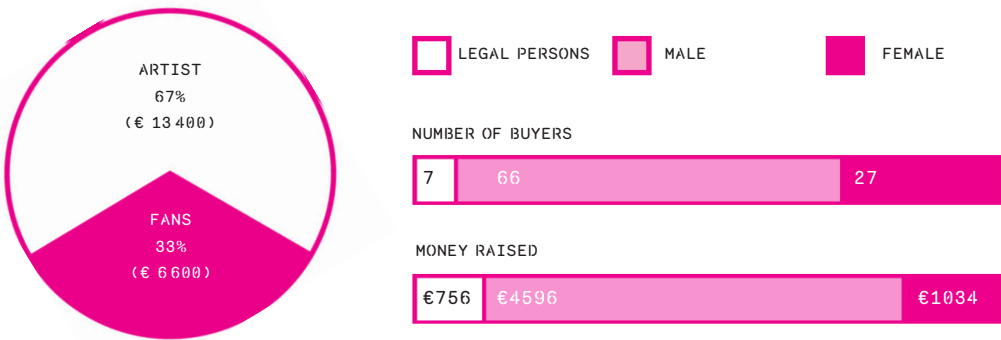


FIGURE 2. OVERVIEW OF THE FIRST CAMPAIGN: “PAREM VEELGI” BY TANEL PADAR.

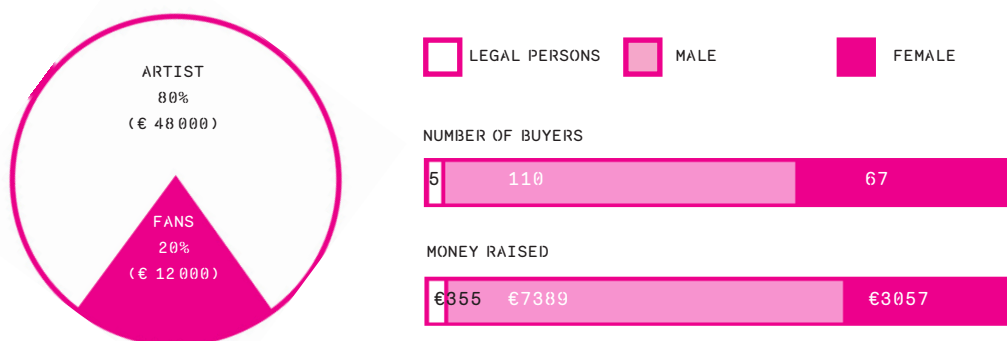


FIGURE 3. OVERVIEW OF THE SECOND CAMPAIGN: "NOSEBLEEDS" BY TOMMY CASH.

able for the fans, who could purchase between 0,1% and 1% of the shares per transaction. The first campaign was launched during an evening TV show on Estonian National Television called *Ringvaade* on March 31st, and all 33% were sold to the fans for € 6,600 in about 30 minutes.

Figure 2 reveals that there were 100 buyers, of whom the majority (66%) were male. Male buyers were also the biggest contributors proportionally in terms of the absolute value and the average price per purchase.

The second campaign was launched live on May 1st on TV3 during the evening news programme called *Seitsmesed*. The programme featured a song called "Nosebleeds" by the Estonian rapper Tommy Cash. The deal included both composition and the recording of the song, and the campaign was valued at € 60,000. According to the prospect, fans could purchase between 0,1% and 1% per transaction, and all 20% of the future royalties were sold for € 12,000 in about two hours. Figure 3 reveals a similar pattern between the two campaigns: among the 182 buyers, more than 60% were male, who were also the biggest contributors proportionally both in absolute value and in terms of average amount per transaction.

In addition to the analysis of payment transactions, Fanvestory distributed a survey questionnaire after the first two campaigns on the

company's Facebook page, where 105 respondents discussed their expectations towards the company and experiences with the campaigns (figure 4). The questionnaire consisted of 11 structured and unstructured questions, including dichotomous yes/no questions, multiple-choice questions and open-ended questions to gain in-depth knowledge about the participants' preferences.

The previous figure reveals that the demand for the shares surpassed the supply, as the majority of respondents (76%) who did not buy a share in the songs' future royalties claimed to have wanted to do so if given the opportunity. This lack of opportunity might have resulted from large media attention (both campaigns were launched live on primetime TV shows), as well as from a relatively large number of fans for both artists who received the information about the campaigns from the artists' social media channels: Tanel Padar has more than 30,000 fans on Facebook, and Tommy Cash has more than 150,000 followers on Instagram. Approximately 60% of the fans who purchased a share also claimed to be a fan of either one or both of the artists. It follows that approximately 40% purchased a share for other reasons than to support or engage with a particular artist, which is relevant in the context of Fanvestory's communication and marketing strategy.

"DID YOU BUY A SHARE IN THE SONG(S)?"

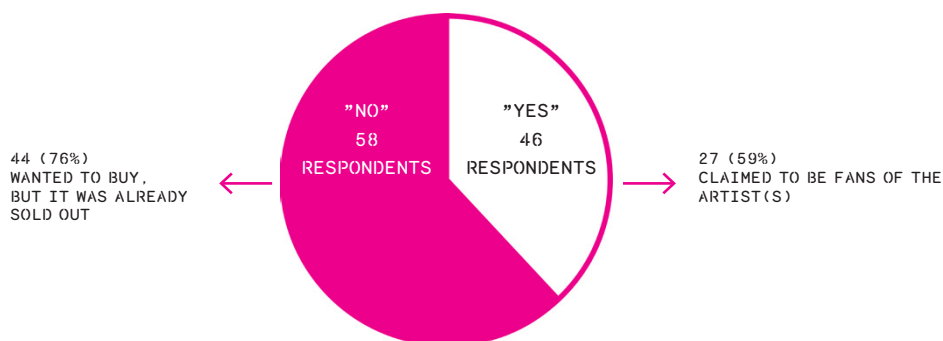


FIGURE 4. OVERVIEW OF THE RESULTS OF THE SURVEY QUESTIONNAIRE.

The main findings and discussion

The different purchase patterns, motivations and expectations between the different groups who purchased the shares in these songs will be investigated. Figure 5 provides a detailed view of the purchase transactions from first two campaigns and reveals differences among various age and gender groups. Whereas the average price per purchase for the first campaign was €55, it was €59 for the second campaign. This outcome supports the findings by Alhadeff and

Buff (2014), who analysed music-related campaigns on Kickstarter and argued that projects that raised larger amounts of money had, on average, larger contributions from their backers.

McAndrew and Jeong (2012) studied age, sex and relationship status as predictors of Facebook use and found that females, younger people and those not currently in a committed relationship were the most active Facebook users. The authors concluded that age was negatively related to the frequency of most Facebook activities.

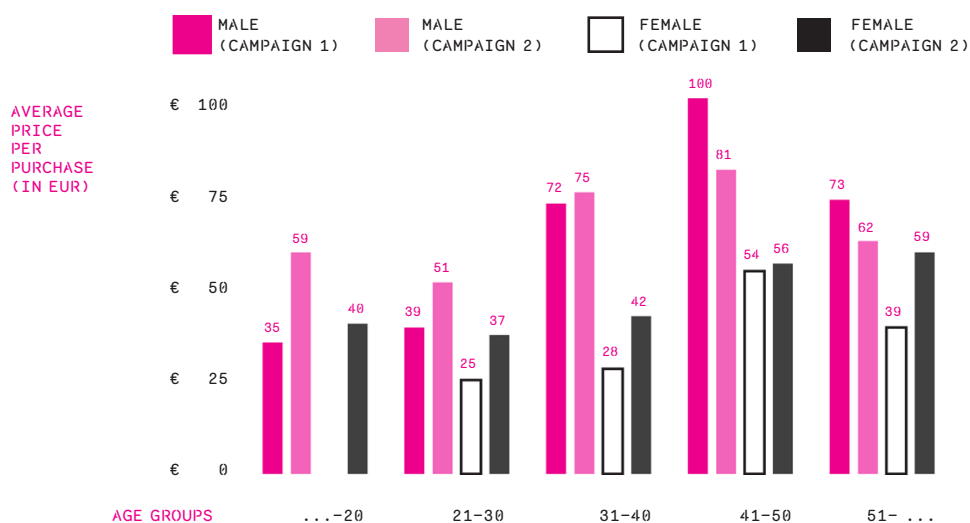


FIGURE 5. AVERAGE PURCHASE PRICES PER PURCHASE BY DIFFERENT AGE AND GENDER GROUPS.

AGE GROUPS	...-20	21-30	31-40	41-50	51- ...
CAMPAIGN 1	€ 70	€ 736	€ 2130	€ 1988	€ 706
CAMPAIGN 2	€ 205	€ 2676	€ 3968	€ 2707	€ 780

FIGURE 6. ABSOLUTE MONETARY VALUE PER AGE GROUP OF THE FIRST TWO CAMPAIGNS.

Zarella (2010) adds that younger age groups (especially teens and people under 30) tend to have more posts on their Facebook pages. Based on these studies, younger age groups, especially females, are expected to provide more promotional value for the artists by sharing information about them. According to York (2017), almost two thirds of all Facebook users are younger than 35 years, whereas only approximately 10% are older than 55 years. At the same time, the analysis of purchase transactions from the first two campaigns revealed that people in the older age groups, especially the between the ages of 31 and 40 and 40 and 50, spent the most money per transaction.

Figure 6 reveals that the age group between 41 and 50 generated the highest monetary value per transaction, whereas the middle age group between 31 and 40 generated the highest monetary value in absolute terms. Considering both average and absolute monetary values of the different age groups, older groups tended to generate more monetary value, with the exception of the oldest age group.

The previous figures revealed that although the artists of the two campaigns represented different music genres and presumably attracted different audiences, the purchase patterns between male and female buyers of the two campaigns were relatively similar. This finding seems to imply that the role of particular artists or music genres has limited or no impact on the purchasing patterns of different age and gender groups.

In this respect, the reasons why people claimed to have purchased shares in the songs' future royalties is discussed next. As illustrated, although the small number of responses (46 of 104 respondents actually purchased the shares; 29 male and 17 female) does not allow for far-reaching conclusions to be drawn, certain patterns will reveal some insights. First, there is a relatively large group of people who saw the campaigns first and foremost as an interesting investment opportunity. About one third of this group said they were not a fan of either of the artists but believed in the commercial success of the songs. One respondent said, *"I want to diversify my investment portfolio"*. Another was more specific: *"I expect to earn a minimum ROI of 10%"*.

The second group of respondents just wanted to support the artists and contribute to the success of their careers, regardless of the royalty earnings. Some of these people liked the idea of supporting the artists (*"My expectation is that artists make their dreams come true by making music and that they are happy"*), whereas others wanted to support these particular artists (*"TC [Tommy Cash – author's remark] does ridiculous and awesome things"*). The third category of respondents wanted to try out something fun and was willing to risk the money. One respondent said, *".../ the song can explode /.../ Lot of money and big success for the song €€€€€€€€ :D"*. Another added, *"There are extreme cases of artists who can make it big, let them try and let me buy 'Extreme' shares"*. Finally, there were some respondents who simply appreciated the idea of

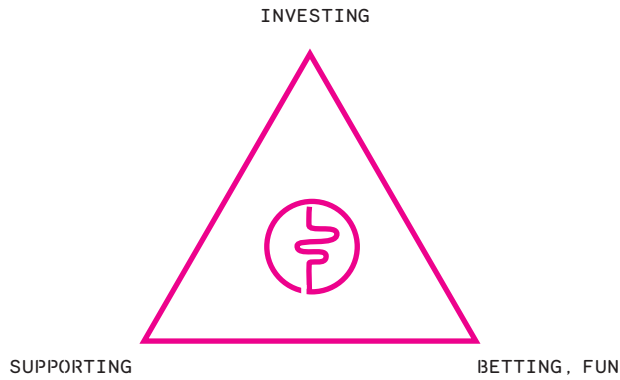


FIGURE 7. RESPONDENTS' EXPECTATIONS TOWARDS FANVESTORY.

the new platform (“I like your idea very much. Awesome!”).

These different expectations can be grouped into three categories, as illustrated in Figure 7.

To meet these defined expectations of investing, supporting and fun, Fanvestory needs to carefully consider its communication strategy. When Fanvestory was first launched, the company’s press releases used a lot of investment-related vocabulary (e.g., “ROI”, “shares”, “investment”, “IPO”). However, this release was followed by the critics and received bad publicity in some business blogs and the biggest daily business newspaper in Estonia (e.g., *Äripäev*, March 31, 2017). The platform was not a typical investment platform, as there was no financial data about the songs, previous earnings or future projections of the royalties. However, the company wanted to refrain from being labelled just as another donation-based or rewards-based crowdfunding platform, as there were many of those already available. In this sense, Fanvestory needs to position itself and communicate its functionalities accordingly (see Figure 7), as it aims to address the expectations of its users by combining the elements from both the lending-based and equity-based crowdfunding models (see Figure 1).

Conclusion

As stated, Fanvestory is a music industry start-up that allows fans to buy shares in future royalty earnings of the songs and artists to receive cash up front and increase their promotional power. The analysis of the first two campaigns and a survey questionnaire conducted after the campaigns led to the following outlines. First, there were significant differences in the consumption patterns between different age and gender groups. Whereas younger age groups, especially females, were more likely to provide most of the promotional value for the artists via social media, older age groups, especially men between the ages of 31 and 50, spent the most money per transaction and also provided the most monetary value in absolute terms. Second, the findings support Alhadeff and Buff’s (2014) argument that campaigns that raised larger amounts of money had, on average, larger contributions from the backers. Third, the artists of the two campaigns represented different music genres with expectedly different audiences, but the purchase patterns of male and female buyers between the two campaigns were relatively similar. Therefore, the role of particular artists or music genres had limited or no impact on the purchasing patterns of dif-

ferent age and gender groups. Finally, people purchased shares in the songs' future royalties for different reasons: (i) investing, (ii) supporting the artists and (iii) betting.

As a managerial implication, this study reveals that to meet these expectations, Fanvestory needs to refrain from using only specific investment-related vocabulary, which created bad publicity in the beginning. As a hybrid model, Fanvestory combines elements from both equity-based and lending-based crowdfunding models and needs to be communicated as such.

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PLEASE WRITE A HIT! – THE SONGWRITER'S DILEMMA

EERO TOLPPANEN

We are looking for contemporary pop tunes with an edge. She likes strong beats and electronic sounds mixed with acoustic instruments. She likes strong, edgy lyrics with a meaning.

These words are from an actual, real-life briefing from a record executive to songwriters, describing the kind of music he would like one of his artists to perform in the future. It is a very common practice in the world of pop music for record labels, in desperate need for hit songs for their artists, to reach out in this manner. Many of the artists signed to record labels do not in fact compose their own material, and that is where professional songwriters and music producers step in.

What boggles the songwriter's mind is that there are all these words in the briefing, but none of them describes the music in actual musical terms such as rhythmical figures or chord progressions, let alone in lyrical concepts. Instead, we have terms like contemporary, edgy, pop, strong beats and acoustic elements. According to the brief, the lyrics need to be strong, edgy and meaningful. Supposedly meeting all these qualities would create a hit and then everybody would be happy. However,

how should a songwriter know what to do when he has a recipe to follow without the actual ingredients or any idea if it is a bread or a cake that he is baking?

As a music publisher, my job is to work between labels and writers as an intermediary, providing the artists with songs or their creators. In this role, I encounter the above described situation almost daily. Songwriters are given assignments upon the successful execution of which their livelihood depends. Yet, if we were to break down the brief, we would find the whole setting absurd. Take the term 'contemporary', for example. Contemporary refers to something that is current, which de facto means it is something that is already existing and therefore familiar to listeners. As for 'edgy', it usually means something that is a bit dangerous, on the edge of the known and unknown. Therefore, the song is supposed to be familiar and dangerous at the same time. The songwriter must know the unknown and incorporate that into the music?! No wonder creatives suffer anxiety when such paradoxical demands are made.

However, in my experience, the problem is not on either side alone. The label might not even know what they want. In an attempt to facilitate the process, the executive may create the brief, thus taking on the role of the creative and, by doing so, ironically confusing the actual creative. Yet, songwriters try desperately to please their 'bosses' to win their approval. What they may not realise is that they have only been given a vague recipe, and the actual ingredients and correct measures have to be decided by them. This is the equation the songwriter is asked to solve. A (good) executive then listens

EERO TOLPPANEN

Tolppanen (MMus in arts management) is the Head of A&R and co-owner of Elements Music, the leading independent Finnish music publishing company. His responsibilities include finding, signing and developing talented songwriters and representing them towards domestic and international clients. Tolppanen has a background as a drummer and holds a Master of Music degree in Arts Management from the Sibelius Academy, University of the Arts Helsinki. He also holds a BBA degree in International Business from Tampere University of Applied Sciences.

to the song to determine whether the qualities sought can be found in the end result.

Sensitivity towards the requested parameters and knowing which musical elements to apply to reach the desired results is, in my opinion, one of the most important qualities of a professional songwriter. It is for the creatives to define what is meant by contemporary, edgy, meaningful and so forth, and the customer and ultimately the audience decide whether or not they like it. This sensitivity is a mix of being aware of what is happening in music currently, understanding its relation to the past and interpreting the limits of the known and unknown. Bringing in too many familiar qualities will generate a boring result, but being too edgy makes music incomprehensible for the masses. The actual musical ingredients available for the music creation process are individual to each songwriter and consist of their musical history, acquired skills and taste. It is the combination of these qualities, sensitivity to outside influences and how the songwriter responds to these influences with what they have inside that makes the result a success or a failure.

When expressed this way, the old cliché of ‘doing your own thing’ applies quite well. The challenge is to first develop an ‘own thing’ and

then decide how much of it to apply so that the product is interesting enough to first catch the audience’s attention and familiar enough to then retain it. For a songwriter to reach this point of professionalism, it takes tremendous courage, as it is only through trial and error that sensitivity develops, and a songwriter’s self-esteem is constantly on the line. A publisher can pave the way by giving sense and structure to the world around the songwriter so that they are not alone and can feel some sort of safety while experimenting. Yet, as in the situation with the label executive, it is important that the songwriter is not told too specifically what to do, as it is their own way—not the publisher’s—that they need to find.

I suggest that this dilemma of pleasing versus creating art is actually one of the most important reasons we have only a handful of superstars: it is extremely rare that a songwriter solves the equation and finds the creative sweet spot where they can just do their own thing and everybody loves it. And even when this happens, the tragedy is that the world of pop is already moving forward, changing the meaning of contemporary, and the dilemma presents itself yet again. And they say pop music is simple.

Culture and industry do not often fit in the same sentence. When talking about the production industry, which relies on craftsmanship, it is difficult to find strong examples of culture and industry connecting. Despite all odds, Fantasia Works has managed to combine production and design to create fantastic experiences for nearly 20 years. Theme building is considered one of the world's hardest industries to succeed in, and it is rare to establish or find companies in northern Europe, let alone in Kuopio, with a theme-building focus. Nonetheless, Fantasia Works has managed to follow in the footsteps of Disney and build, develop and pursue the dream of becoming a global player in the amusement and attraction industry.

What is great about Fantasia Works is that we have mixed creative people, such as welders, scenographers, lighting designers, and three-dimensional modellers, with diverse areas of expertise to build the perfect team capable of tackling any challenge and delivering unique attractions to ever-demanding customers. Tailored solutions is the core of our business. Being the company's CEO is exacting but exciting. It

involves continuously developing new and outstanding ideas while keeping everyone together, even when cash is flowing as fast as a roller coaster. My background as a visual artist gave me the perfect tools to create things, but management takes far more than that. Management takes guts. The first time you lose €100,000, you feel it. It is a risky mixture of social responsibility and making a profit, and that mixture always comes up when talking about the industry. Do we still live in an era in which artistic businesses cannot make a profit? No, that kind of thinking does not work anymore. Management also means making the right decision based on the right data. Yet, doing so is easier said than done. Sometimes, I feel I have been too kind. If you want to run a profitable business, you cannot be nice — or can you? Keeping the right people together and sometimes letting some of them go is inevitable, but trusting your employees and clients is investing in your future. If you have guts and vision, that trust eventually pays you back.

Two years ago, we made a bold decision and changed our company name from the Finnish *Fantasiarakenne* to the English *Fantasia Works*. We had achieved all our goals, so we outlined new ones: within five years, our turnover would be more than €5 million, and more than half of it would come from abroad. We also established new shareholding partners and planned our future as a global company. During that time, the indoor activity parks phenomenon developed, which perfectly linked our fields of expertise, including theming and interactive apparatuses. We created new goals and a new range of products in a relatively short time. In fact, many years earlier, we would have had a hunch that the activity parks boom would come, but we had not

JERE RUOTSALAINEN

Ruotsalainen (MMus in arts management) has been the Creative CEO of Fantasia Works Oy (Fantasia Works) since 2006 and a designer and partner of the company since it was founded in 2000. Ruotsalainen has worked as a creative director of various projects, including theme park concepts and themed play areas, produced contemporary art festivals, worked on several environmental art projects and worked as a lighting designer. Ruotsalainen has recently worked on indoor activity parks and attractions. Themed environments are multisensory and have many active layers; they must be linked to a selected theme. For Ruotsalainen, story is an essential part of the designing process, especially when creating experience-focused environments and attractions.

been brave enough to test that hunch. Now, we have the best possible situation. We constantly develop new games and immediately test them on a live audience. By doing a lot of work upfront, we have become professionals in an area that never before existed. We have a vision of creating moving experiences and a set path to becoming a global creator. We have a blue sea.

Disney was the first, and is still the biggest, company in the attraction business, but it went bankrupt in its early stages. I did not want to experience that outcome. However, taking risks cannot be helped. Managing risks can be. You have to know how to avoid icebergs in a tempting blue sea. That is why I took the Arts Management Programme at the Sibelius Academy in Helsinki. I acquired management skills over time. It helped that I had worked as an entrepreneur before I joined the Academy, but the theoretical aspects of the programme helped me see a bigger picture and deepen my knowledge of the industry. My thesis topic, *Building a Fantasy*, was chosen purely to benefit my own company and profession. I think that more people in the creative industry should do the same.

When I was at the Sibelius Academy, there were not too many people in the same position as

me. Today, the gaming industry has made us see that creative work can be a €1 billion business. The industry is a perfect example of combining many creative professions, from narrative to visual, to create more value than has ever been imagined. Creating themed fantasies is where digital and tangible worlds collide. In activity parks, games motivate people to action. That action means people spend more time in the parks, which is valuable. More time spent in the parks usually means more cash flow for operators. In the end, this is the story that gets investors moving and orders rolling.

Fantasia Works promises to create experiences that customers can imagine, but if we want to stand out, we need to create themes or borrow brands from license owners. Themes and brands can be created, but creating a brand is difficult. Games and movies have great brands and IPs that can be used widely, and better co-operation in the industry can benefit everyone.

I suggest future arts managers lead with great passion, but use brands, data and new technologies to bring value to traditional artisanship. It is what we do: we create and manage. We make innovations realities.

CREATING CONSUMPTION OF LIVE PERFORMANCES THROUGH DIGITALISATION: THE CASE OF THE GIGLE START-UP

INKERI BORGMAN

What is Gigle?

In this article, I will discuss the reasons why I became an entrepreneur and why Gigle was born. People enjoy live performances, but finding and booking a performer is a time-consuming task. If ordering a performance could be as easy as ordering a pizza, would people buy more live performances?

The vision of Gigle is to increase consumption of culture and arts. Gigle connects customers to well-packaged experiences through an online service. Our mission is to lower the barrier of purchase by creating a channel through which performances can be bought instantly.

Gigle's main idea is to digitalise the production process, remove negotiations and match supply to demand. We aim for quality service and data-driven tools that support professional performers in achieving sales and help customers find and book the best experiences—straight from their mobile device.

Customers will choose an event, such as 'business party' or 'kids' party' and add where and when the performance will take place. Gigle will present all the relevant performances that can be purchased instantly with just a couple of taps on a phone. Gigle is not just an online portal for performers. We integrate billing, contracts, notifications and many other features to create real value for all parties.

INKERI BORGMAN

Borgman is a start-up entrepreneur with more than 10 years of experience in arts, production and sales. She is finalizing her second arts related degree at the Sibelius Academy, University of the Arts Helsinki, and merging tech with culture at Gigle. Inkeri has worked with internationally acclaimed Finnish artists and is enthusiastic in supporting upcoming talents.

Why do Gigle exist?

In a perfect world, every artistically talented person would be born with a twin: a producer who would cherish their unique sibling. Unfortunately, many performers lack producers and become overwhelmed by the time and energy they must invest in other tasks outside their artistic processes.

Whereas many talented and well-networked performers find themselves a proper agent, many lack support in their work. Some professionals prefer to have full control over their careers and work by themselves. In every case, most performers would like to devote their time to developing their artistic skills, rather than selling gigs. Most performers, whether in the margins or mainstream, would love a calendar that books itself automatically, which means a need for a digital solution is out there.

However, there are some challenges...

Focus of investors. At the moment, the world is focusing on artificial intelligence and the Internet of Things. Banks and health care are the next big things on the disruption list. However, culture and arts, despite having a market size of \$127 billion, are not considered relevant options in which people invest their money.

Relationship of arts and business. Gigle is an interesting project, not the least because of its relationship with arts and business. The inherent anti-commercial position-taking of the arts combined with investors' urge to multiply their investment is a challenging equation to solve. Nevertheless, a midway path and a balance between art and commerce should be found.

Major risks. Besides an adventure, Gigue is a major financial risk for the parents of 4-year-old twins. We have interviewed tens of people and gathered feedback to be able to build a tool that will accurately solve problems. If you think Gigue can make a difference, please share our story. Gigue's success is dependent on the people surrounding us: performers, customers and followers.

Something good, too

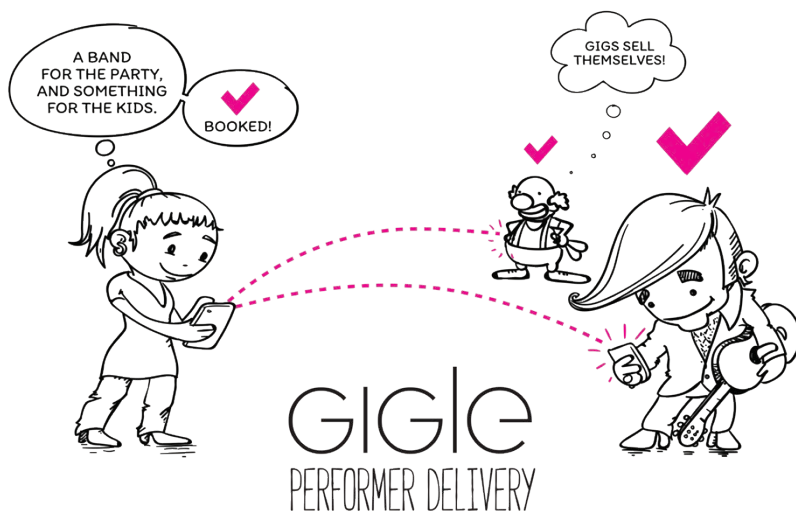
With Gigue, we want to make a difference. We want to support local talent and create more experiences all around us. We want people to 'Gigue' gigs. We have gained a lot of support not only in the form of positive words, but also as critiques that helps us to develop our service further. We have connected people and sold gigs. We have gathered a team of experts who will help us find solutions to the major questions ahead of us.

Gigue is not financially dependent on investors or foundations, but proper funding would help us speed up the process. Our tiny team has everything from coding to graphic design, production and sales. We have the knowledge and skills in-house required to go forward.

Survival attitude required

In the future, understanding the possibilities of digital solutions and adapting to the changing world will be extremely important qualities for a good producer to have. Understanding how to create financial well-being for artists without sacrificing artistic integrity is essential. Differences between art and business will create tensions that a good producer should be able to resolve.

Producers working in the field of arts have the skills and attitude needed in the start-up field. Taking risks and managing them, as well as having the ability to create solid networks, are characteristics of a good producer. A large percentage of start-ups fail, and only few of them will become financially sustainable. An even smaller number of start-ups will become "unicorns", referring to start-up companies valued over \$1 billion. Considering this reality, building a start-up has more significance than just making money. Behind every start-up is usually a desire to change imperfections in the surrounding world. The imperfection Gigue desires to change is the difficulty in connecting producers and artists worldwide. With the help of others and a hint of luck, we might make a living out of creating that.



EVENT MANAGEMENT





The network of meanings in arts festival productions: The managerial approach

MERVI LUONILA

As a result of the rapidly growing ‘festivalisation’ of culture (Bennett et al. 2014), the cultural field might be placed in the middle of ‘festival fever’ (Négrier et al. 2013). The growth in the size and number of festivals is visible. Accordingly, the nature of festivals’ contents are discussed to shift towards the production of spectacular and immersive art (Jordan 2016) and reframing arts consumption and production as more of a social activity (Négrier 2015; Yeoman 2013). As a consequence of this development, festivals

embody a notable part of contemporary culture setting (Jordan 2016; Richards 2015; Yeoman et al. 2015). In this development, festivals do not exist purely as traditional practices. They have extended to modes where arts and cultural institutions package and publicise their programmes as ‘festivals’, for instance (Négrier et al. 2013). In these endeavours, festival form might exist as a kind of flexible marketing platform allowing a low threshold of participation to performances produced by arts institutions (ibid.; Karttunen & Luonila 2017). Festivals, thus, have reasserted their position as popular manifestations for individuals to consume and experience arts and culture. Accordingly, festivals have both directly and indirectly come to play a multifaceted role in contemporary society through their social, cultural and economic contributions (Getz 2012a; Karttunen & Luonila 2017; Luonila 2016a; Richards 2015).

In Finland, as in Europe in general, festivals have held a significant position within the cultural field throughout their history (see Négrier et al. 2013). Festivals have been seen as the valuable way to organise arts and culture for audiences. In many cases productions have based on voluntarism emerging from the enthusiasm of

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the content or, in some cases, ideological world-views (Luonila et al. 2016; see also Amberla 2013; Newbold et al. 2015). Currently, the quiddity of the Finnish festival field is multicultural and multifaceted. The contemporary Finnish festival field presents variations on international, national and local festivities. The variety of commercial and subsidised endeavours seek to entertain and cultivate audiences through manifold art genres from theatre, contemporary arts, opera, rock and folk music, fine arts and movies, for instance (see Herranen & Karttunen 2016). Festivals are produced all around the country (see Finlands Festivals 2017; Herranen & Karttunen 2016), and the frequency of festivals is noteworthy: in a country of 5,5 million inhabitants, the number of festivals is estimated to be between 500 and 800 (Kinnunen & Haahti 2015). Finland, thus, represents a relevant example of the European field of arts festivals (see Négrier et al. 2013). The Finnish branch might be placed in line with other western countries

because, in Finland, festivals currently serve to produce culture and function as platforms of cultural production, distribution and consumption to a greater extent than ever before (Herranen & Karttunen 2016; Karttunen & Luonila 2017; Négrier et al. 2013; see also Bennett et al. 2014; Jordan 2016; Négrier 2015; Richards 2015).

Indeed, festivals – as a way to produce arts for audiences – deserves attention. The ‘glamour’ of festivals emerges from the promise of holistic experiences, innovativeness and high-quality content (Karttunen & Luonila 2017; see also Luonila 2016b). Festival is project-based production system that produces art content without permanent structures such as staff or buildings. Due this cost efficiency and flexibility in festival format (see Frey 2003), in cultural policy discourse, festivals are sometimes illustrated as the ‘Swiss army knife’ (Herranen & Karttunen 2016; Négrier et al., 2013). The metaphor is linked to the meaning that festivals are expected to serve all kinds of cultural, social and economic objec-

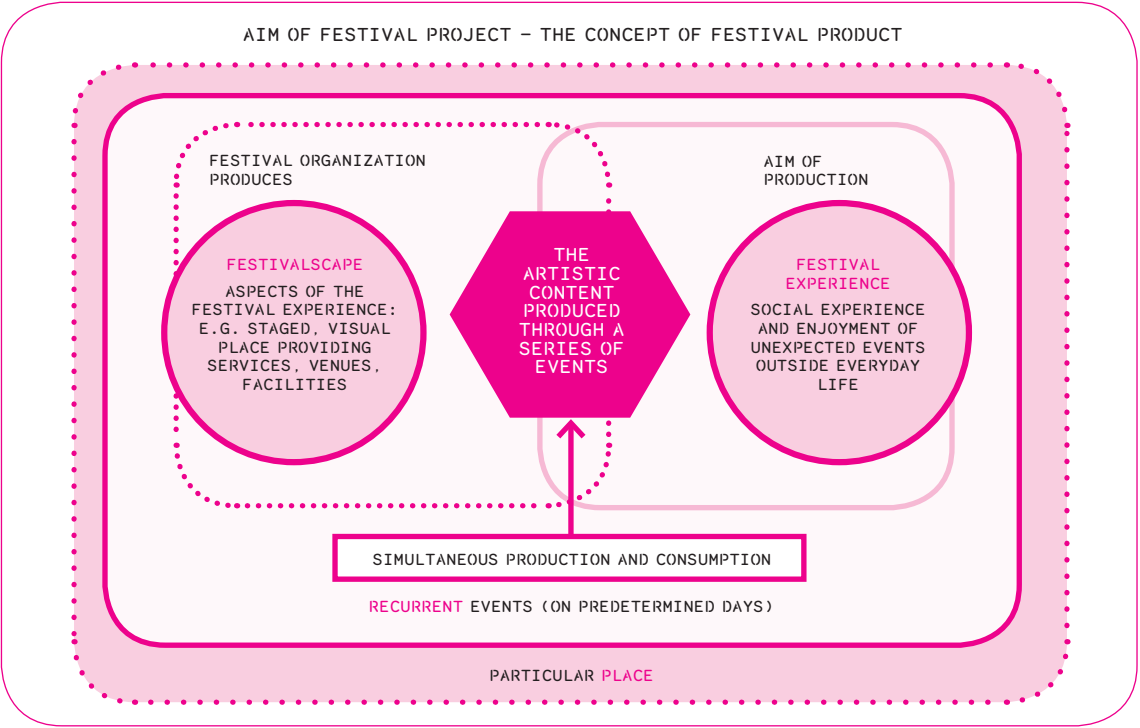


FIGURE 1. THE CONCEPT AND AIMS OF A FESTIVAL AS A PRODUCT (SOURCE: LUONILA 2016A, 82).

tives at once (Négrier et al. 2013) in an economically attractive way (Luonila 2016a).

However, although flexible, the festival model is also fragile; festivals are easy to create and set up, but they also fail easily (Getz 2002; Négrier et al. 2013; Nordvall & Heldt 2017). Based on the functionally unbounded, temporal and project-based networked production structures (Moeran & Strangaard Pedersen 2011), festivals are perishable by nature in long-term views (Allen et al. 2005; see also Kotler & Scheff 1996). In this discourse, the reasons causing the failures have been linked to supply and demand. However, as Getz (2002) mentioned, failures are part of the natural evolution of the festival industry, in which the large number of festivals and competition among them significantly impact opportunities to survive the project-based business and “the competition may concern seeking the same audience, sponsors, grants, suppliers, and/or other inputs” (Nordvall & Heldt 2017, 174). Therefore, the festival format is vulnerable to influences stimulated by the economic climate, cultural trends and audience demands (Newbold et al. 2015), which set the framework that determines festivals’ vitality as cultural productions.

As Luonila and Johansson (2016) found, the production structures differ in the contexts of arts institution and festival due to the essence of the resources needed. According to the authors, the influence in terms of variety-entailed interests in the production processes reflects essentially to the production structures. In this sense, indeed, research regarding the mechanisms behind the production processes and management of festivals is required to deepen the understanding of the festival format. This study draws on literature concerning management of arts, networks and festivals. The purpose of this chapter is to discuss the necessary multidisciplinary approach to festival management and organising (e.g., Getz 2010; Yeoman et al. 2015; Mair & Whitford 2013). Positioning the discussion within the concept of a festival product (see Figure 1), this chapter aims to reveal the mechanisms behind cultural production in

organisations that produce and enable the festivals (Chong 2010; DiMaggio & Hirsch 1976) in networked production structures (Becker 1974; 1982; Bourdieu 1993). Thus, the sub-objective is to make sense of a framework for value creation in the network structures (see Möller et al. 2005; Möller & Svahn, 2006; see also Weick 1995), as introduced through the literature of festival management (see Getz et al. 2007).

The conceptual approach: Festival as a product

In this chapter, festivals are studied as an interim project-based, albeit frequent, way to organising variety of arts contents for manifold audiences (Luonila 2016a). Accordingly, arts festivals are considered to be organised bodies that aim to produce a setting to facilitate cultural and holistic experiences and promote a sense of community and celebration beyond that found in ordinary life (Jordan 2016; Morgan 2008). This approach is understood as the basis for creating a festival-specific product. The festival product includes artistic contents produced in event series, and essential services designed according to a festival’s mission at temporary festivalscape (Luonila 2016a; see also Getz 1989; Gration et al. 2011). In this respect, festivals are considered to be product-driven productions whose contents are associated as a result of creative act (see Colbert 2007). The attendees consume the festivals as entity in an act of interpretation at a particular time and place as long as the ‘performance’ takes place (see Figure 1; Hirsch 1972; Lampel et al. 2000; Orosa Paelo & Wijnberg 2006). These characteristics differentiate festivals compared to single concerts, art exhibitions or programmed concert series produced by arts institutions, to a special way to produce arts for audiences.

Figure 1 shows the idea of the festival as a product by means of studied in this chapter.

Value creation of festivals

Arts festivals, as cultural productions in general, are valued for their symbolic and aesthetic meanings (Luonila & Johansson 2016). The val-

ue of festivals is not similar to that of tangible goods; rather, the value lies in the experimental qualities as in the promise of highly desired arts experiences, ability to facilitate social, cultural and economic exchanges, capability to communicate through symbolic meanings and in an opportunity to cultivate individual and group identity (Getz 2015). The depicted basis for value creation in the festival context explains the perishable nature of festivals and clarifies the fragility of the festival form: when value is created through a 'performance' at a particular time and place, consumption act exists within the limited timeframe. The simultaneously producing and consuming festival experience supports the argument that, the key to the success of a festival is the experiential setting delivered at the festival (Gratton et al. 2011; Kinnunen & Haahti, 2015; Morgan 2008).

In this respect, the value creation is abstract and, thus, cannot be guaranteed *per se*. The value of festival relates to time and place and people's experiences of festivity. However, festival costs are associated mainly with the production of the contents and services at festivalscape before the event execution. These logics of economy, consumption and production influence festivals, especially regarding resources for the project-based productions (Frey & Vautraves-Busenhart 2003) challenging the management fundamentally.

The *meanings* in the networked festival productions

As the literature of festival management highlights, the success of festivals relies on the networks. The production structures are found to consist of various stakeholder groups and co-producers (Larson 2002; Getz et al. 2007; Johansson 2008), such as the festival organisers, artists, media industry, local trade and industry, sponsors, public authorities and involved associations and clubs (Larson 2002; Getz et al. 2007). This ensemble creates a platform for production (Luonila 2016b; Luonila & Johansson 2016) in which stakeholders take on multi-

ple multifaceted roles as regulators, facilitators, co-producers, suppliers, collaborators and audience members (Larson 2002; Getz et al. 2007) and form the salient basis for festival production (Getz et al., 2007; see also Robertson et al., 2009). The basis that results from these collaborative activities is the economic and knowledge capital (Getz 2012a) yielding the immaterial and material resources to the productions (see Johansson 2008).

Strategically, the festivals sought change, development of the arts field and the creation of a unique and quality experience to enhance the vitality (Luonila 2016b; Nordvall & Heldt 2017). As Luonila and Johansson (2016) noticed, the networks are an essential tool for improvement, experimentation and continuous development of the event, and the activities with stakeholders diversify the opportunities for an innovative festival design. The relationships and cooperation between the festival organisation and within the stakeholder networks are crucial elements not only in terms of production resources, but also in the context of the service innovations required for project-based and temporal festival productions to enhance the competitive edge (Carlsen et al. 2010; Getz & Andersson 2010; Larson 2009).

From the audience's and other stakeholders' viewpoints, the attractiveness of festivals as way to consume arts or bind partnerships might be crystallized in the high quality of content, community, innovativeness, image aspects and 'story' of the festival. For individuals, festivals present an opportunity for a significant social interaction and representation of self, as Larsen and others (2009, 2010) found in their article regarding music consumption. According to the authors, music depicts a desired self-image of the music consumer and underlines consumption, similar to festivals. This perspective might be linked to the unique nature of festivals as entities beyond the every day life, as Johansson (in this publication) defines. The author characterise festivals as potential spaces for the reconfiguration of identity and concomitant, for diversity as well fostered by the expression of "*freedom*

that differs from one's 'normal' life" (Johansson in this publication, 93).

For other stakeholders, beside the product-related issues, the charm of the festival might lie in stakeholders who are involved in production networks, especially in the case of business-related partners. As Luonila (2016b) found, the collaboration among the business-related stakeholders depends on the festival's ability to produce valuable marketing collaboration and serve the stakeholder's relationship management activities by strategically suitable means and concrete instruments. From the public authority perspective, festivals are connected to opportunities to enrich entrepreneurship within, as well as the attractiveness of, host regions. In this exchange (see Getz 2012b), the public authority is an enabler of productions, whereas the festival production is seen as vehicle to generate economic, social and cultural capital in the community resulting from the fundamental activities in productions (Arcodia & Whitford 2006; Crespi-Vallbona & Richards 2007; Luonila & Johansson 2015). In this sense, the festival might become an instrument of leverage in the stakeholder's fundamental activities when necessary to suit the interests of the stakeholders.

Management in *the network of meanings*

The resource perspective, the nature of art and product-driven production, requires a manifold understanding of the nature of the organisation, leadership and innovativeness needed in managerial tasks. As previously illustrated, the production environment of festivals is an assembly of several stakeholder groups with recognisable roles and distinguishable actors that need to be managed (Andersson & Getz 2008; Getz 2012a; Getz et al. 2010; Getz et al. 2007; Larson 2002; 2009). Festival production as a platform links a considerable number of involved and detached stakeholders, as well as multifaceted objectives and the connections between values and dynamics, in procedures influence to the organising and management.

The research of audiences clarifies the importance of attendance and reflects the wider understanding of the meaning of co-production as a substantive procedure in festival production. Andersson and Getz (2007) presented the pivotal role of audiences in their article regarding the resource dependency of Swedish street festivals. The authors called attendees "spectators" and stated that they need be considered as the most influencing stakeholder with the "power to make or break the festival" (Andersson & Getz 2007, 154). This aspect might be true from the monetary perspective; however, according

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to the recent findings in literature, the question of attendance and collaboration with audiences and other stakeholders is not simply in regard to monetary properties or production resources. Rather, the interest should be in the participatory and concrete natures of co-production and their influences on a festival's success and management. For example, as Jordan (2016) clarifies, the role of audiences, as representative of the crucial stakeholders, has shifted from spectator to actor (see Colbert in this publication). Accordingly, Johansson and Toraldo (2015, 14) state that in festival production, "the consumer is positioned as an active agent in the production process through a philosophy of participation", hence, to the core of the co-production processes of festivals (see White et al. 2009). In this sense, the attendees and stakeholders impact to the vitality of festivals to a significant degree by simultaneously consuming and producing the festival (Lee et al. 2008; Morgan 2008).

As a result of a festival's characteristics of experimental and networked phenomena, dimensions of meanings (DOMs) are created for attendees and other stakeholders. However, for reasons relating to networked production structures, DOMs are attached to festivals in terms of cultural, social and economic properties. Accordingly, DOMs that a festival creates and is attached to occur naturally at the individual and organisational levels and overlap.

From the network management perspective, the mentioned aspects need a closer look to make sense of the mechanisms behind the festival productions that capture the scope of value creation. In management, the aim is to find ways to form festival-driven nodes for value co-creation in networked production structures (Luonila 2016a). Relating this to the above discussed significance of the interaction and relationships in the festival context, the DOMs create a basis for the formation of networked production structures. The prerequisite for the formation of network nodes is the meaning-based interaction among stakeholders. As a definition, these 'negotiations' might be seen as being rather abstract; in this case, the negotiations are not merely conducted around round tables with the aim of developing a contract of collaboration. Rather, negotiations might be considered as a part of the co-production and co-creation processes among audiences and stakeholders. Strategically, the goal lies in the creation of a dynamic situation that enhances the sense of community. The question is not only about the role of festival attendees per se, but also about the role of other stakeholders involved in the festival production as volunteers, residents of the cities and employees in host cities, all of who aim to create a 'cultural collective thing' around the production (Luonila 2016b; Luonila et al. 2016). In this process, the aim of festival organisation is to orchestrate collaboration by influencing the actors with the festival product (Luonila 2016a).

Indeed, from the management perspective, the interaction and relationship management become imperative. The structures in the goals

of networks are not obvious or sharp, but rather overlapping and blurred because actors of the networks are rarely motivated by a single interest (Elbe et al. 2007). Rather, as identified before, the stakeholders exist in the production networks in multifaceted and compound roles as regulators, facilitators, co-producers, suppliers, collaborators and audience members (Larson 2002; Getz et al. 2007), and the interests in the network of meanings overlap. Thus, the production context of a festival might be defined as a network of meanings and stakeholders, whereas their roles in these procedures impact the activities of each festival ecosystem uniquely.

Discussion and conclusions

Conceptualising the discussion in this chapter, it is stated here that festivals produce artistic content and essential services according to their mission, which forms the specific festival product. This product includes both festivalscape and festival experience, in which the artistic content produced in an event series is positioned at the core of the product. The 'treadmill of art and economy' and the social nature of art work (Becker 1974) create the cornerstone for making sense of ecosystems or hybrids, in which production and consumption (e.g., DiMaggio & Hirsch 1976; Pratt 2004; Du Gay 1997), values and capitals (Bourdieu 1993) and, thus, a range of multilevel interests exist simultaneously and are intertwined with the production system of festivals.

The resource perspective, the nature of arts and product-driven production (see Colbert 2007; Luonila et al. 2016), allows the manifold context to make sense of the key characteristics in the mechanisms in organising and managing arts festivals. The approach assists to determine the leadership and innovativeness required in managerial tasks as well. When festival production as a platform links a considerable number of involved and detached stakeholders, as well as multifaceted objectives, the connections between values, dynamics in procedures and outcomes in activities are more emergent than lin-

ear because of intertwined factors that relate dynamically to each other over time (see Larson 2002). Indeed, this multi-layered platform places an emphasis on effective interaction with the audience and other stakeholders.

According to Larson and others (2015), the festival's ability to become an appropriate and respected actor in the community strengthens the vitally important for legitimacy and enhances the opportunities for the formation of valuable network nodes as a basis for successful re-sourcing. As discussed in this chapter, the DOMs create a basis for the formation of networked production structures, which are a result of meaning-based negotiations. As a result, festival management can be perceived as the management of a network of meanings. The levels of institutionalisation and legitimacy of a festival are consequences of these DOMs. These appearances guide the motivation and decision making about the formats and opportunities for collaboration among stakeholders, which confirms earlier research (see Larson et al. 2015).

Therefore, in festival management, the festival-specific DOMs need to be identified to foster a sense of making the DOMs: What are the DOMs that festivals create and are attached to? This identification enables the understanding of the network positions and interfaces in stakeholder networks that permit valuable collaboration through the formation of valuable network nodes. The prerequisite for the formation of network nodes is the meaning-based interaction among stakeholders, which the festival organisation aims to orchestrate by influencing the festival product. In this mechanism, the manager's ability to produce the content and collaborative models that create DOMs for stakeholders is emphasised.

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Performing diversity at festivals

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Introduction

Diversity is a key word today. Whether described as multiculturalism, cultural diversity or cosmopolitanism, there is a sense that the current global landscape is characterised by flows and encounters between a diverse range of cultures and people. Vertovec (2007) has characterised the current condition as one of 'super-diversity' – a complex range of economic, political and socio-cultural factors that shape contemporary society. On one hand, recognising cul-

tural, group-based and individual differences is seen as positive as it allows us to acknowledge a broad range of capabilities and experiences, and it carries the potential of recognising and addressing issues of difference and inequality. On the other hand, diversity is not unanimously celebrated. Economic, social and political changes have also given rise to uncertainty, and in some cases, have increased segregation and created splits between groups and individuals. Some differences come to be seen as acceptable and are, therefore, welcomed; others not so much. This is not only evident in cross-cultural contexts, but also in social relations at a more local level, where individuals may become marginalised on the grounds of, for example, gender, ethnicity, class or disability. Belied by its often unproblematic and popular use, diversity is a complex phenomenon that merits critical attention.

The aim of this chapter is to discuss diversity in relation to festivals. It considers how festivals may be seen to contribute to how diversity is understood and framed through the way it is performed in the festival context. Festivals show aspects of diversity in several ways: through their content, their location and the people they bring

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together. Festivals may provide a vehicle for importing new cultural expressions and art forms, thereby transforming the hitherto unfamiliar into something familiar (Hottinen 2016). They may to varying degrees have an explicit 'diversity agenda', whether related to the programming, the artists or the audience. While their mission might be a sincere one of furthering positive recognition of cultural and individual differences and diversity through the festival experience, they might also run the risk of reducing diversity to superficial stereotyping. This is the potential downside of the current 'festivalisation' trend in society, whereby diversity runs the risk of becoming commodified "*spectacles of Otherness*" (Taylor 2014, 33), rather than an opportunity for genuine encounters and exchanges.

Diversity is connected to identity in that what is seen as 'diverse' is attributed with a different identity to that of the majority population, for example. In the anthropological tradition, festivals have long been viewed as facilitating the "*articulation, performance and rediscovery of identity*" (Bennett & Woodward 2014, 11). Identity is affirmed in relation to difference: what is the uniqueness of a place, group or individual which distinguishes 'us' from others, who is 'the Other', and how should we relate to them? Conversely, as well as affirming identities, festivals may also provide the space and opportunity to 'experiment with different identities' (ibid.). Underpinning this idea is the notion that festivals are special spaces that operate under different conditions to everyday life, and therefore, they afford a freedom of expression that differs from one's 'normal' life. Following this argument, festivals are then potential spaces for the reconfiguration of identity and concomitant notions of diversity.

The question that this chapter addresses is: how is diversity performed in the context of festivals? To answer this question, this chapter will start by exploring identity and diversity related to festivals in more detail. It will then suggest that an embodied perspective may allow us to develop our understanding of diversity in

the festival context. The chapter concludes by pointing towards the political and performative aspects of diversity, and by offering some suggestions for further research.

Identity, diversity and festivals

Festivals are seen as efficient and appealing vehicles for cultural production in that they provide spectacular experiences in a compact and easily accessible format (see also Luonila in this publication)¹. They are seen as exemplary means for promoting uniqueness as well as diversity, for example, in the way they contribute to tourism, development and regeneration (e.g. Jamieson 2014; Luonila & Johansson 2015). They are also seen to enable the creation of community, place and belonging (e.g. Duffy et al. 2011; Jaeger & Mykletun 2013). For example, early festivals organised in Finland in the 1800s had a civilising, identity-forming aim (Rantanen 2016; Silvanto 2007). They displayed the uniqueness of the culture, as well as emphasised the bond between its people. Difference and sameness are thus two sides of the same coin. Fast forward to the 1960s and the rise of the contemporary pop festival, and we note how those festivals were not only events for performing music but also for providing space for a growing counterculture (Clarke 1982). Rather than subscribing to a homogeneous cultural space defined by the state, such festivals became expressions of countercultural politics, and the diversified political and cultural preferences of different groups. The tension between a unified community identity and the recognition of diversity can be said to always be negotiated within the material and symbolic space of the festival.

While festivals are seen as useful vehicles for creating a shared sense of identity, we must be mindful of unproblematic descriptions of identity groups. Grouping people together under a particular label does not mean that everyone in

1 It must, of course, be noted that 'accessibility' varies depending on location, infrastructure and ticketing policy.

cluded in the group are similarly attached to it, or interpret its meaning in a uniform way. For example, a festival audience survey carried out by the Swedish Cultural Foundation (Johansson 2015) showed that the meaning and importance of what constitutes ‘Finnish Swedishness’ varied between audience members. Lumping people together into descriptive categories must therefore be done with caution. Instead of trying to decide what the essence of Finnish Swedishness or any other identity category is, we need to focus on how it is performed in different contexts and by whom. Festivals present interesting sites for making such observations.

Ways of ‘doing diversity’

One way in which festivals are said to engage with diversity is through their programming: either when single-genre festivals showcase performances with different cultural heritages, e.g. music festivals that aim to bring together artists and musical traditions from different parts of the world; or when mixed-arts festivals showcase a range of different artistic genres, thus showing the diversity of ‘the arts’. While these aspects of diversity are important for the attraction and success of festivals, I will here examine diversity in the context of how festivals perform diversity through how they “enrol different consumers, experiences and cultural tastes” (Bennett & Woodward 2014, 12). Diversity related to individuals has generally been understood as a range of visible and invisible differences that mark people as different from each other, such as gender, ethnicity, age, class, sexuality and personality. As such, diversity takes the form of a list of differences that are considered significant in one way or another, giving the impression that the categories are stable and that the list can be made complete. However, differences are not ‘natural’ and given, but changeable and fluid. Which differences count as important can change over time, as can their definitions. As such, rather than being stable and given, differences are continuously made through interactions. In other words, they are relational and performative.

Gender is, for example, a key category through which diversity is understood. Goulding and Saren (2009, 43) discuss how gender is performed at a Goth festival, claiming that the Goth “*subculture positively embraces the active reconfiguration of gender norms*”. The festival provides a space for challenging gender norms, and for performing alternative and varied expressions of gender by experimenting with costumes and looks. While the aim of the festival is not explicitly to showcase gender diversity, it nevertheless contributes to making alternative gendered expressions visible. Another often mentioned

Festivals are potential spaces for the reconfiguration of identity and concomitant notions of diversity.

key category of diversity is class, in relation to which Johansson and Toraldo (2015) have explored the emergence of so-called ‘boutique festivals’ in the UK. These are festivals that are described as small-scale, ‘non-commercial’ music or mixed-arts festivals, which are seen to offer an alternative to large mainstream ones (Robinson 2015). Their offering and promoted lifestyle have contributed to the audiences largely consisting of white middle class consumers. Again, these are not explicit characteristics that the festivals aim to promote, but they nevertheless become sites for performing classed and racialized identities. In these ways, they contribute to reinforcing ideas of who the target audience is, what they look and behave like, and what their cultural tastes are like.

Diversity as an explicit festival aim

However, there are festivals that explicitly seek to further an agenda of “*recognition of differences and multiplicities*” (Markwell & Waitt 2009, 143). Related to cultural diversity, WOMAD is

a well-established cultural festival which takes place in several locations across the globe and which aims to 'highlight awareness of the worth and potential of a multicultural society' (About WOMAD, n.d.). In Finland, Maaailma Kylässä and Faces Etnofestival can be mentioned as examples of festivals with an explicit diversity agenda. The former, which has taken place in Helsinki since 1995, started as a one-off event with an anti-racist aim before becoming a mainstay on the festival scene. Faces Etnofestival, which takes place in a rural setting, was first held in 1998, also with a multicultural message of there being 'different cultures and different ethnicities and they are not a threat to the Finnish culture', as explained by the festival founder. Such festivals can be seen to politically engage with the idea of super-diversity on a local level, in that they wish to draw attention to the multiplicity of global culture.

Other festivals have similar political diversity agendas, aiming to "*afford some communities greater visibility*" (Taylor 2014, 27) by drawing attention to the lived realities and cultural specificities of marginalised groups. An example of these is the annual Pride Festival, which is an internationally recognised event. First held in the US in 1970 to protest against gay oppression, Pride has since become an international phenomenon. It usually takes place during a week of events, culminating in a street parade. In the UK, the Notting Hill Carnival in London, which has taken place since 1966, is an annual weekend celebration of Afro-Caribbean culture and heritage. It started as a response to increased racial tensions, hoping to act as a catalyst to facilitate, among other things, empowerment, education and transformations of perceptions, as well as artistic excellence and entertainment (Notting Hill Carnival Mission 2016). It has become a major event that attracts a very large audience.

Such festivals provide a platform for under-represented groups and aim to raise awareness and promote social inclusion. However, whenever a group or identity is showcased,

there is also a risk of simplifying and stereotyping it. It has been suggested that, while festivals do have the potential to promote diversity and enhance inclusion, they may also reproduce gender, class and racial inequalities (Stevens & Shin 2014). They may also be appropriated for commodification means, thus losing sight of their original political impetus – something which public debate claims has happened to both the Carnival and Pride (Khalili-Tari 2016; Tatchell 2017). Instead of being a means for social transformation, they become sites for cultural consumption and superficial engagement.

The contribution of performativity

Given the above, festivals provide an interesting context within which to analyse the 'performing' of diversity. Performing and performances are, of course, at the heart of festivals. Taking this idea further, I will consider the idea of performing in a way which takes into account what different performances 'do', that is, their performativity. In particular, I will consider how festivals might not simply represent diversity, but actively contribute to bringing it into being. In particular, I argue for the value of examining how festivals enact diversity through the bodies that assemble for it. The value of such a focus is grounded in the notion that it is through our bodies that we come to understand who we are, and it is through interacting with other bodies that we create a sense of belonging, or conversely, one of exclusion. When we talk about 'individuals', 'groups', or why not 'audiences', we should not disregard their embodied characteristics. The body is an important site of identity construction; it is dressed, groomed and adorned to display particular identities, and it participates in producing social practice. Characteristics which signify diversity, such as gender, age, class and ethnicity, are observed and performed through the body. Given that festivals are linked to identity construction as discussed earlier, the role of the body in the making and maintaining of festivals should be examined.

Festivals and embodied performances of diversity

Considering how central the body is to festivals, it has gained relatively little contemporary festival research attention. While much has been written on identity, collectivity and community, embodied perspectives are rare. Research that does explore the ‘various forms of sensual and embodied experience based on engagements with different tastes, sounds, forms of dress and behaviour’ (Bennett & Woodward 2014, 12) has mainly focused on the sensory impact on the in-

We need to move away from attempting to discover and list possible differences, to instead paying greater attention to how diversity is ‘done’ – that is, how it is performatively enacted – through festivals.

dividual festival participant (Toraldó 2013), including “*the impact rhythm has on the flesh and materiality of bodies*” (Duffy et al. 2011, 17). Likewise, while the aspects of collectivity and community are often said to be central to festivals, little attention has been paid to how this can be explored in the coming together and encounters between bodies that mingle, sit, stand, jump, queue, dance and sometimes collapse out of exhaustion. Depending on which festivals and with whom bodies congregate, they affirm, subvert or aspire to particular identities, as discussed earlier. Following the tenet that identity and diversity are relational constructs, the body is a key site through which such relationality is performed.

To explore how we might understand the effects of bringing bodies together in festival space, I will turn to Butler’s (2015) notion of a politics of assembly. Drawing on social move-

ment examples of taking to the streets, Butler argues that it matters that bodies assemble; that they physically get together and are seen to do so. In doing so, they exercise their right to appear, asserting their existence and demanding to be recognised. What becomes important, then, is to understand that who or what appears is “*regulated in such a way that only certain kinds of beings can appear as recognisable subjects, and others cannot*” (p. 35). Something or somebody can appear only insofar as they are legible. Whether somebody is legible and therefore allowed to appear in the social sphere partly depends on the “*infrastructural conditions of staging*” (p. 19), a notion which here takes on a particular meaning as festival organising is precisely about staging. Indeed, “*how exactly a festival is staged provides a clear symbolic expression of its degree of dialogue and exchange*” (Chalcraft et al. 2014, 122, original emphasis), including, for example, its degree of public access. To examine how and where different bodies appear (or are made to disappear) is thus important. To return to the examples of Pride and the Carnival, it is the visibility of particular sexualised and racialised bodies in public spaces that is an important aspect of their constitution. What Pride aims to achieve is the recognition of “*sexually non-normative bodies*” (Taylor 2014, 27) through their appearance in public spaces. Meanwhile, the Carnival has been subject to long-standing debates about safety, criminality and racial profiling. A recent polemic concerned the introduction of facial recognition software at the 2017 Carnival (Nix 2017), implemented with the purpose of monitoring particular bodies. While these events provide the opportunity for visibility, the way in which the assembled bodies are gazed upon and behaved towards shapes how their diversity is performed and evaluated; for example, that particular minority groups are positioned as needing strict policing. To pay attention to bodies in this manner opens up a perspective on festivals as political spaces – a quality which might often characterise them but which is not always interpreted as such.

Conclusion

That festivals are seen as important for identity is well established; however, I believe that the existing debate can be developed by bringing diversity into it. Constructions of identities always delineate boundaries between sameness and difference; between those who are understood to be alike and those who are understood to be different. Conversely, the concept of diversity is underpinned by ideas of sameness. The extent to which constructions of sameness and difference are viewed as natural and unchangeable is an interesting and important question. In this context, festivals are a fascinating site for analysis in that they present an interesting tension between the reaffirmation and experimentation of identities; on the one hand, they are seen to strengthen particular identities; on the other hand, they are seen to afford experimentation. How identity, and by extension diversity, become reaffirmed, challenged, subverted or sanitised through festivals is an issue meriting further attention. To do so, we need to move away from attempting to discover and list possible differences, to instead paying greater attention to how diversity is 'done' – that is, how it is performatively enacted – through festivals.

Particularly, I argue for the greater incorporation of an embodied perspective. When we talk about diversity in the festival context, we cannot discount the actual bodies that are seen to represent that diversity and the conditions under which they appear. Whether they appear similar or dissimilar to each other, we can ask what has made possible their assembly in that particular space, and what meanings are attributed to their appearance. The interesting performative aspect of festivals, then, is who is staged and how; what aspects of 'diversity' become visible. Following on from this, we should also be mindful of 'absent presences'; which forms of diversity are hidden while others are foregrounded? Finally, we must be mindful of the perils of turning diversity into a 'spectacle' that remains distant or becomes an object of consumption, and which therefore might reinforce rather than

transform social divisions. Identity and diversity are not neutral, descriptive constructs; rather, they are political and performative ones insofar as some differences are seen as more acceptable and highly valued than others. Such evaluations shape inclusion and exclusion, and festivals are not exempt from those social dynamics.

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MANAGING PROFESSIONAL COMPETENCES IN CLASSICAL MUSIC EVENTS: A CASE OF AVANTI'S SUMMER SOUNDS FESTIVAL

MAATI REHOR

The professional field of classical music in Finland represents a very high level of competence as to both the design and the production personnel. This presents its own challenges to managing events. Even though the responsibility of artistic and administrative management is usually divided between different persons, there has to be a shared conception of the common goal and available resources. The production staff in classical music festivals similarly consists for the most part of professionals who work quite independently. Alongside the team of professionals you will nearly always find an enthusiastic group of volunteers. What differentiates the field from other music genres and festivals in other fields is expressly the degree of professionalism and the requirements and possibilities it entails in the production.

This situation is also evident in the annual Summer Sounds Festival organized in the city of Porvoo by the Avanti! Chamber Orchestra. Avanti! was established in 1983 on the initiative of Esa-Pekka Salonen, Olli Pohjola and Jukka-Pekka Saraste, and the festival was founded a few years later. The first three-day festival was organized by professor Ilkka Oramo and Avanti's founding composers under his inspiration. In the early years the festival was largely realized by the musicians themselves and a few persons responsible for the production side. The work was

carried out with practically nonexistent resources in an indie spirit and with great courage. The festival, realized through some quite creative solutions, soon stood out as a cross-section of the orchestra's uncompromising artistic work.

The operations became established and professionalized also from the viewpoint of finances along with the arrival of government transfers and festival subsidies in the 1990s. The festival got to host many renowned visiting artists from composers and conductors to soloists. The artistic whole of the festival is still today, 32 years after its founding, built on the same principles, but the production has been honed into a form that is as professional as that of year-round, permanent orchestras. In the design of the Summer Sounds Festival the dimensions of artistic planning, finances and administration and production and communications run parallel, with technical production as the third dimension.

The festival's artistic planner changes every year, and s/he is given free hands on creating the programme. This is why an element of surprise is one of the key characteristics of the festival. Both persons who are closely familiar with Avanti's operations and the festival and fully external artists have served in the post of artistic planner. From the viewpoint of management, the work calls for precise financial and technical-production coordination to ensure that the festival will operate effectively as a whole. In practice the planning is supported – and also delineated – by the executive director, the production manager and the orchestra's own artistic director. The overall responsibility with regard to management rests with the executive director. The planning calls for alternative, experience-based approaches especially when the

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resources are limited. As the artistic planner gives the festival its face and the theme around which the communications and marketing are built, the end result aimed at the audience has to always express the planner's vision. Since motivation is principally high at this level, the core task for management is to maintain a clear division of work and responsibilities.

In classical music events the production is usually run by a contracted production manager who does similar work for permanent orchestras. In *Avanti!* the work is done by the orchestra's own production manager, who knows the practices, partners and other required service providers. S/he takes part in the preparing of the budget as regards the cost estimates for the programme contents and technical realization. The production manager also books the technical team for the festival and serves as their closest supervisor. The orchestra attendants and the sound and light technicians are top professionals in their fields and it is pivotal to trust in their knowhow. The teams work very independently and managing them at organizational level mainly means creating a good spirit and ensuring that information travels expediently back and forth.

The responsibilities associated with the executive director are usually highly diverse, especially in small events organized through associations. In *Avanti!* the festival's executive producer and the communications manager are the key members of the executive director's team. They, too, are experienced professionals who look after their own areas of responsibility independently. During the festival week the team is joined by the production assistants and volunteers, with

the executive producer serving as their closest superior and supervisor. The executive director is responsible for the financial monitoring, all the contracts and coordinating the overall work between the teams and the artistic planner.

The high level of professionalism among the event staff allows for even surprising approaches, and exceptional and unusual artistic solutions above all. When all the performers are also professionals, high costs are however inevitable. It is important to let the artists focus on their own part during the intense festival days without having to worry about the conditions. It is also significant for the motivation of the production staff, who work the longest hours, that they get to use professional resources. These requirements are in many ways well reasoned, but in times of growing economic restraints, the director has to also push for compromises or cut-backs in the logistical, technical and service realization in comparison to earlier festival years. It is crucial to create an atmosphere of possibilities, to be personally engaged and to supplement and counterbalance the decision making by serving and supporting the staff.

The Summer Sounds Festival aptly compiles the general core competencies required by festival work when it comes to the production of established, top-quality art music events. Doing and managing things is different when working in a volunteer setting. The successes are always sum of many different factors, but what I myself regard as the most important aspect (and attitude!) of management is enabling. The ability to evaluate the competence and motivation of the people who will work on the event is of course necessary, but futile if there is no trust in the



selected team. In this context, I see the task of managing professionals primarily as participating, rather than directing.

In the field of classical music, executive directors and people with administrative responsibility are for the most part professionals of both substance and production. As my case illustrates, it is possible that the responsibility of administrative and artistic leadership will be growingly divided in the future. In other music genres this occurs more commonly. In *Avanti!* the division of roles between the administrative and artistic management is exceptionally distinct. The responsibility for the outcomes of the activities is however harder to define. The criteria of public funding increasingly underscore

effectiveness indicators, and considering them in the planning requires close collaboration that takes all the aspects of production into account. Artistic success cannot be something felt only by the artists themselves, the event has to reach and address audiences, also in the margins.

Cut and pasted marketing simply is not enough in today's world and collaboration with business raises the standard. The embedding of holistic models of thinking and working is one of the most fruitful challenges in our field. In a certain sense, a return to the times of scarcer resources could actually favour creative solutions, and here the significance of management becomes pronounced. What all can we, the creators and supporters of events, do and invent?

HOW DO YOU TAME AN ANGRY TOUR MANAGER? ARTIST HOSPITALITY MANAGEMENT AT MUSIC FESTIVALS

MAIJU TALVISTO

This chapter dives briefly into artist production, especially artist hospitality management in a festival environment. It is based on many years of experience working at Flow Festival in Finland. Hospitality management means all things related to artist hospitality when an artist is on tour. This may include booking flights and arranging hotel accommodation. Sorting out local transportation is also important, which may include securing a ‘hospitality rider’. Basically, hospitality management means catering for everything the artist needs backstage and in order to make the show happen as smoothly as possible.

There are many tales about artist riders and the unreasonable requests artists have. Riders are documents containing instructions for the hospitality team telling them how to create the backstage environment and other elements of the stay according to artists’ wishes. Hospitality teams come in all shapes and sizes. However, one thing they all know is that if anyone is going to have to paint the backstage room purple, cater only red, organic food or order Santa Claus from the North Pole, it will be them. Of course, some of the most unreasonable requests are only added so that the artist’s crew knows that the papers were actually read.

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Arts manager wanted

When working with artists backstage, an arts manager does not have to be the strongest personality or the most charismatic person. But it is important to be friendly, easy to talk to and a good negotiator. No matter what kind of feedback you get, the show must go on and your smile cannot fade. As artists’ backstage management is usually team work, an arts manager cannot be a lone wolf. When working in a hectic atmosphere, one simply must forget about his or her own life for the time being and focus on the life of the artist. This can be the best and the worst part of the job, because living in the “festival bubble” is exciting but it is a state that is very hard for outsiders to understand.

Festival work is famous for its project-based nature. People in the field are accustomed to working on different projects simultaneously or back-to-back. Arts managers no longer hold the same positions for decades and they must continually upgrade their knowledge of the field. A person is only as good as their last gig. If an arts manager is working with international artists, it is important to keep up with international standards and have good networks internationally.

In Finland, the state of festivals is excellent. This is the case for customers and performers alike. The general atmosphere in the field is organized and secure. This is because Nordic countries care about managing details correctly and because the countries are safe places to perform. Finnish workers are highly valued. In other countries, hospitality might be neglected or completed with minimal effort and budget. It is a good position to start preparing for a show and of course there is also a reputation that must be upheld.

Challenges from extreme weather to extreme personalities

When working at temporary events, such as festivals and concerts that are built up from scratch for only a couple of days, there are many challenges that an arts manager may face. Temporary conditions, like extreme weather, create their own obstacles and dangers and they must be taken very seriously. In addition, different countries have different laws. So it is important to let the artist's crew know if, for example, permission is needed in order to proceed.

When starting hospitality production, the most important thing is to start planning early. Often, when bands are touring, they can only see three to four concerts ahead and it might be difficult to get necessary information in a timely manner. If unsure, always double-check. In my opinion, broken English is often the main language used by people working on productions, so there is absolutely no harm in checking to make sure that something was understood correctly.

When a hospitality team cannot provide something, it is useful to find an alternative solution, and communicate it clearly to the artist. This could involve sourcing local product or service similar to what was requested. However, Finland has a small trade market, which provides only a small supply of things. This means that not all hospitality requests can be met—or they must be ordered abroad well in advance.

Of course, an arts manager will always face tour managers who are either extremely bored because they have been touring for so long or so intoxicated with power that they ask for the moon and the stars. They may comment about the smallest details and insist on more and more hoops for the hospitality team to jump through. If nothing else helps, you can always give them a bottle of good quality vodka or champagne, smile, apologize and keep your fingers crossed. And yes, this is my best piece of professional advice based on ten years of experience in the field.

PRACTICAL CONSIDERATIONS ON PARTNERSHIPS IN THE FESTIVAL FIELD

CLAIRE DELHOM

Festival organisations are waking up! Now in the era of decreasing public funding, there is an urgent need for support from private organisations to survive in festival field, and Finnish festivals are rethinking their views on partnerships. However, when things are done in urgency without ample planning and strategizing, I think that they rarely end up being viable in the long run. As a consequence of this urgency, the intended fruitful cooperation turns into perpetual unsatisfying relationships for both the partners and the festival. In this respect, what should be done next?

Too many partnership projects end up being a simple monetary transaction versus visibility by default, without any proof of it being the right choice, simply because both sides are convinced it would require too much resource to create something more solid. It should be the role of any arts manager to challenge the established model and decide whether it still has its place in the festival's strategy. Taking this into account, a festival will never be viable in the long run without strategic thinking, which is a core skill required to create a sustainable future for our organisations. Strategic thinking goes together with audacity and risk-taking, and brings a new energy to each project and to the

festival itself. In the festival field, this skill is often sorely tested by difficult working conditions, such as tight schedules, small teams to create a large panel of content and a lack of financial resources. However, a suitable environment for the strategic-thinking process needs to be built up.

It is the responsibility of people in charge of partnerships to remind and keep in mind that a partnership is, above all else, a business-based *relationship*. As in any relationship, it requires a match between different profiles, values, personalities and wishes. Each festival, like each individual, is unique. The chosen cooperation in a partner-festival relationship should be a conscious, strategic decision. We should always be asking ourselves if this partnership project is the right way to bring all parties what they need. That said, I believe overseeing partnerships for a festival is a challenge, yet full of opportunities ready to be seized. It will present a million possibilities to create personal relationships with each partner and to work together in developing unique content for an event, adding extra value to it in the process.

Currently in Finland, the job of 'partnerships coordinator' is often associated with marketing or fundraising tasks. Managing partnerships is a task that should be recognised as such. My daily struggle is convincing organisations that hiring someone to focus on partnerships is a long-term investment. Finding the right partner, building trust and creating commitment requires full-time dedication and ongoing efforts way ahead of the event. I have noticed that we must understand the way private businesses think and adapt it to the artistic world while considering the festival as a business. Versatility is a requirement. Mass emails are too often still used to approach new partners, and a more

CLAIRE DELHOM

Delhom moved to Finland to study in Sibelius Academy Arts Management Master's Degree Programme in 2013. Since then, she has worked at different positions in several festival organizations in Helsinki. Currently, she is working on a new event in Helsinki with the aim to create a bold cultural content and wider work with partnerships. Claire's passion for festivals comes from the whole process of creating and producing a new edition every year, and the possibility to experience fully the result of this creation during the time of the event, as well as enjoying the audience's reception of the new content. According to Claire, producing a festival is just like creating an art work!

personal approach should be used. Taking the time to carryout field research beforehand will enable organisations to find a matching partner.

A festival is a true gift for companies looking for creative marketing campaigns. Each edition of a festival is unique, serving different purposes, targeting different audiences. This uniqueness is the most prevalent strength of the field: with such broad content, it is possible to offer companies hundreds of ways to take part in the festival's experience. The potential for festivals to regroup the stakeholders also makes them more appealing. For example, the April Jazz and Espoo Ciné International Film Festival, both happening in the spring with the Espoo Cultural Centre as a main venue, decided to join forces and created a three parties' party partnership with Marimekko, a powerful Finnish design brand, to decorate their main venue. The festivals also share their outdoor advertising campaign to minimise costs and maximise visibility. In this case, cooperation with outsiders but also fellow festivals and open-mindedness were found to be keys for success! In this sense, I believe that to develop successfully, an

organisation needs to think larger than itself, taking into account our environment in order to take advantage of it. I argue that it also reinforces our role in society. We represent the world and its culture, and we need to open our doors to it and let it influence the event's core personality.

How about the future? What can we expect to change, or not change, in the next 10–15 years? Thanks to their unique format, festivals are adaptable entities, which will continue to expand at the whim of the context, their environment and the wishes of their stakeholders. As for partnerships, I believe we can achieve a state in the field where we work hand-in-hand with businesses to co-create value for our audiences. I expect a change in people's opinions of the cultural field: festivals have to be recognised as a type of business with their own peculiarities. In the end, all of those challenges come to one, large objective: building the legitimacy of festivals amongst private organisations, but also in their own environment. Make them see the potential of an event. Festivals are a true treasure trove, no doubt about it!

PARTNERSHIP & FUNDRAISING

5



Engaging young adults with fundraising at opera and ballet organizations

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HEIDI LEHMUSKUMPU

Introduction

Opera and ballet organizations are on the verge of a major transition. The average age of the audience is increasing, particularly in the opera (see Colbert 2003; Kemp & Poole 2016; Hall, Binney & Viecei 2016). *“As the arts face challenges concerning shrinking and aging audiences, reaching new consumer segments has become an imperative”* (Kemp & Poole 2016, 53). Opera and ballet organizations are increasingly seeking to engage young adults both as customers and donors.

Not only are opera and ballet organizations finding ways to engage new audiences and donors, but they are also revising their marketing and fundraising efforts to better respond to

changes in consumer behaviour. Many organizations have recorded a decline in subscriptions for years, as customers are moving either toward single-ticket purchases or require flexible packaging with subscriptions. Customers are also increasingly likely to buy tickets closer to the date of the performance, and there are signs that customers are unwilling to make long-term commitments (Hamilton 2017; Lach 2017; Salmona 2017). In addition, memberships have decreased especially after the financial crisis of 2008. Interestingly, those who are members and donors tend to be more loyal than before (Lach 2016; Hamilton 2017).

As if the changes in consumer behaviour were not evident enough, there is a noticeable difference in behaviour between the older and younger generations. Colbert (2017) divides the market into two segments, millennials and baby boomers. These two consumer groups differ in both their tastes and their view of brand loyalty. Whereas baby boomers have more time and money available, millennials highlight the importance of a meaningful experience (Colbert 2017, in this publication). Interviews conducted at the Metropolitan Opera and New York City Ballet in January 2017 indicated that young adults tend to

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HEIDI LEHMUSKUMPU

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Lehmuskumpu is also an alumna of Arts Management (2013). Currently Lehmuskumpu works as a Development Manager at the Finnish National Opera and Ballet. Lehmuskumpu also holds a M.Sc. degree in Fundraising and Grantmaking from New York University, and a M.Sc. in Economics from Aalto University’s School of Business.



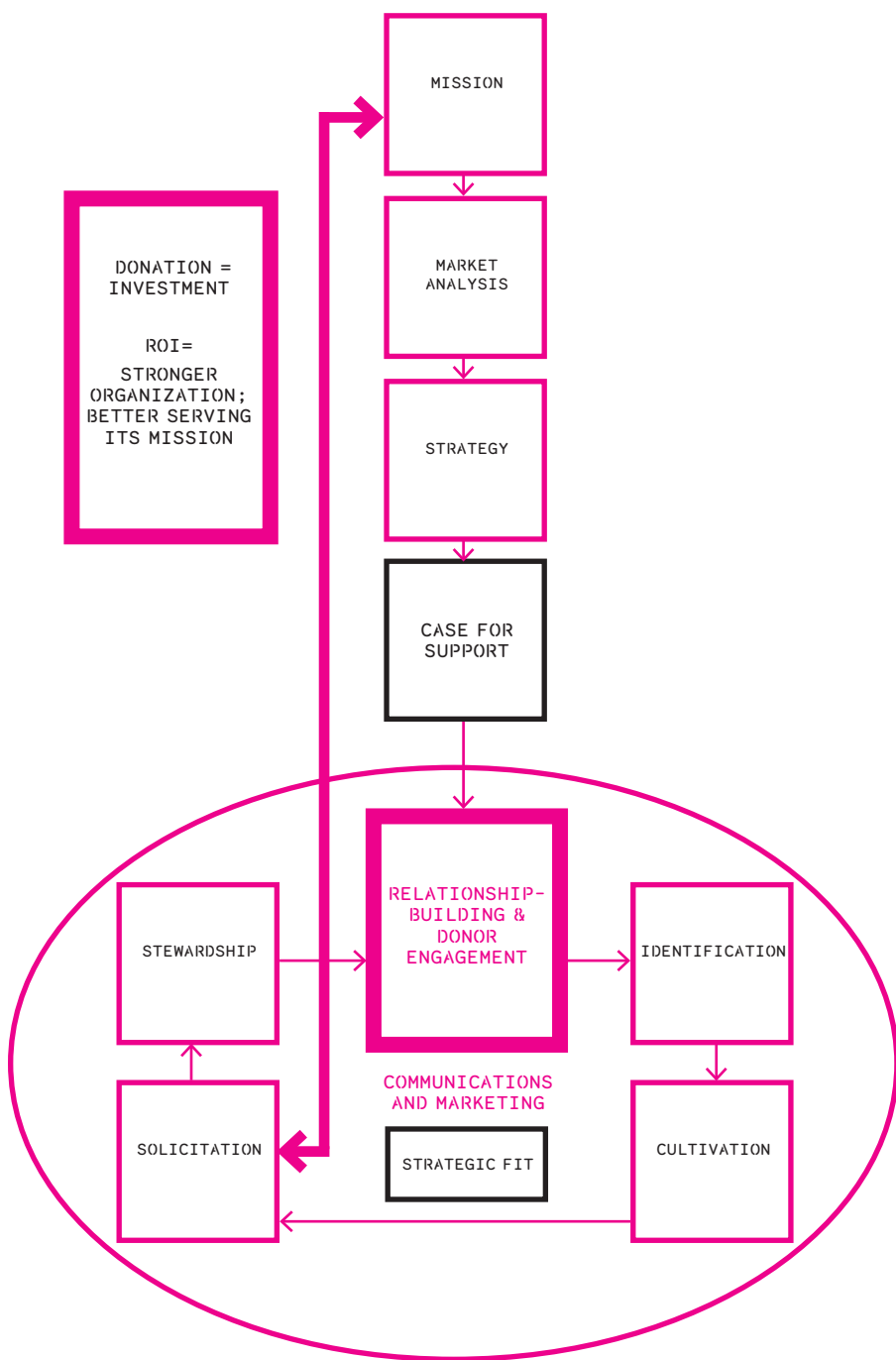


FIGURE 1: MANAGING STRATEGIC FUNDRAISING IN THE 21ST CENTURY
ADAPTED FROM: LEHMUSKUMPU 2013, 33

buy their tickets closer to performance time, and attend a larger variety of cultural events, which can reduce their loyalty to one brand.

In Europe, the changes in consumer behaviour and consumer segments are coupled with a fear of decreasing public funding. For example, the opera houses in Paris, Berlin and London have already experienced financial difficulties in recent decades (Zalfen 2007). Across Europe, the importance of raising funds from the private sector is constantly increasing. At the same time, it is worth noting that the majority of art institutions, and opera houses in particular, would not survive without some level of public funding (Cancellieri & Turrini 2016). The importance of fundraising has also been noted at Opera Europa¹, which relaunched its Fundraising & Friends Forum in 2016 to better serve its member organizations' needs to share practices in fundraising.

As active fundraising is a rather new phenomenon among opera and ballet organizations in Central and Northern Europe, and especially in Finland, financial goals are generally emphasized. Strategic fundraising should, however, be a significantly broader concept than simply expanding the funding portfolio. In fact, fundraising can act as a vehicle and accelerator for engaging new audiences.

1 Opera Europa is a non-profit service organization created to increase collaboration between professional European opera houses and festivals. The Fundraising & Friends Forum was originally established in 2006, but was reactivated in 2016.

2 As part of my on-going PhD research, I have visited the Metropolitan Opera, New York City Ballet and Dutch National Opera & Ballet in 2016–2017, and conducted several personal interviews. I have also analyzed the organizations' websites and some of their printed materials. In addition, I attended Dutch National Opera & Ballet's International Young Patrons Gala on June 10th, 2017. The overall PhD research also includes other organizations, such as American Ballet Theatre and Royal Opera House.

This chapter begins by defining strategic fundraising. The discussion then turns to how to strengthen the brand while fundraising, and thereby how to create a foundation for loyalty. After this, the chapter focuses on the most lucrative customer segment, young adults, and elaborates how opera and ballet organizations can attract this challenging group and engage them both as customers and donors. Examples are presented from the Metropolitan Opera, New York City Ballet, and Dutch National Opera and Ballet².

What Is strategic fundraising?

Traditionally fundraising has been defined as any active effort by a non-profit organization to raise funds from individuals, foundations, corporations or governmental institutions (Preece 2005). It thus includes both donations and sponsorships. Fundraising as a term, however, is misleading, as the emphasis is solely on the financial aspect of fundraising. In fact, for decades fundraising has been called development in the United States and the United Kingdom. As Seiler (2011a, 42) states, *“Development is growth of mission; it includes planning, communications and fundraising.”*

The mission is the core in fundraising, explaining why an organization exists. “The mission is the magnet that will attract and hold the interests of trustees, volunteers, staff and contributors” (Rosso 2011, 6). When analysing different opera and ballet organizations, three aspects of their mission come to the fore: to preserve traditional opera and ballet, to present opera and ballet, and to develop both new audiences and new kinds of opera and ballet productions and initiatives (Metropolitan Opera 2017a, New York City Ballet 2017a, Dutch National Ballet 2017, and Dutch National Opera 2017). These three aspects form the foundation for opera and ballet organizations' fundraising, and the focus tends to be on the development aspect.

In my earlier research, I included the investment aspect, and defined strategic fundraising as: *“Strategically developing the non-profit's organ-*

izational structure and resources, as well as relationships with the prospects and donors to be able to effectively raise funds from individuals, foundations, corporations or governmental institutions. In strategic fundraising the donor is treated as investor and the donation as an investment” (Lehmuskumpu 2013, 33). The return on investment is a stronger and more competitive arts organization (ibid.).

My view of strategic fundraising is illustrated in Figure 1. The core is the organization’s mission. After conducting market analysis and needs assessment, the organization can form a fundraising strategy (Lehmuskumpu 2013). “The needs statement shapes future fundraising goals and objectives and must include not only annual operating needs but also longer-term fundraising plans for capital and endowment” (Seiler 2011b, 13). In addition, a proper donor relationship database and other tools need to be established during this preparation period.

The former actions represent the preparations needed to occur prior to the active fundraising phases – the relationship-building. Traditionally the phases of relationship-building have been divided into identification, cultivation, solicitation and stewardship. Identification is closely connected to prospect research. Cul-

tivation refers to the different methods used to move constituents, prospects and donors from an interested stage to an engaged stage. Solicitation refers to the actual “ask” for a gift. Ideally, there is an optimum intersection of interest, readiness and capacity from the prospect’s or donor’s part prior to the ask (Joyaux 2011). Finally, stewardship refers to the phase after a donor has given the first gift. Beginning with thanking the donor, it includes nurturing the newly established donor relationship in all possible ways, in order to engage the donor even further and to guide the donor to give additional gifts. The tools for fundraising are derived from communications, marketing and sales. (Lehmuskumpu 2013)

Building a stronger brand - cornerstone for loyalty

While raising funds is an important goal for fundraising, it should not be the only goal. In fact, building a stronger brand should be as important, especially when an opera or ballet organization operates in a culture with a limited tradition of philanthropy to the arts. Building a stronger brand strengthens an opera or ballet organization’s reasons for existence, as well as its attractiveness as an arts organization.

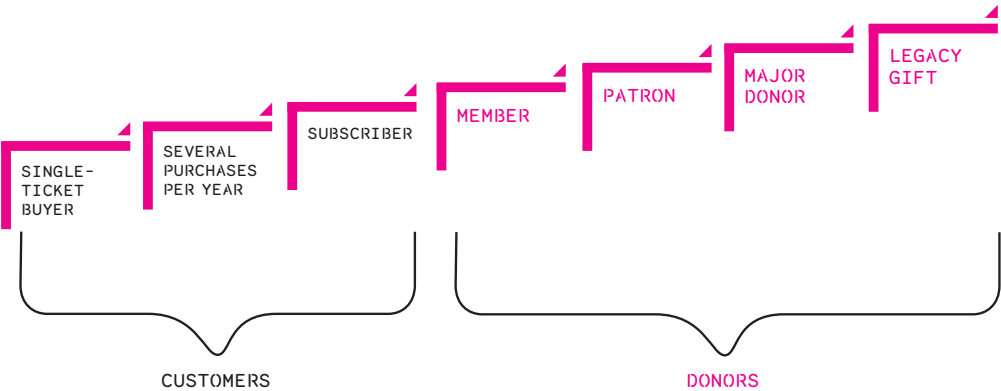


FIGURE 2. EVOLVEMENT OF CUSTOMER AND DONOR LOYALTY

Ultimately, a strong brand will both attract new audiences as well as increase current customers' and donors' interest and loyalty. A stronger brand will also remove barriers to first-time visitors, including young adults, a demographic of interest to opera and ballet organizations. Each opera and ballet organization should aim for increased loyalty, as it usually translates into memberships, subscription sales and donations, as well as to a willingness to advocate attendance to others (Kemp & Poole 2016; Hall et al. 2016). In fact, Colbert stresses that a subscriber is genuinely loyal when he or she renews the subscription and also makes positive recommendations to others (Colbert 2017, in this publication).

The evolution of customer and donor loyalty is illustrated in Figure 2. Although an individual might not move in the exact order listed, the figure forms the basis for relationship-management for both prospective customers and donors. The higher the donated amount, the more philanthropically-minded the individual is. For example, although members are considered donors, the lowest levels of members are mostly benefit-driven (Hamilton 2017).

Opera and ballet organizations should have a dual branding strategy: To make sure that their target customers think about them when making purchasing decisions, and to ensure that the consumers' view of the product is accurate (Colbert 2003, 75). Fundraising can strengthen both of these areas. Fundraising can be an instrument for engaging and energizing donors who can develop an emotional tie to an organization (Chong 2010). Colbert stresses that the quality of the work – in this case the opera or ballet itself – is the main determinant for customer satisfaction. This is coupled with the quality of peripheral services, as well as the quality of social interaction. (Colbert 2017, in this publication) If the opera house is able to increase the accessibility, uniqueness and favourable associations of the brand, it may encourage customers to repeat purchase behaviour (Hall et al. 2016).

A strong case for support is a necessity

How can fundraising further improve the brand? The tools used in fundraising are communications, marketing and sales. The ultimate sales story is described as the case for support. It describes, why to donate for a particular non-profit organization at a given time (Seiler & Aldrich 2011). If constructed carefully, the case for support can improve an organization's brand. According to Riccardo Salmona, New York City Ballet's Senior Director of Development, two issues help to determine whether an organization will be successful in fundraising efforts: having a strong natural case for support, or the ability to construct one, and having brand recognition or universally accepted credibility (Salmona 2017).

The case for support can be communicated not only through official channels, but also with the help of various advocates for opera and ballet organizations, such as personnel, management, the Board of Directors, the fundraising committee, donors and even customers. All of these can be described as "brand evangelists".

Building a stronger brand also enhances financial goals, as a stronger brand will act as a magnet for attracting more donors and corporate partners. In fact, Preece (2005) claims that an arts organization's ability to garner resources for longer-term viability is dependent on how stakeholders view either artistic merit or its engagement and participation with the surrounding community – and frequently both.

Young adults – a lucrative segment

Opera and ballet organizations are in the midst of major changes regarding consumer behaviour and consumer segments. The audience is aging and subscriptions are decreasing. Furthermore, customers are seeking more flexibility with their purchases. *"I think that has to do with people's unwillingness to commit ahead of time ... they want to pick and choose and have the freedom of just going when they want to"*, Salmona (2017) describes. A similar trend has been observed at the Metropolitan Opera. Barbra Lach, Director of Membership & Promotions describes: *"What we found*

is more and more people don't want to commit to an eight-performance subscription. ... What our marketing department has, I think, very smartly done is a Create Your Own program, so [opera lovers] can choose their own package" (Lach 2017).

In addition to subscriptions, also the number of memberships decreased after the financial crisis of 2008 at both the Metropolitan Opera and New York City Ballet. Interestingly, those who are committed members and donors have become even more loyal. Lach (2017) states: *"There's been a dip in membership...I think part of the reason the donor base is lower is, in fact, because it's an aging donor base...But the people who stay are even more generous."*

New York City Ballet renewed its membership program a couple of years ago with the aim of increasing commitment at each level. With a revised strategy, the plan was to strengthen relationship-building toward a major gift model: more personal, long-term cultivation of relationships also for middle-range members. As a result, it has been able to successfully move its donors to higher levels.

Douglas James Hamilton, New York City Ballet's Director of Membership, stresses the importance of gradually developing relationships when cultivating donors: *"...if you embrace the idea that this is a relationship that you hope and expect to last ten years, that let's you relax and be a person and try to get to know that other person a little better" (Hamilton 2017).*

Due to the changes in customer and donor behaviour and segments, opera and ballet organizations are increasingly seeking to engage young adults both as customers and donors, at the same time as cultivating and stewarding their existing customers and donors. This raises further challenges, in particular how to attract and cultivate a consumer segment whose behaviour differs substantially from older generations? Interviews and observations indicate that young adults tend to be less loyal to one organization, delay their purchase decisions, explore a variety of cultural events and experiences, and might not share the same values of protecting

cultural and arts heritage as their parents' and grandparents' generations. Lach (2017) admits that it is harder to acquire younger people. *"I think it's harder to acquire people in general."*

Customer- and donor-oriented Initiatives

As the behaviour and values of today's young adults differ from their preceding generations, opera and ballet organizations have created offerings tailored to this segment. These can be divided into customer- and donor-oriented initiatives.

The Metropolitan Opera's established concept "Fridays Under 40" is an example of a customer-driven initiative led by the organization's marketing department. Young adults are being attracted by discounted tickets with a social component, such as cocktails, to catch the spell of the world of opera and ballet (Lach 2017). The events are marketed on the website as follows:

"Tickets to the Fridays Under 40 series for the 2017-18 season will be on sale starting Sunday, June 25! Ten Friday performances will be available as part of this series for audiences aged 40 and under. Along with an 8 pm start time, these performances are paired with a pre-show party featuring complimentary wine, special guests, and more. Tickets are \$60 or \$100 in the Orchestra or Grand Tier." (Metropolitan Opera 2017b)

Another customer-driven example is the Metropolitan Opera's family-friendly, pre-show open house, which was started in 2015. In addition to a matinee holiday presentation, the attendees could experience other aspects of the Met, such as learning how props are constructed, meeting members of the Met Orchestra, and trying on costumes. The aim is to target younger audiences and build love for both the opera and the organization, as well as to thank existing donors. (Lach 2017)

By contrast, both the Metropolitan Opera's Young Associates and New York City Ballet's Young Patrons groups are donor-oriented initiatives led by the development department. Interestingly, these groups' marketing highlights exclusive experiences, insider access and the

trendy New York scene, rather than the donating aspect of being a patron. This is in line with Colbert's notions that the millennials value meaningful experiences and social networks (Colbert 2017, in this publication). Furthermore, it is noteworthy that New York City Ballet highlights the educational factor of its Young Patrons Circle on the organization's website, for example:

"A special group for patrons of the arts under 40 years of age, New York City Ballet's Young Patrons Circle offers members exclusive benefits and a close up view of New York City Ballet. The Young Patrons Circle is a stimulating combination of ballet, education, and revelry for young professionals who are interested in being a part of New York City Ballet's innovative culture and happening scene" (New York City Ballet 2017b)

The appeal to join the Young Patrons Circle reflects both fear and assumption that today's young adults do not share the same philanthropic values as the older generations. Hamilton (2017) worries that the younger generation does not share the same philanthropic mindset of preserving and perpetuating culture with their parents and grandparents:

"I'm concerned that it is not conveyed clearly. That...the value isn't there...Our current aging generation is...a worry that it's going to be this big spike in our culture that's going to come and go and that we...are increasingly becoming more and more a market-driven organization."

Addressing young adults' consumer habits

One assumption is that young adults are more familiar with shorter forms of entertainment. This is coupled with major changes in society, as music education has been, and continues to be, cut at schools – especially in the United States. Unless a young adult has been taken to the opera by a relative or acquaintance, or has received a cultural education, opera might have a difficult time bringing them in. This raises the question of whether opera and ballet need to change their artistic core to attract young adults.

The Dutch National Opera & Ballet launched its Young Patrons Circle in 2014, and has active-

ly developed it since. The Patrons are invited to various opera and ballet evenings throughout the year, both during premieres and behind the scenes, designed exclusively for the Young Patrons Circle.

In June 2017, the first-ever International Young Patrons Gala was organized. The gala's focus was both customer- and donor-oriented. Although the core was formed by the existing 160 Young Patrons, the aim was to attract altogether 1,500 young adults to the event, and more broadly to the world of opera and ballet. Prior to the actual program there was a red carpet with celebrities, pop-up music and dance numbers in the foyer and drinks. More cocktails, hors d'oeuvres and modern dance music by DJs followed the program.

As described by Eline Danker, the Dutch National Opera & Ballet's Head of Fundraising and Relationship Management:

"We felt it was important to come up with an evening where we would both show the best of opera and ballet in an hour program dedicated to young people, and be able to open up ticket sales to everybody who is young...and who would love to come to a gala and have this cultural experience and have this network". (Danker 2017a)

It is not a coincidence that networks are emphasized here. The Young Patrons Circle's website states that, *"The Young Patrons Circle is a great platform for young professionals to enter the world of philanthropy while gaining valuable connections for the future."* (Dutch National Opera & Ballet 2017) Could the social network be an even bigger reason than artistic content for a young adult to join? Personal observations at the gala indicate that some of the participants were also evaluating the other gala attendees. When one couple was asked whether they were already patrons, they replied: *"We are not patrons yet. We came to check this out. If the quality is good enough, we might join."* It seemed that the quality referred to not only the artistic content, but to the peer group they could have an access to.

Danker emphasizes, however, that it is crucial to keep the focus on opera and ballet.

"It is indeed of utmost importance that the art forms have the central stage, that we do not create an circle where people have a drink with the back to the art forms. We look carefully at the diversified growth of the Young Patrons Gala. We offer during the year evenings that show each time an element of opera or ballet that explains and helps to enjoy." (Danker 2017b)

If young adults are less loyal to one organization and are looking for experiences at various cultural institutions, will opera and ballet organizations need to collaborate with other arts organizations to attract both young customers and donors? There has been some initial internal discussion at the Metropolitan Opera, for example, on the possibilities of starting some kind of dual memberships program in general – not only concerning young adults. *"I do think this discussion will definitely come up again. I personally think that it's something we should consider"*, Lach (2017) states.

Finally, reaching out to young adults also adds another twist. Creating new initiatives for young adults might attract corporate partners, as young adults are also a highly fascinating consumer segment for for-profit companies. Also there might be natural synergies between young adults and especially the ballet world. For example, the Dutch National Opera & Ballet found a fit with ING, the Dutch multinational financial institution. Both dancers and bankers face similar challenges, which created a solid foundation for the partnership. As Danker (2017a) describes: *"Talent alone is not enough. Technique alone is not enough. It's blood, sweat and tears. And it's a lot of personality. And it's support from the people around you... So, that's the fit."* New York City Ballet, to cite another example, found an excellence match with Puma, who provides produces sportswear and fitness clothing.

Conclusions

This chapter discussed how an opera or ballet organization can strengthen its brand and attract young adults as both customers and donors while fundraising. These goals should be

emphasized in societies, such as Finland, where active fundraising is new in the field of arts.

The key to successful fundraising is a solid case for support – why us, and why now? This is deeply connected with an organization's overall reasons for existence and its brand. If constructed wisely, storytelling used in fundraising will strengthen the brand.

Figure 3 illustrates how an opera and ballet organization can improve its market position by strengthening its brand while fundraising. The assumption is that when an opera or ballet organization is able to increase its brand value, it will increase both its importance to society and its customers', donors' and partners' loyalty. It can be assumed that the greater an organization's importance to society, the greater the possibilities for public funding. Likewise, as stakeholders' loyalty increases, the likelihood of receiving private funding improves. However, more research is needed to fully test these assumptions.

A strong brand is also highly important when reaching for young adults as either customers or donors. When young adults think highly of an organization, barriers to entry are removed even for those who have never been to an opera or ballet. Also, the likelihood increases for repeat visits, and even for becoming a young patron.

Furthermore, referring to Figure 3, it would be interesting to analyse, which part of an opera or ballet organization's mission is emphasized when fundraising: preserving, presenting or developing? If all the donors and partners are mainly interested in the development aspect of the mission (the initial market position in Figure 3), how can an opera or ballet organization raise funds for its other two elements of the mission: preserving the traditions and presenting the art forms?

Opera and ballet organizations are in a very interesting and challenging situation. The average age of customers has always been fairly high at the opera. Yet actions are needed to attract young adults. Simultaneously, organizations need to be clever with their marketing and

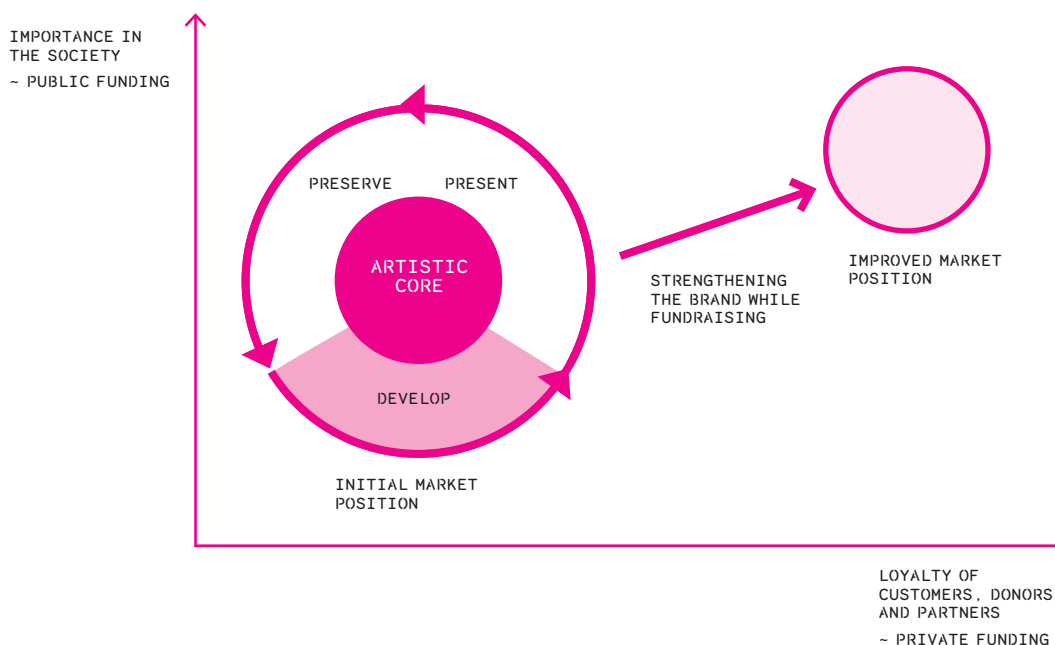


FIGURE 3: THE EFFECTS OF AN OPERA OR BALLET ORGANIZATION'S INCREASED BRAND VALUE

fundraising strategies to respond to millennials' different type of consumer and donor behaviour. More research is needed on how young adults can be captured both as customers and donors.

Initial research has revealed that ballet audiences are more diverse and younger than opera audiences. Will this give ballet organizations better tools to cope? What about those organizations which offer both art forms? What strategies are needed to serve everyone's taste? Furthermore, how will today's young patrons be lifted to higher donor levels, once they have exceeded the age limit of being a young patron?

Finally, can opera and ballet organizations attract young adults in the future without changing compromising their artistic content? If young adults' attention span is noticeably shorter, how can opera be delivered to them without sacrificing the artistic core? Again, ballet organizations might be more flexible, as especially modern dance performances can be taken to innovative spaces.

Opera and ballet organizations are in the midst of interesting and challenging times, and

continuous research on consumer behaviour is needed in order to develop optimal marketing and fundraising strategies and to tailor practical tools to attract young adults.

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A global case for impact investing in the creative industries

RODNEY E. TRAPP

Introduction

Creative social entrepreneurs (CSE) have always leveraged their cultural capital, both tangible and intangible, across a wide spectrum of innovative products and services while playing an important role in retaining the support system of millions at the bottom of the pyramid

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(Lewis & Donald 2010; Abankina 2013). Stephanie Odegard is one such creative entrepreneur who has transformed whole communities in South Asia, creating market demand for indigenous cultural goods and generating cultural wealth that may have otherwise faded away due to technological advances and globalization. Her company, the *Stephanie Odegard Collection*, is a multi-million dollar business and leader in the handmade rug industry. The company seeks to preserve rare artistic traditions from around the world and is devoted to assisting artisans in developing countries promote and preserve their traditional crafts. The company gives back 25% of its profits to further the economic and social development of its workers and their communities, and helped to create a movement that has successfully eradicated the use of child labor in carpet weaving throughout South Asia (Aageson 2008).

ELEMENTAL is another game changing creative enterprise. This Chilean architectural firm is committed to innovation and design in projects of public interest and social impact through building initiatives that have the potential to create wealth and can act as a medium through which they can improve the quality

of life for those at the bottom of the economic pyramid. There is also *Data Dealer* - an award winning online game about collecting and selling personal data. Developed in Vienna, Austria, *Data Dealer* aims to raise awareness about online surveillance, privacy, and the social impact of technology in a fun, playful yet serious way. In Uganda, there is an ethical fashion brand called *Sseko Designs* that is putting poor women, with high potential, to work making clothing products which allow them to earn enough money for college and to pursue their dreams. The founders of these creative endeavors are all part of a class of creative social entrepreneurs who are responding to market failures with transformative, financially sustainable innovations aimed at solving social problems while also creating a healthy market demand for their products or services. These creative social enterprises are reconceiving products and markets and redefining the way industry partners with artists and artisans.

The United Kingdom was one of the first countries to formally recognize the creative industries as an industry sector back in 1998 when the highly regarded Department of Culture Media and Sports (DCMS) grouped together 13 business sectors – advertising, architecture, art and antiques, computer games, crafts, design, designer fashion, film and video, music, performing arts publishing, software and TV and radio. DCMS defines the creative industries as those industries “*which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property*” (Higgs et al. 2008, 3). The concept of creativity is well recognized in business and public policy literature as an important driver of sustainable growth and economic development both nationally and internationally (Bakhshi, Hargreaves & Mateos-Garcia 2013; Henry 2007). Unfortunately, this recognition is not widely appreciated from the impact investing community judging from the current level of investment activity within the creative space. This chapter

therefore seeks to bridge the seeming disconnect between investors and CSEs by helping the investor community better understand how social and financial value is created in the creative sector and by giving CSEs key insights into the investment decision making process.

Like most entrepreneurial pursuits, creative enterprises operate in environments where little financial or business development assistance is available. They often lack access to: liquid capital; robust markets and distribution channels; information regarding contracts and intellectual property; industry knowledgeable mentors and advisors; and often do not possess the management acumen required to grow and scale their businesses. The creative economy in general suffers from the misperception by some that its products and services have little to no economic, social or environmental value. (Friedenwald-Fishman 2011; Ageson 2008)

The majority of financial asset owners and managers that invest for social impact do not consider the creative industries a target sector for these types of investments (Harji & Jackson 2012; Lyons & Kickul 2013). Many impact investors claim that they want to invest in a diverse mix of social innovation opportunities that lead to sustainable social change, yet scores of creative social entrepreneurs go unnoticed every year. Resilient in their mission to use creativity as a tool for social change, CSEs can be found addressing some of most intractable social issues of today, including poverty eradication, women empowerment, environmental protection, and adolescent promiscuity, to name just a few.

The lack of access to financing for creative industry entrepreneurs seems endemic worldwide (Dümcke et al. 2014; Harris et al. 2013) despite growing evidence that the sector could potentially offer more resilient, inclusive, and environmentally viable paths to economic recovery and GDP growth (Bakhshiet al. 2013; Pugatch et al. 2014). Therein lies the paradox. It appears that when it comes to social impact, CSEs are absent from the impact investment conversation. This chapter provides some key insight as

to why this is happening and more importantly, how to change the status quo so that more investment can flow to creative enterprises.

Impact investing and social entrepreneurship

The emerging practice of impact investing has garnered a great deal of attention in recent years, especially from policy makers and social activists attempting to define the sector. In 2009, the Monitor Institute estimated that the impact investment market could potentially reach US\$ 500 billion by 2020 (Freireich & Fulton 2009). A year later, JP Morgan and the Rockefeller Foundation sized the bottom-of-the-pyramid market opportunity across five sectors and estimated that the sector could reach US\$ 400 billion to US\$ 1 trillion by 2020. More recently, British venture capitalist Robert Cohen, former chair of the G8 summit's Global Social Impact Investment Task Force, pre-dicted that the market for venture capital and private equity investments in the sector could grow to be as large as \$3 trillion (US Advisory Board on Impact Investing).

A growing body of research suggests that creative enterprise assets may provide quality diversification within impact investment portfolios for they can often deliver profitable and transformative social outcomes (Higgs et al. 2008; Lewis & Donald 2010; Pratt 2008). Other studies and reports confirm that design, music, craft, film and television, fashion, publishing, heritage, cultural festivals and related components of the creative and cultural industries are key drivers of job creation, foreign exchange earnings, income generation and catalysts and supporters of other industries such as leisure, printing, tourism and transportation (Abankina 2013). Yet still, the creative industries sector suffers from:

- The misperception of being an risky, transitory sector (Tom Fleming Creative Consultancy)
- Lack of awareness by the financial community and likewise a reluctance to invest in a sector that they do not under-

stand or know much about (ECCE Innovation),

- Lack of clarity on what constitutes the creative industries (Harris et al. 2013)
- Research gaps in how artistic and cultural activities contribute to economic innovation and quality of life (Hayter & Pierce 2009), and
- Inadequate statistical tools or indicators to measure the contribution of the cultural industries sector to the economy and its impact in local communities (CREA. RE Creative Regions).

Impact investing as a practice draws its inspiration from earlier trends such as socially responsible investing (SRI); sustainable investing; environmental, social, and governance (ESG); community development; and microfinance (Clark et al. 2014; Combs 2014). Both micro-finance and community development, for example, have for decades driven positive change in underserved communities.

Social entrepreneurs operating within the creative economy seldom receive the attention of institutions practicing and promoting impact investing. Social entrepreneurs create businesses whose primary objective is to address a social problem and whose surpluses are primarily reinvested for that purpose in the business or in the community, rather than being maximizing profits for shareholders (Lyon & Fernandez 2013). These hybrid businesses are called social enterprises because they combine aspects of charity and business. Their primary objective is to deliver social value to the beneficiaries of their social mission, and their primary revenue source is commercial, relying on markets instead of donations or grants to sustain themselves and to scale their operations. (Ebrahim et al. 2014)

Conversations about investing for social good or variants thereof have been taking place for more than 30 years with concepts such as 'social entrepreneurship,' popularized by Bill Drayton, the founder of Ashoka who sought to invest both financial and human capital in those indi-

viduals who offered creative, sustainable and replicable solutions (Juech & Michelson 2011) or the 'blended value' conceptual framework espoused by several management researchers where non-profit organizations, businesses, and investments are evaluated based on their ability to generate a blend of financial, social, and environmental value (Lyons & Kickul 2013; Lyon & Fernandez 2013; Pawson 2014; Freireich & Fulton 2009). The status quo today for impact investing is the triple bottom line of economic, social, and environmental returns. Hawkes (2001) and Aageson (2008) contend that perhaps the time has come to consider a 'quadruple bottom line,' adding the cultural dynamic in order to achieve true sustainability.

Toward a common definition on impact investing

To better understand the meaning behind impact investing, it is useful to consider how the term is currently used in the industry. The Global Impact Investing Network (GIIN) defines impact investing as "*investments made into companies, organizations, and funds with the intention to generate social and environmental impact alongside a financial return*" (US Advisory Board on Impact Investing). The World Economic Forum (WEF) argues that impact investing is "an investment approach that intentionally seeks to create both financial return and positive social or environmental impact that is actively measured".

Both the WEF and the GIIN definitions emphasize the importance of intentionality in actively seeking direct investments in social businesses/enterprises with high social and environmental impact outcomes as well as an expectation of financial return. In this definition, impact investing is regarded as neither an investment afterthought nor an unintentional result in social good, which is common in the corporate social responsibility practices of many multinational corporations. Moreover, this dual bottom line or what some refer to as the triple bottom line of people, place, and profit, helps distinguish this type of investing from the pop-

ular socially responsible investing (SRI) of the 1980s and 1990s, which applied positive or negative screens, seeking to avoid investments that were deemed harmful to society, or to support those investments that were considered beneficial to society. The WEF adds measurability as a third criterion stating, "*The degree of financial return may vary widely from recovery of principal to above-market rates of return. In addition to financial return, the investment's social or environmental value must be measured in order for the investment to be considered an impact investment*".

The major actors that invest for social impact do not consider the creative industries a target sector for these types of investments. Many have taken the lead from the GIIN's Global Impact Investing Rating System (GIIRS) and its companion Impact Reporting Investment Standard (IRIS), which provide a catalog of generally accepted performance metrics that leading impact investors can use to measure social, environmental, and financial success, to evaluate deals, and to grow the credibility of the impact investing industry. The creative industries are noticeably absent from the target sector listings; however, GIIN does at least collect some data on art-related subsectors such as artisanal, culture, and tourism. It is interesting to note that in 2013 the number of investment affiliations for artisanal and culture were higher than three of GIIN's key sectors: education, housing development, and environment.

Some researchers conclude that the creative economy is not a cohesive or discrete industrial sector but rather a broader concept consisting of a large proportion of nonprofit organizations, small businesses, and self-employed practitioners who do not identify themselves as part of a major industry. This presents a serious challenge for creative businesses in particular, for important business networks that could be a source of support and intermediation are sorely underdeveloped mainly because creative types do not identify as part of an industry and hence have difficulties finding peers. In addition, platforms could be built to link these potential busi-

ness networks to existing supply chains in a local community and thus increase program and operation efficiency. This tendency of CEs to non-affiliate may be one of the reasons why the creative industries as a discreet sector are not reflected as a priority within the impact investing space. Robust levels of support and investment may in fact already exist; however, they are 'hidden' within other industry sectors, as is the case with video gaming, product design, advertising, and independent broadcast production (Miles & Green 2008).

Challenges to Impact Investing in the creative industries

When considering the creative industries from an impact investment perspective, one needs to understand the difference between the term creative entrepreneur and social entrepreneur. Creative entrepreneurship is the practice of setting up a business in one of the creative industries. The creative entrepreneur is concerned first and foremost with the creation and exploitation of creative and intellectual capital, whereas the social entrepreneur is primarily interested in pursuing innovative solutions to social problems. Some suggest that wealth creation and cultural value should be specific returns expected from CSEs (Aageson 2008; Mangematin et al. 2014).

The social entrepreneur creates an enterprise that is both mission driven and market focused, with the mission being just as important as the return. The mission and vision of the institution help to determine the return and define how problems will be solved and how opportunities will be taken advantage of through the enterprise. For the most part, the impact investing community seems primarily interested in this altruistic form of entrepreneurship that focuses on the benefits that society may reap. Creative entrepreneurship in this case becomes a social endeavor when it transforms social capital in a way that affects society positively. (Bauer et al. 2012; Lyons & Kickul 2013; Tulchin & Liin).

Gaining access to capital is a major issue for creative enterprises. Banks are unwilling to

take risks on CSEs with weak credit histories. Venture capitalists are not interested in funding community-oriented start-ups that intend to stay small and local. Philanthropists direct their capital to social service agencies and other nonprofit activities, unwilling to help capitalize arts-related social enterprises or woefully uninformed about the breath of relevant investable opportunities that exist within the creative industries sector. Despite the lack of access to capital, some creative social enterprises are beating the odds. There is a company called Chairigami in New Haven, Connecticut for example, which creates handcrafted recyclable furniture from renewable resources. Elvis and Kresse, a UK-based social enterprise, makes lifestyle accessories using industrial waste that is diverted from landfills and provides 50 percent of its profits from their fire hose line to the Fire Fighters Charity. Elvis and Kresse also employs workers from Poole's Remploy factory, an organization that helps people with disabilities find work.

Barriers to entry

Most investors are risk adverse. Investing by its nature, however, requires a certain tolerance for risk. The creative industries sector is often associated, rightly or wrongly, with a variety of risks that serve as barriers to investing. The predominance of Small and Medium Enterprise (SME) businesses is a deterrent for some who prefer to invest in scalable projects or structure large-scale deals. High-stakes investors such as these struggle to find investment opportunities that are large enough to justify the fixed costs incurred in sourcing the investments and conducting due diligence. Impact investing may be less attractive to these investors who are unable or unwilling to invest the additional effort required to source the deal. Perhaps this is where business support intervention can be extremely helpful, in that intermediaries like business incubators and accelerators can make it easier for investors to find and qualify potential deals and mitigate some of the risks of investment.

The literature establishes that creative and cultural resources and activities have the potential to drive economic and community development in a sizable way (Lewis & Donald 2010; Abankina 2013). This preponderance of evidence has made a difference in how some investors look at the sector. Barriers to entry have lowered; yet many still do not quite understand how to properly evaluate risks associated with this sector. The notion of cultural capital, for example, is widely dismissed as having little if any economic value; yet it includes traditions, music, skills, feasts and celebrations, food and creative place-making that have significant social, cultural, environmental and economic value (Aageson 2008).

The biggest challenges that impact investors face with creative industry enterprises nevertheless are:

1. Sourcing viable investment opportunities
2. Understanding how value is created and assessed in the creative sector from an economic and social impact point of view
3. Measuring the impact of their investments on the communities in which they are made
4. Navigating a still immature impact investing ecosystem and the loosely defined creative industries sector
5. Finding suitable exit opportunities.

When one works with content-based activities and is dealing with intangible assets, there is also considerable concern around issues of intellectual property (Polido 2014). The investing community has a tendency to require prohibitively higher rates of return from creative business in order to compensate for the risks that these investors take when considering investment. This leads to a host of creative enterprises finding it impossible to access equity and debt financing (Freireich & Fulton 2009) and points to the need for more public policy incentives to ensure that creative enterprises have equal access to financial investment and business support programs.

Social business accelerators

Business incubators and accelerators can play a critical role in bridging the gap in capital and support of social enterprises, especially those operating in the creative industries. In traditional business circles, incubators typically focus on the early stages of new business development (pre-customer, pre-revenue), while accelerators tend to focus on businesses that have a few years of operating history and an existing customer and revenue base (Cohen). Accelerator operations concentrate on growth, expansion, scalability and replication, providing the social enterprise with seed-investment, mentoring, educational support and technical assistance (Konczal 2014).

Research indicates that the most successful accelerators offer a range of services, such as business development support, mentoring, infrastructure, access to capital as well as access to networks of investors, foundations, and corporations (Walshok 2014; Kempner 2014). While scant attention has been paid to social enterprise accelerators, the prospect of finding market-based solutions to social problems has generated a great deal of interest in accelerator best practices (Clark, Emerson & Thornley 2014; Cohen; Kempner 2014; Roberts & Johnson 2013; Walshok 2014; Casasnovas & Bruno 2013).

In considering the existing landscape of accelerator programs, the literature shows that 75% of them rely on some level of philanthropic support, even though a third of them are structured as for profits, suggesting a sustainable revenue intention. Accelerators typically provide a common core of business support services including mentoring, professional partnerships and networks, business skills development, business plan & strategy development, and access to investors. Two reports by the Aspen Network of Development Entrepreneurs issued in 2013 and 2014 assessed the landscape and evaluated the value created by impact incubators and accelerators for the social enterprises and impact investors they seek to support.

Conclusions

The aim of this chapter was to illuminate the practice of impact investing and to demonstrate its effective application within the creative industries. It also sought to stimulate further dialogue about the social innovation, cultural inclusion and economic development potential of the creative economy in local communities.

The chapter concludes with a few managerial implications that could help accelerate the growth and development of creative enterprises and the impact they are having in communities large and small around the world. The managerial implications are grouped under three actor categories: 1) Asset owners and their advisors (banks, fund managers, foundations, corporations, impact investment funds/intermediaries, venture funds, angels, and government investment programs), 2) Demand-side actors (social enterprises, small and growing businesses), and 3) Service providers (incubator and accelerator programs, standards-setting bodies, consulting firms, nongovernmental organizations, universities, capacity development providers).

Asset owners and their advisors should consider:

1. Increasing capital outlay investments in creative enterprises
2. Embracing hybrid structures and the fluidity of the creative industries sector
3. Developing new risk profiles that are specific and appropriate for the creative sector
4. Forming public and private sector partnerships that could serve to minimize risk profiles and maximize impact outcomes
5. Establishing support models that include a mix of debt and equity products

Demand-side actors should seek out opportunities to:

1. Improve their business development skills, business model innovation com-

petency, and intellectual property knowledge

2. Connect with industry experts and veterans for mentorship
3. Investigate the newer SME capital delivery systems (e.g., online micro- and small-business lenders, supply-chain finance programs, angel investors, and crowd funding)
4. Join local networks of businesses for collaborative opportunities and supply chain integration
5. Learn how debt and equity finance can help to grow and strengthen one's business.

Service providers must begin to

1. Embrace the social innovation and social impact agendas of creative enterprises
2. Engage investors with limited prior sector knowledge and educate them on the investment potential of the creative industries sector
3. Develop support interventions that emphasize intermediation, business model innovation, and debt and/or equity financing as well as focus on the later growth and expansion phase of business development
4. Partner with the legal community to offer workshops and seminars on intellectual property concerns in the creative industries
5. Adopt robust research, measurement and knowledge transfer practices, providing continuous assessment and quantifying of the impact and value created.

This article seeks to illuminate the principal reasons why the creative industries sector is not one of the key target areas for impact investing as well as to demonstrate why and how a few niche players have succeeded in harnessing public and private capital to develop the creative industries sector for the public good. Although

the literature suggests that the creative industries could offer huge potential to drive economic development and social change globally (Lewis & Donald; 2010 Higgs et al. 2008; Pratt 2008), those leading the impact investing movement have yet to invite this high potential sector to the table in any substantive way. This chapter represents a tiny step towards building a better understanding and appreciation of the possibilities of successful creative economy investments. More research is needed on this topic, especially with regards to the development of sector specific metrics and evaluation processes, understanding how to value content-based cultural assets and determining how best to structure deals within the creative sector.

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From one mission statement to two organizational fields:

The effects of reverse isomorphism in private cultural centres

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TOMAS JÄRVINEN

Introduction

The aim of this chapter is to discuss how isomorphic pressure leads to a field-level change in the context of cultural centres. In particular, private cultural centres are used as cases to illuminate the change happening between private and public cultural centres in Finland. This chapter investigates the impact of triggers for change upon a field and the role that isomorphic pressure plays in the process of organisational field change.

Originally developed by DiMaggio and Powell (1983), isomorphism is one of the central concepts within institutional theory, and it refers to the change towards homogenisation amongst organisations within a particular field. It implies that organisations seek legitimacy by conforming to isomorphic pressures in their environ-

ment. Hambrick et al. (2005) have nevertheless suggested the opposite; that isomorphic pressures can lead to isomorphism in reverse. In this chapter, I argue that institutional change due to isomorphic pressure not only leads to isomorphism in reverse, but to a separation into two fields altogether. In the context of private cultural centres, this means ultimately working with different goals and different methods than their initial counterparts, the public cultural centres.

The field of cultural centres

Cultural centres are public venues that create a platform for people to practice cultural activities and to take part in such (Stenlund 2010). A cultural centre is a house used in versatile ways for cultural activities, such as concerts, theatre and visual arts. A general feature of cultural centres is that they do not have any artistic personal of their own; they are mostly production-centred organisations (Silvanto et al. 2008). The public cultural centres usually state that their primary mission is to produce (by prioritising and coordinating) an exclusive offering of culture to the community (Ruusuvirta et al. 2012)

In 2017, there were 186 cultural centres in Finland and 86 (46.2%) of these were private

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cultural centres (Statistic Finland 2017). Of the 86 private centres, 24 are maintained by NGOs, 59 by companies and three by private persons.

The idea of arts facilities in residential areas was introduced into Finnish cultural debates in the 1960s, and the term ‘democratisation of culture’ in the 1970s (Silvanto et al. 2008). The main idea of cultural democracy was to underline citizens’ own activities as well as their needs and their own perceptions of culture (Kangas, 1988). During this debate, Finnish municipalities started to provide cultural services (Silvanto et al. 2008). The vast majority of the private cultural centres were founded in Finland after the state initiative (Statistics Finland 2017).

The concept of a field

The definition of a field is somewhat unclear in the literature (Machado-da-Silva et al. 2006). An organisational field is usually defined as

“sets of organizations that, in the aggregate, constitute a recognized area of institutional life; key suppliers, resource and product consumers, regulatory agencies, and other organizations that produce similar services or products.” (DiMaggio & Powell 1983).

Scott (1994, 2002), nevertheless, goes further by distinguishing funding sources and regulators as patterns of a set in a functional field.

Methodology

There seems to be very little research on the field of cultural centres, and for that reason, I aim to fill this gap by reporting on the findings of a qualitative study that focuses on the impact of strategy on the administration of private cultural centres. According to Suddaby and Greenwood’s (2009) typology, my study applies an interpretive epistemology. This chapter draws on semi-structured interviews with four cultural centres and five interviewees per centre. The interview data is complemented by an analysis of various documents. In the analysis phase, the in-depth case study data was compared and contrasted, and an analytical framework based on the concept of organisational culture was adopt-

ed in order to provide an important and original contribution to knowledge.

Theoretical framework: Institutional theory

Institutional theory provides a powerful means for understanding organisations (Greenwood et al. 2008) and how they strive for legitimacy and support in society in the face of environmental uncertainty (Pache & Santos 2010). Institutional theory (Meyer & Rowan 1977) will be adopted to illustrate how the exchange between public and private centres, the early and late adopters, influences institutional field-level change.

DiMaggio and Powell (1983) as well as Scott et al. (2000) point out that, in the beginning of an organisation’s lifecycle, it implements changes in the field in comparison to an existing organisation, but ends up in institutional isomorphism in order to gain field stability.

Institutional change takes place among three different mechanisms, according to DiMaggio and Powell (1983) in their famous paper, ‘The Iron Cage Revisited’. These are: 1) normative pressures; 2) mimetic processes; and 3) coercive isomorphism. They are considered mechanisms for isomorphism, not types or forms of isomorphism (Mizruchi & Fein 1999). DiMaggio and Powell (1983) admit that these analytically distinct mechanisms are empirically very difficult to separate, and two or more of them may be operating at the same time.

Albeit, the ‘iron cage’ hypothesis has gained a durable status over the years; some (Hambrick et al. 2005) have started to present arguments on organisations becoming more heterogeneous and not more homogeneous. The isomorphism in reverse that Hambrick et al. (2005) present shows an alternative, where macro-cultural forces have actually diminished the isomorphic pressure for organisations.

Oliver (1991) explores the strategic response of organisations to the environmental pressures exerted on them to conform. Her framework of five strategic responses to institutional processes questions organisational conformity and ex-

amines the alternative strategies that organisations employ to cope with institutional demands. These are acquiescing, compromising, avoiding, defying and manipulating.

Discussion: The effects of reverse isomorphism

It is evident from the research that private cultural centres are trying to distance themselves from the traditional public cultural centres, even if they started out with somewhat of the same premises and conditions, especially when it comes to the mission statement. Six key aspects were drawn from the analysis.

The first key aspect is *institutional pressures*. The field clearly introduces isomorphic pressures; many participants highlighted that the customers usually do not distinguish between private and public cultural centres; thus, they expect the same service from both. Then again, every participant pointed out that the economic realities are not nearly the same; the municipal centres get most of their annual budgets as subsidies from the municipality, whereas the private centres need to both apply for private funding and get ticket sales to make ends meet. Furthermore, several participants stated in the interviews that the private cultural centre is a complementary cultural service for the municipality, aimed at providing something that is missing from the municipal cultural service, rather than providing it completely on its own.

The second key aspect is *deinstitutionalisation*. The dominant theme apparent in the analysis of this material is, therefore, the continuous undertone of a comparison between the public and private centres. As a descriptive example, the COO of one private cultural centre contended that the methods they use differ from their public counterparts:

"It's a kind of a sense of urgency thing...We cannot think that this is how we always have done things. We always have some sort of a contemplation going on and occasionally even a feeling of crisis, that if we cannot find an audience for something, or find a way to offer it, or get

attention or find financing, then the alarm bell rings pretty quick and we start thinking about corrective actions."

Oliver (1992) highlights deinstitutionalisation as *"the process by which the legitimacy of an established organizational practice erodes or discontinues"*. The decision to follow another guideline in economic terms, rather than the one predominant within the field, is a result of deinstitutionalisation. This is mainly the result of functional or other internal pressures (Oliver 1992), which change the institutional values.

The third key aspect is the *customers*. An ongoing thread in the discussion with the participants is the perception of the customers not only as passive recipients of the 'exclusive offering of culture' made up by the management of the centre, but rather as people whose lives can be enriched by cultural experiences and where their own opinions are taken into account. Therefore, one of the most compelling changes identified within the field of cultural centres is that the private cultural centres construct their identity much more around 'enriching people's lives', rather than simply offering a versatile cultural opportunity. The analysis shows that institutional logics appear to be shifting subtly within the industry and that a new field is slowly emerging.

The fourth key aspect is *avoidance*. A CEO of a cultural centre put it bluntly when asked what the most important things are when leading a private cultural centre:

"Probably to find a balance where a business model could be found that is economically sufficiently justifiable, functional and adequately interesting in terms of the content, and should I say, differing...we would like to differ from...producers of traditional municipal cultural service, to which the cultural centres of the cities...belong to. According to our viewpoint, there is an interesting domain between these two worlds, which accumulates some things from both sides and builds an entirety of its own."

Analysing this account suggests that this interviewee has become dissatisfied with the accepted institutional arrangements (Greenwood

& Hinnings 1996) and attempts to instigate institutional change on a field level.

The fifth key aspect is *defiance*. A producer of a private centre also highlighted,

“...definitely this, how the artistic content meets the expenses. These are things you have to focus on. Then there is always the possibility to think about what business model should be used.”

Focusing on Oliver's (1991) work on strategic responses to institutional pressures, this can be interpreted that private cultural centres are adopting a 'defiant' strategy, and dismissing or ignoring the emerging norms and values of the current field.

The sixth key aspect is the *internal collaboration*. There seems to be a drift towards a deeper collaboration between private cultural centres. The uncertainty and the lack of steady public funding may challenge the quality of the cultural offering, but it also generates a natural flexibility for the private centres towards a changing environment. A COO challenged the dominant method of cultural centres in the following way:

“Do you have to do it all by yourself? Could you ambulate the things you have done in order for you to get more revenues from elsewhere for your big and important investment?...Or then, could somebody else have something that would fit your profile very well? I would think about this sort of circulating of productions.”

As the quote above suggests, the interviewees heavily emphasised the importance of joint ventures and joint productions.

Conclusion

New institutional norms appear to be emerging amongst the private cultural centres, suggesting that a field-level change is occurring. It is evident from the analysis of the research conducted that private cultural centres are engaged in re-shaping and re-inventing an organisational field of their own. From an initial position of being a late adopter of norms and practices in an institutional field, where the early adopters were the public cultural centres with well-established mission statements, the private cultural

centres have turned out to be resilient to organisational and isomorphic pressures, proving that the classic isomorphism also works in reverse, thus suggesting the emergence of a new field.

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THE ROLE OF AUDIENCES IN VALUABLE SPONSORSHIP COLLABORATIONS

PAULA RAHTU

As a project manager at Pink Eminence, I work with companies and cultural organisations to form mutually benefitting partnerships and create synergies between two or several actors from different fields. These mutually benefitting partnerships are formed through sponsorship agreements. Sponsorship is about collaboration between a sponsor and a property, such as a company and a theatre. In return for financial or in-kind support, the sponsor can exploit the commercial potential associated with the property to enhance company image, drive sales or differentiate from competitors, among other things.

For good sponsorship matches, focusing on audiences is essential. A company should consider the following questions: Which property has interesting audiences? Whose audiences does the company want to attract? and Which properties are of interest to the company's own customers? After a property with a desired audience is found, the company should consider what the audience wants, meaning how the company can serve or help the audience.

One successful case example is the collaboration between Neste and the American spoken word artist and environmental activist Prince EA. Through two spoken word videos, Neste reached millions of people and sparked a discussion about future innovations. The value of

earned media (articles and video views) was more than 30 Milj. euros. In this case, Prince EA's audience was a perfect match for Neste, and the collaboration produced content that was of interest to the targeted audience.

After finding the right audience, providing relevant, entertaining and surprising content is of the essence. Another good example is 'The Next Rembrandt'. ING, a Dutch banking group, was looking for a way to stand out amongst its competitors. In collaboration with Microsoft and The Rembrandt House Museum, ING created The Next Rembrandt, a three-dimensional printed painting made solely from data derived from 346 paintings by Rembrandt. The project has been featured in more than 1,400 articles worldwide. On launch day, ING's and Microsoft's stock values increased. The painting has been exhibited next to real Rembrandts, and the technology developed is now used for restoration of damaged and partially lost masterpieces.

The cases presented above were neither easy nor obvious collaborations. A lot of time, effort and energy are needed to find the right audiences and to create such collaborations. In addition, relevant data and analytics are important: Who are the audiences? Where they are? What do they think? What do they like? Both quantitative and qualitative data are required to make a convincing argument.

The level of sponsorship is thought to correlate with the prevalent economic situation. During economically challenging times, marketing budgets are more restricted, and money is spent on activities that can be easily measured and have an immediate effect on a business. Although proper measurement of sponsorship activities is improving, it is still not prioritised over

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other marketing activities. This lack of priority does not mean that sponsorship is less effective. When done properly, with a good match between the sponsor and the property and clear objectives and exploitation plans, sponsorship becomes a powerful tool that can have positive cash-flow effects well beyond the immediate measurement period.

For the past decade, companies have been strict on spending, and sponsorship, as a term, may not be properly understood. Sponsorship is still commonly seen only as a method of *supporting* something or *donating* for something instead of a marketing tool. However, the situation is hopefully improving, as an association to promote sponsorship was established in Finland a few years back that brings together different actors in the field. Part of the association's responsibility is to do sponsorship better and create good examples that can be presented as best practices.

For me to excel in my job, I need to understand businesses: What is the driving force behind them? and What are their decisions based on? However, I need to recognise the mentality of the properties, as well: What is their domain wherein to collaborate? and What restrictions does their core content set to potential collabo-

rations? Intelligence about these two arenas lays the groundwork for finding good matches and creating synergies. On a more concrete note, my job includes sales and reasoning. Good skills in these areas cannot be emphasised enough.

The field of arts management is ever evolving. The public funding system is being reconstructed, and humane values are being challenged both nationally and universally. In my opinion, the ability to think holistically and get to the core of the customers' business problems and the ability to match and utilise new methods and technologies are becoming increasingly important. How can we benefit from artificial intelligence or augmented reality? How will climate change affect the field of arts and culture? What opportunities does technology, in general, provide in the future? How will people's lives change because of all these things?

The future arts manager needs to have sufficient knowledge of multiple fields and, in that sense, be a generalist. Also, a strong focus on understanding the customers' businesses as well as a passion to learn, improve and challenge oneself continuously are good qualities to have. These skills are not easy to acquire, but I can promise it will be inspiring and rewarding to try.

COMMUNAL MARKETING OF THE KALLIO BLOCK PARTY

VILLE REPO

Helsinki boasts a remarkable variety of cultural activities throughout the year, but summer is the pinnacle of festivals and cultural events. The summer weekends are packed with various festivals, concerts or non-cultural mass events including sports, food markets and Helsinki Pride. Some of the events are established and have been organised for years, whereas new cultural actors keep appearing. The competition for spaces, funding and, especially, attendants is high, and reaching the target audience is challenging, especially for newcomers.

Many districts of Helsinki have a tradition of holding village festivals, so-called block parties. Käpylä and Kumpula both have a tradition of holding village events that spans decades. These events share the common ideology of providing free cultural activities made possible by volunteer organisers. Among these district festivals, the Kallio Block Party is regarded as a 'hip' event, especially popular among the urban young adults. The event is considered somehow anarchistic because it takes place in the heart of the city on the busy streets normally occupied by cars, buses and trams. It is organised by Kallio Initiative, which is an officially unestablished group of individuals. Kallio Initiative was established as a reaction to rigid bureaucracy that was making it difficult for reg-

ular citizens to develop the cultural life of their area of residence.

Throughout the years of its existence, the Kallio Block Party has grown from a simple street party organised by a small group of enthusiasts into a mass event occupying entire blocks in the district of Kallio. In recent years, the event has attracted an estimated 10,000–20,000 attendants. In 2017, the annual festival is organised for the seventh successive time. Most of the original organisers have moved on to other things, but every year, a new group of volunteers is formed to arrange the event.

The event is non-commercial, which means that the event is free for the audience to attend, and neither the organisers nor the performers get financial gain for their contribution. However, some money is involved in the festival infrastructure. The non-commercial ideology prevents the inclusion of logos and banners from sponsors, although the festival cooperates with a few select commercial sponsors who are kind enough to provide infrastructure, such as toilets.

Communality is the key word for all the activities of the Kallio Initiative, and social media is the most important marketing method used because it allows communication directly to the audience with little financial investment. Kallio Initiative has a Facebook page with a mass of followers. However, the most important aspect of the page's communication is that those who currently are or have been involved with the Kallio Block Party or other activities organised by Kallio Initiative are collectively distributing the message as a community. The Facebook algorithm for visibility favours reactive content generating a response from large groups of people.

VILLE REPO

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For Kallio Initiative, creating a massive following and a huge community was not planned. Their popularity happened by slow growth throughout the years, but the reasons are clear. The audience embraces the message and the values of the organisation. Although the values are not officially written or approved anywhere, they live within the collective mind of the organisation. These ‘unofficial’ values include communality, openness and non-commerciality.

The Kallio Block Party was the result of following the previously mentioned values to create a festival with no entry fee that is easily accessible for everyone and where none of the organisers or performers benefits financially from the event. Financial benefit falls to the local enterprises, mainly bars, cafes, restaurants and supermarkets in the area. That people feel supportive towards such values and activities that follow those values is understandable. A faithful following can be beneficial in many ways. For example, in 2015, the community allowed the Kallio Block Party to collect 8,800€ through a fundraising campaign to cover some the costs of the festival production. In addition, every year, new people volunteer to organise events and promote those values.

What are the lessons that commercial actors in the cultural field can take from this example? When people adopt a cause, artist or event and feel that it is close to their personal values or identity, they want to share their relationship with others and connect with like-minded peers. Cultural actors should establish and embrace

the community, which consists of many layers both within and outside the organisation. In the heart of the community, there are the owners and employees or, in the case of Kallio Initiative, volunteers. The community can be extended outside the organisations to include partners, customers, supporters or whoever has an interest in the organisation or its values. To extend the community outside the organisation, the organisation must first enforce its values within the company. Communality is a valuable asset in marketing, communication, sales and fundraising, among other activities. The people within the organisation are prime ambassadors of the cause, but the message becomes more compelling when people outside the company strengthen it.

The Kallio Block Party is only one example of communality in the cultural field. Although the massive following was somehow coincidental, there are other cultural organisations that have, purposefully or not, managed to create similar communality. For example, the Flow Festival and Tuska are prime examples of organisations that have succeeded in establishing a set of values and a product that resonates with those values. By demonstrating those values, organisations have created a community of followers who share those values. The community might not be a close, homogenous community where everyone knows everyone, but it is a group of individuals unified by the values of the organisation.

AUDIENCE & COMMUNITY ENGAGEMENT

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New roles for audiences: Cultural manager facilitating producers

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KATRI HALONEN

This article explores the new roles for audiences. A new generation of audience is entering the field of cultural production, namely *prosumers*. Prosumers produce some of the goods and services that enter their own consumption, as futurologist Alvin Toffler defines in his book *The Third Wave*. The prosumers have several ways of participating in the user-led content creation process and consumption. However, some of the prosumers participate also at different stages of the production process. They have been called *producers*. Considering the role of producers, the participation of the audience is more frequently extending from co-creation of prosumers to co-production of producers.

This article discusses the management challenges that arise from *produserism*, a combina-

tion of producing and consuming, during a community-based street art festival. This producer-led production deeply affects the work of the cultural manager. With this respect, this article presents the new occupational competences needed by cultural managers in charge of art festivals to include user-led prosumers within festival production.

From prosumer to producer

The term prosumer was introduced by Toffler in his book and defined as people who produce some of the goods and services entering their own consumption (Toffler 1980; chapter 20). Most relevant research deals with fans turning into prosumers who have an input on the products they consume. Thus, *prosumption* viewers, and audiences, are allowed to greatly expand their role in the process (see also Bird 2011; Bruns 2006; Bruns & Smith 2011; Grinnell 2009; Nakajima 2011; Ritzer & Jurgenson 2010). The key drivers in this development are Web 2.0 surroundings and social media, where people can serve as their own media production unit and have at least a couple of people as an audience. For example, social platforms such as Tumblr and YouTube are becoming increasingly

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important arenas for prosumers and museum curators, cultural managers and other cultural service professionals to build new communities and engage their audiences in a meaningful conversation.

However, Bruns (2006) uses the term *produser* to describe someone who is a combination of producer and consumer and often involved in user-led content creation that takes place in an interactive environment. There is a key difference in these terms despite both being part of the new roles for consumers and audiences. A produser not only encourages the audience to have input on the products, but aims to engage the audience in the production process, as well. In prosumer and produser discussions (Bird 2011; Bruns 2006; Bruns & Smith 2011; Grinnel 2009), the produser consumer is regarded as an active actor who completes production as a produser.

The production process has been traditionally managed by cultural managers, with some interaction with prosumers. However, *produsage* (Bruns 2006) describes a collaborative and continuous process that builds on existing content in pursuit of further improvement. Accordingly, produsers see art work as a user-led process that is the basis for collaborative volunteer work of content creation, production and consumption. The produsers, thus, cannot be regarded as traditional volunteer workers directed by managers. Instead, these people set personal and collaborative goals for their joint production process, in which consumption can be done simultaneously with creation, re-creation and production.

For these reasons, a street art festival was an appropriate arena for exploring the concept of produserism in this article. The art work presented at the festival is selected from existing groups of artists or, in some cases, created during the festival. The term produser suggests that there is a distinction between professional arts managers and unpaid consumers acting as producers. In this case, the traditional artistic director has been replaced by a production team

that selects artwork and artists for the festival based on its own vision. Yet, the producers do get to organise the art event and carry enough responsibility to continue their work.

As the audience shifts towards becoming producers, the role of an arts manager is changing. Therefore, a new set of management tools are needed to increase active prosumer involvement in performing arts creation and production. This article intends to conceptualise producers as a new breed of cultural intermediaries and discuss the implications from a case study of a community-based street art festival.

This article is based on empirical data from the Arabia Street Art Festivals conducted in Helsinki, Finland in 2015 and 2016. The data include production reports, annual reports, local media articles and social media discussions. Two different levels of produserism are taken into account: the overall production of the whole festival and production of a single event. In this case, the single event involves a visual artist collective showcasing its work for locals during the festival and taking advantage of Web 2.0 afterwards. Thus, the purpose of this article is to understand participatory consumers also involved in producing an art event as examples of festival producers. Through this purpose, this article broadens the traditional notions of audience and production.

Arabia Street Art Festival

Arabianranta is a residential part of Helsinki and located by a sea bay famous for its birds and rapids formerly used as waterworks. The Swedish King Gustav Vasa founded Helsinki in Arabianranta in 1550, but the centre is now 10 kilometres to the south. One of the most important factories located in this neighbourhood is Arabia ceramics, which was once the biggest ceramics factory in Europe. Arabianranta has a population of 10,000 people, a workforce of 5,000 people, more than 300 enterprises and 6,000 students and know-how professionals. The Arabianranta district has a 'laboratory' for housing, and since 2007, there has been testing for ser-

vices and products called Helsinki Living Lab with the residents.

A key community actor in the area is a local association called Artova, which has been working in the area for almost 40 years promoting community-based free-of-charge events. The key actions are orchestrated by activist interest groups that focus on several areas, such as arts, nature and leisure, beekeeping and urban farming. These groups plan events and collect local people with shared interests together to strengthen their sense of belonging to the community.

The Arabia Street Art Festival is a 10-year-old event that takes place in the spring in Helsinki. It is a produser-based community festival facilitated by Artova. The Arabia Street Art Festival has more than 25,000 festival participants. Last year, the festival included more than 150 performances in the fields of circus, music, dance, theatre, graffiti art and murals. In addition, second-hand sales, street food and a carnival atmosphere are key parts of the festival. The budget of the festival is approximately 5,000 Euros, which includes the salary of a cultural management trainee. The festival is an important part of the community identity.

Producers at Arabia Street Art Festival

Team-based production process

Because the Arabia Street Art Festival occurs in the spring, the production cycle starts in late autumn and is often initiated by the trainee who worked on the last festival. This trainee also helps to seek new prosumers to join the crew. The programming starts in January followed by marketing and event preparations so the festival is ready in May. The produser team consists of a paid producer trainee and a group of volunteer producers. The key words in recruiting producers are network, fun, self-realisation and learning something new. The producers seek collectiveness and possibilities for self-development, which are often integrated within the context of their studies. Answering their needs, thus,

leads to a state of affairs in which the cultural manager focuses on atmosphere management rather than task management. Still, at the end of the day, the main producer is responsible for the budget and finances, safety, permissions needed for the event and overall management. The trainee producer was a cultural management student at Metropolia University of Applied Sciences who was paid for her work. The rest of the group was volunteer locals, street art enthusiasts from other parts of Helsinki and students from local schools.

The cultural manager trainee-based festival management model includes a mentoring system; for several years, the cultural management trainee has mentored the next trainee and production crew to take over production. Artova hires the trainee and decides on the budget, but thereafter, the authority is given to the producers team, who are autonomous in its decisions. Accordingly, each produser is given a task on the basis of their own interest. When sharing the tasks, it is estimated how much time each produser is willing to give and what level of decision power they wish to have. Volunteers are asked what kind of effort they would like to give, not what they can do. In this way, the festival produserism serves as a playground to try out new production tasks and roles. An essential term used along the way is ‘enjoyable volunteerism’. As Artova states, the festival aims to have a “home-made feel to it, but [be] professionally organized” (Artova 2017). Thus, tasks are to be completed, but not taken seriously.

On a practical level, the producers are split into teams that work for six months before the event. The paid university trainee facilitates the work of a group of approximately 25 volunteer producers. The teams have been built around different themes including music, circus, theatre, children, recycling, communications, company cooperation and set design and decoration. Both produser facilitators (2015 and 2016) have described their managerial actions as “taking care of programming, timetables, budget, recruiting of volunteers, applying for mandatory

permits and business cooperation” (produser facilitators 2015 and 2016 learning diaries, see Halonen 2017). Although the task list was typical for an event organiser, the challenges and learning outcomes from the process emphasised boosting the spirit, enthusiasm and engagement within produser teams. Both facilitators underlined that each event was characterised by each produser team.

Because the produser facilitator has help with these tasks, the time saved is used in creating and maintaining a positive spirit and checking regularly that things are still working as planned. There seems to be variation on what kind of work suits produsers best. In the current case, joint programming and event management logistics seem quite workable among different areas of cultural. During both festival years, there were challenges in finding voluntary communications team members, who are essential in putting the program together, communicating with numerous co-operation partners and taking care of media relations. One attempted solution to this problem was splitting up the tasks and dividing them among several produsers; however, this solution proved to be difficult. Still, keeping the tasks in the hands of only one produser created too big of a workload. At the end of the day, the facilitator stepped in to producer role when produsers had difficulty implementing tasks.

Transforming from artist to produser

Part of the street art festival in 2016 was a project that aimed to highlight the visual artists in Arabia. This project was done in cooperation with small artist-based companies and the local university of applied sciences. The artists were collected and pitched the idea of highlighting the visual artists working in the area through walking tours of their studios. Together, 22 artistic entrepreneurs committed to the project.

The commitment was strong. The producer made a test round and noticed that many artists had come up with new ways of bringing the walking tour attendees back to their studios.

The artists who had not done something similar began to see the walking tour also as promotional possibility. Many of the artists began to take part in the production process as produsers. These artists re-organised their studios so visitors could fit in and had discussions about whether they should clean up the studios or show their ‘messy’ authentic surroundings of paints and used brushes. Art work received price tags, and many artists made business cards showing their contact information. Some created special offers for the day; for example, one entrepreneur organised a vintage portrait photography service.

The aim of the studio tour was to promote visual artists in the area. At the same time, the produser facilitator (university trainee) had objectives to activate artists and build a network among them. There was a hope that the artists from the network would eventually come up with a plan to increase sales of their art work through co-marketing. The business objectives were not directly discussed when formulating the project. Yet, the business targets were strongly present in discussions; when talking about local awareness of visual artists working in the area, the producer was referring to marketing, finding new client potential, getting the potential customer to make an appointment, recommending the local artists in their networks and getting customers to buy art. Although the producer emphasised not using the business targets as sources of motivation, these targets were present through the project. It was surprising that the artists avoided discussing the business targets when planning the project. A lack of sales was still one of the main disappointments the artists named after the walking tour.

During the organisation of the walking tour, awareness of the business potential was raised. For example, the produser facilitator noticed that some of the artists might be interested in printing some of their work on canvases and told them about the possibility of co-working with digital textile printing students at the Metropo-

lia University of Applied Sciences. Tour guides were selected from the students bearing in mind possibilities for networking. The feedback expressed the artists' gratitude for organising this project and their hope for cooperation in the future. This cooperation is a key challenge in 'light-produserism', in which joint actions are facilitated by a cultural manager student. Regarding the walking tour, the artists were only interested in their studio service, acting more like prosumers than producers.

When preparing for the 2017 art festival, the artists wanted to organise joint actions. Still, they lacked the volunteer produser facilitator, and a university trainee once more stepped into the role with a target of empowering the artists group to stronger produserism, which also included facilitating the network. Presently, artists are planning a joint Internet gallery to promote sales. Considering the difficulties involved in bringing business into the art world and promoting sales in person at one's studio, the Internet-based sales environment may allow artists to have a comfortable distance from the business aspects.

Facilitating producers:

From task management to atmosphere management

The Arabia Street Art Festival portrays the festival on its webpage as a versatile presenter of current Finnish street art in surprising, non-commercial, multiform, experimental and ecological ways. Key ideological starting points for the residents are to hold stronger authority in planning uses for local city spaces and widen the concept of 'home' to include outside spaces, such as parks, yards and streets. For volunteers, these ideologies create a high level of motivation since the festival actions effect one's extended home. The shared ideological starting points of the festival are considered important and as a starting point for co-working. However, the following questions remain: What is management work like in a produser collective? and What are the key qualities of

good management? The key actions in this case was flexible facilitation of the produser teams and atmosphere management.

Because official agreements and contracts did not exist, the volunteer producers needed to be tied to the production work through a psychological agreement. The produser facilitator depends on the producers greatly, and it is essential that the producers do not lose their motivation and disappear. Although de-motivating tasks and unpleasant obstacles might occur at several points of the production process, one way to strengthen the psychological partnership was by combining volunteer work with project-based university studies, which is a typical mode of learning at the university of applied sciences. For the cultural management students, the challenge is building the festival production process into the learning process that serves learning targets in the curriculum and building a credible system that enables evaluating the learning outcome. The produser facilitator spent a lot of time building and regularly re-confirming the psychological bond between the festival and producers.

An important part of produser facilitating is constant feedback. The produser facilitator put great effort into identifying situations in which positive feedback was appropriate. This feedback was often given through one-on-one interactions, team meetings, by phone or via Facebook chat. Also, important milestones, such as getting an official license to paint a large mural or breaking 10,000 Facebook fans, were celebrated together. The cultural manager constantly sought opportunities to celebrate the little successes along the way.

Although the produser teams had decision-making authority, when there was conflict, the decisions were made by the cultural manager facilitating the teams. This process was slow because it was important to ensure that everyone was heard, agreed to compromise and follow the decisions and continued their volunteer produser work in a good mood. Throughout the production phases, the cultural manag-

er focused on listening to producers, mentoring them during challenging moments, and ensuring that the atmosphere remained inspirational, confidential and enjoyable.

Conclusion: Cultural manager transforming into a producer facilitator

This article discussed a community-based street art festival and the management challenges that arise from producerism. The study found that in the festival setting, the cultural manager is often seen as the key actor that engineers the process from conception to realisation. This article suggests a new role for cultural managers in festival settings. The key areas of the role are facilitating producers work and managing atmosphere.

Transforming an audience to participants and further to co-production producers is a challenging process. The cultural manager facilitating the process needs a set of new competences and needs to perform more typical responsibilities within event management. The new occupational position of producer facilitator requires co-creation, co-production and crowdsourcing management skills combined with good communication, teamwork and atmosphere management ability. Still, when working in the cultural sector, the rules of the art world (Bourdieu 1996) apply. The project management has to understand the value of each artist and art work when programming and running the festival. In addition, there must be strong understanding of community management and event management to build producer processes.

Following the rules of art world, the main outcome of the process is the artistic work. Often, in the producer process, the facilitated process leading towards the joint action might be the most rewarding part of the project. The focus transfers from the artistic goal to finding the inspiration, beauty and learning possibilities from the voyage itself.

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DEFENDING OR RE-DEFINING ARTS AND CULTURAL VALUES: CHANGING PERSPECTIVES

VIOLETA SIMJANOVSKA

Introduction

At the present moment, there is surprisingly little knowledge and understanding among arts organisations and public bodies about what it is that people value in an artistic or cultural experience and what they really think about the quality of that experience as well as about why people buy the ticket or take active part in a cultural, community-based activity. Public bodies also require more and more indicators (of which economic indicators are most desirable) to justify their spending on the arts and culture. In this polarisation between the personal, social

and economic values of the arts and culture, how can the real role and value of arts and culture best be defended and delivered, or performed?

The world today is mainly characterised by crisis, occurring in different fields (safety, refugees, economy, social aspects), by increased human mobility, accelerated with the open global market, and by new forms of communication that have resulted from the development of new technologies. A sense of vulnerability that arises from existing challenges as well as insecurity and fear about the future have contributed to the growth of xenophobia, racism, intolerance and human rights violations, occasionally escalating into conflict.

Regarding cultural production, distribution and promotion in worldwide terms, there is a tendency towards monopolisation, where a number of owners dominate this market (Obuljen & Smiers 2006, 3). Monopolisation reduces the diversity of offers as well as artistic expression, which in turn threaten democracy, the main requirements of which are variety in articulation, opinion and expression.

Public cultural policies tend to experience reduced funding on account of funding being directed towards other segments, and they face

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Simjanovska (PhD) (born in Bitola, Macedonia) first graduated from the Faculty of Electrical Engineering (BSc) after which she continued her education in music and started to work as a cultural operator in one of the firsts independent cultural organizations in the Balkan region. She has significant experience in managing international programmes and projects in the cultural field, in particular in cultural production, research, analyses and evaluation as well as preparing of cultural policies in the Balkan region. She holds a Ph.D. in Cultural Policy and Cultural Management and works as an expert and consultant for the European Commission, USAID, Swiss Cultural Programmes, European Cultural Foundation, among others. Currently, she is working as a Lecturer in Arts Management at the Sibelius Academy, University of Arts Helsinki.



difficulty in finding sufficient arguments for the economic value of culture, often setting parameters which do not correspond with the overall values of art and culture, thus placing social value at the margins. This rather dangerous tendency has a direct impact on democracy and daily living, as it polarises views on diversity. A lack of investment in sensitising citizens to basic human principles such as freedom of expression, cultural diversity, pluralism of orientations and openness leads to strengthening of the opposite, which includes xenophobia, racism and discrimination. Therefore, positions on art and cultural programmes envisaged for communities are of significant importance.

In this context, where space of cultural diversity is narrowed both “inward” and “outward”, the cultural and political discourse has changed to a rather extreme extent. Therefore, there is a need for a new debate which invites public policies to rethink their values and courses of action. A dilemma is raised: Will governments (societies) close themselves off more and more, focusing on their ethnocentrism, will they be ruth-

less towards all who are different, will they be reluctant to leave their comfort zone or will they develop policies which encompass pluralism in orientation and freedom of expression, making room for diversities, not necessarily with some economic impacts?

For example, will Denmark reconsider its celebration of the 50th amendment to immigration control? (Integration Minister Inger Støjberg, posted a photograph of a celebration cake on social media after her 50th amendment to tighten immigration controls was ratified in March 2017¹, Pasha Robinson, L. 2017). Another example is the UK, where politicians and the media have compared refugees to vermin and criminals, provoking xenophobic attacks. (In addition, in 2016, then Home Secretary, Theresa May, set out her intention to create a ‘hostile environment’ for illegal immigrants, prohibit-

1 <http://www.independent.co.uk/news/world/europe/danish-integration-minister-inger-st-jberg-furious-backlash-celebrating-tougher-immigration-laws-a7632161.html>

ing refugees from working or studying, making their lives unbearable², Mara De Wachter, E. 2017). Or will citizens, who are professionals possessing knowledge and skills, although they have associations with otherness in their names (mostly associations with Islam), cease to be treated as invisible by public institutions and private companies and be able to get employment like everyone else? Will we build bridges and make room for diversities or will we build barbed wire walls, as Hungary did in the latest migrant crisis? And will we be more sensitive to arts and cultural activities that reflect on all of these issues?

The power of culture, understood in its widest context, *“as a complex whole which includes knowledge, beliefs, arts, morals, laws, customs, and any other capabilities and habits acquired by a human as a member of society”* (Tylor in Seymour-Smith 1986), and with all its diversity – as a precondition for peace, source of intellectual, emotional, and spiritual wellbeing, as a resource for socio-economic development, is now more important than ever.

In this context, conditions are currently being created for the secondary role of culture to be abandoned in meeting the millennium goals or the priorities of the European Union. Therefore, it was not by chance that, at the Millennium Summit³ of world leaders in New York in September 2010, the importance of culture was publicly recognised for the development of humanity and for its contribution towards the achievement of the Millennium Development Goals. Later, in Europe, the High Representative of the European Union for Foreign Affairs and Security Policy and Vice-President of the European Commission, Federica Mogherini, for the first time clearly indicated the role and value of culture and announced the creation of serious instruments at the European level: *“Culture is a powerful tool to build bridges*

*between people, notably the youth, and reinforce mutual understanding. It can also be an engine for economic and social development. As we face common challenges, culture can help all of us, in Europe, Africa, Middle East, Asia, stand together to fight radicalisation, and build an alliance of civilisations against those trying to divide us...”*⁴

But how do these statements about the value of culture reflect in the everyday life of citizens, and how is the value of culture and the arts translated into action and transmitted to all citizens? How can culture and the arts fulfil their potential and make our lives better and what benefits have we experienced so far?

Changing perspectives of the arts and cultural programmes that engage the community

In March 2016, the Staatskapelle Berlin, the Konzerthausorchester Berlin, the Berliner Philharmoniker and their chief conductors Sir Simon Rattle, Ivan Fischer and Daniel Barenboim hosted an event to welcome people who had escaped terrible conflict and destruction, losing their homes in their home countries. The event was organized under the patronage of Federal Chancellor Angela Merkel. Many volunteer aid workers, community workers who helped the refugees when they arrived in Germany, were present at the event. The programme of the evening consisted of pieces from Mozart, Prokofiev and Beethoven. However, what was the meaning of this cultural event? What was offered to society and to the world? The answer is much more than audience satisfaction. Can events like this or their added value be ‘measured’? Yes, but all those data could not capture their real importance. As mentioned on the event organizer’s website, *“It was a moving, unforgettable evening for everyone involved, and the oft-quoted, miraculous ability of music to build*

2 Available at: <https://frieze.com/article/refugee-tales>

3 Available at www.un.org/en/mdg/summit2010/ Cashed-Similar.

4 Available at: https://eeas.europa.eu/headquarters/headquarters-homepage_en/4038/Mogherini%20and%20Commission%20aim%20to%20put%20culture%20at%20the%20heart%20of%20EU%20international%20relations

*bridges between people and cultures was impressively evident”.*⁵

How can the intangible importance of events like this be articulated to politicians and decision makers, who are interested mostly in economic indicators? How can the value of the arts and culture be defined in order for it to make a difference? Experts, academics and researchers face a real problem setting measures for the value of the arts and culture, and lengthy discussions on this issue continue.

The fact is that the cultural sector governance in many countries faces a crisis of legitimacy (Holden 2006). At all levels of governance in local, regional, and national levels, culture faces funding cuts in comparison with fields such as health, security, etc. Art organisations are consequently constantly struggling to prove their significance. Convincing decision makers and politicians about the importance of culture and the arts was and still is a hard job and has not been successful in most European countries. Art managers and art professionals have focused on satisfying the policy demands of their funders in an attempt to gain support for their activities, for example through results such as number of tickets sold, number of media reviews, employability numbers, number of products sold. These various indicators, however, cannot precisely capture the hidden or intrinsic value of culture and the arts.

The concept of ‘cultural value’, related to publicly financed arts and culture, has provided politicians with an understanding of why culture is important and is helping institutions to explain themselves and communicate with each other (Holden 2006). According to Holden, intrinsic (personal), instrumental (social and economic) and institutional (public) value constitute a framework for creating a common language among art managers, professionals, politicians and the public (ibid).

Despite this conception of cultural value,

however, misinterpretation and misunderstandings remain, as politicians and policymakers appear to care more about economic outcomes while the public and art managers and professionals (e.g. in the non-for-profit sector) are concerned with intrinsic value. McCarthy (2004) argues that these intrinsic effects can enrich individual lives and that they also have a public spill-over component, through which they cultivate the kind of citizens required in a pluralistic society. Further, McCarthy states that social bonds are created among individuals when they share their art experiences through reflection and discourse and that a particular expression of common values is gained through artworks that are significant to a people’s experience and life (McCarthy et al. 2004). Therefore, one of the reasons for the dysfunctional relationship between policymakers, art managers and citizens is the different approaches and understanding of the intrinsic value of the arts and culture in general.

The challenge, which is already being taken up in places such as Berlin, is to create a different relationship between culture, politics and the citizens and to reflect on important issues that concern all of us, using public money for this. In practice, this requires knowledge, skills, understanding, courage, confidence and braveness, especially on the part of art managers and professionals, in finding innovative ways to open a dialogue and build greater trust and legitimacy with citizens. The same applies for decision makers!

The ‘Welcome Refugees’ action at the National Gallery Ateneum in Helsinki that took place in March 2017 is another example. The graffiti artists EGS, as part of their work Europe’s Greatest Shame #11, placed a banner on the facade of the National Gallery. This was exhibited for seven days, coinciding with a demonstration by asylum seekers at the Railway Square in front of the Ateneum. By exhibiting the artwork on the facade, the Ateneum supported a petition signed by many culture and arts professionals that was released on 10 March, 2017. The action

5 Available at: <https://www.digitalconcerthall.com/en/concert/23677>

and the message in the heart of the city welcoming refugees provoked huge reactions both for and against. The banner was paid for through donations initiated by 'Refugee Hospitality Club' Facebook group and not through public money. The art manager of the gallery received threats from Finnish citizens⁶, in contradiction to the public message. The most important thing was that this event provoked discussion, raised questions and underlined reality. The importance of this action cannot be measured, however.

This example shows that such projects are of enormous importance as they address important issues and open dialogues and discussions. However, they could also cause problems for politicians, such as a lower number of voters in the next election. In addition, there is no measurement of the economic impact of a project that engages the community.

Conclusion

Art managers and professionals will play an important role in the near future in changing perspectives on the value of the arts and culture and will place greater pressure on policymakers about the intrinsic social value of culture.

Perhaps it is time to use winds that blow from positions of power to acknowledge the importance of arts and culture activities that engage the community and how these activities can shape our mental maps, beliefs, attitudes and personal values.

All countries, even Scandinavian countries, face problems, but nobody will change things if we, the people who work in the field, do not make an effort and raise our voices towards re-thinking and re-shaping understanding of the importance and value of the arts and culture.

6 Statement of the director of the National Art Gallery (Atheneum), Susanna Pettersson, at the 8th Nordic Conference for Cultural Policy, in her introductory speech.

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THE FINNISH HOSPITAL CLOWNS ASSOCIATION: A PIONEER IN THE FIELD OF 'WELFARE ART'

KARI JAGT



Multiple artists, organisations and special projects working within welfare art or art with a social impact have emerged in Finland over the last few years. One could even say that this focus has become more of a norm thanks to new ways of engaging audiences and co-creating art with various social groups (e.g., elderly people, prisoners or school children). Applied ways of making art have also started to gain much deserved appreciation. Art in institutions has even developed into an integral, interesting and active part of the Finnish art scene.

At the time of my graduation from the Department of Arts Management, I started working in an organisation that has been around the

'welfare art scene' for 15 years. As the artistic director of The Finnish Hospital Clowns Association (Sairaalaklovnit ry), I work with the concrete issues of welfare and art on a daily basis.

Hospital clowns in Finland

Hospital clowns give support to children in care facilities, bringing encouragement and joy to situations with burdening or limiting factors. Hospital clown artists work in pairs and make the rounds in paediatric

wards to entertain and cheer up small patients and their family members. The 'clown doctors' make children forget their illnesses for a moment, giving them permission to have a good mood and laugh in the middle of a normal hospital weekday. The happy memory of a hospital clown visit lasts for a long time and helps families process the hospital experience afterwards.

Hospital clowns' work at hospitals is regular and continuous, and they have the same regulations for secrecy, background and hygiene as do all other hospital and paediatric workers. Hospital clowns work in close cooperation with the staff and are always mindful of the child's condition. The ward rounds begin with a meeting with the staff, and the children are always asked permission for encounters. Every clown day is reported, recording all encounters.

The Finnish Hospital Clowns Association operates in all university central hospitals in Finland: Helsinki, Turku, Tampere, Kuopio and Oulu. The association has weekly 12 operational days in these university hospitals. In addition, the association operates in three central hospitals once per month (Lahti, Hämeenlinna and

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Jagt (MA, MMus in arts management) has worked as Artistic Director of Finnish Hospital Clown Association since January 2017. Before that, he has worked as an actor specializing on children and youth theatre, and in various projects related to theatre education and audience development. Jagt has a position of trust in the Finnish Actors' Union (applied theatre and free groups council). Kari Jagt graduated from the Theatre Academy in 2004 and from the Sibelius Academy Arts Management Master's Degree Programme in 2017.

Jyväskylä). In 2016, hospital clowns had 495 operational days in different university hospitals during the year, which was the biggest number in the history of the association. Annually, the clowns have gathered an audience of more than 44,000 people, including children, family members and hospital staff.

The hospital clowning activities were brought to Finland by Lilli Sukula-Lindblom, who studied hospital clownery in New York at the turn of the millennium. When she came back to Finland, she founded the organisation with Tom Lindblom and Ilkka Viippola in 2001. The first group of professional artists were trained as clown doctors the same year. Sukula-Lindblom worked as the organisation's artistic director until 2014.

Visioning the future

It seemed both fascinating and challenging for me to start as the association's new artistic director. The association has a dual-director model: a managing director responsible for fund-raising, public relations and administrative duties and an artistic director responsible for the quality of work, development of the content, hospital liaising and organisation of the daily activities. The association's third monthly paid employee works as a coordinator in the fields of both directors, as well as of the day-to-day operations of the clowns. All hospital clowns are professional performing artists working on a freelancer basis.

One of my first tasks was to take part in the vision work, and we defined the following strategy for the association:

We offer high quality, internationally regarded hospital clownery for children and adolescents in Finnish hospitals, taking into account nationwide accessibility. We work in close and ever-developing cooperation with the medical staff, making the clown part of the care team to support the child during medical procedures. We engage in strong international cooperation, specialising in the possibilities of hospital clownery during procedures and in psychiatric care. Our operations gain interesting new insights

from research collaboration on the significance and benefits of clownery in medical and nursing science. Our organization actively develops work forms of social clownery and is a pioneer in their application. We are well-established as art operators in welfare services and innovative experts integrated in the social service and health care system.

Currently, we concentrate on developing new working methods to support children during various medical procedures. For example, during a surgery process, hospital clowns can support children by diminishing their anxiety and fears. Studies and examples from abroad have proved the effectiveness of the concept (e.g., Kocherow et al., 2016).

"Professional artists acting as hospital clowns work for people in extreme situations, on their terms, with them. In these encounters, art is a shared activity. For this, clownery offers a situation-sensitive tool and a clear wordless agreement between the clown and the child. Art may not be able to cure the patient but it can offer a stop in everyday life and thereby also new perspectives to life." (Laura Rämä, aka Clown Doctor Hartsa-Liisa Mono, has worked as a hospital clown since 2011)

We see the benefits the clowns' work creates in hospitals daily through children's improved patient experiences. Clown support in medical procedures may also reduce the children's need for pre-procedure medication, speed up the recovery process and save money. We hope that, in the future, our work will be examined through an objective impact study to provide results that support our goals of developing hospital clowning into a special profession and creating an established funding model for the work.

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LOWERING THE BARRIERS TO CULTURAL PARTICIPATION

AURA LINNAPUOMI

When thinking about challenges related to my current job, one of the biggest issues that comes to my mind is staying focused.

My employer is Culture for All Service (Culture for Equal Terms Association), and our field is very wide. Our task is to recognize and support change in structures and policies of the cultural field so that diversity and accessibility questions would be taken into account in all activities. We try to facilitate processes that lead to cultural life in which everyone has the possibility to make choices as a user and to work as an artist or as an arts organization employee and to study arts without facing obstacles for example created by badly designed and not accessible environment or by normative attitudes. In practice, our work is done in close collaboration with different expert organizations, such as disability organizations, gender and sexual minority organizations, and language minority organizations.

For the last three years, my own task has focused mainly on financial and social accessibility. One relevant example is a project called “*Kaikukortti*” (“Echo card”), which aims to lower the financial and social barriers to cultural participation for adults, young people and families living with low income. “*Kaikukortti*” is a card for people living in poverty to use cultural services for free.

The model behind *Kaikukortti* is a network of cultural organizations and social and health

care organizations in a certain region, city or municipality. The social and health care organizations involved distribute *Kaikukortti* to their low-income customers. The customers can then obtain free tickets with *Kaikukortti* from the cultural organizations involved.

The *Kaikukortti* model was created in workshops. We invited organizations that were interested in the aims of the project to plan the model together. This was our strategy to get as high a level of commitment to the model as possible, and to find as sustainable solutions as possible from the perspective of the potential users, the social and health care organizations and the art organizations. Our long-term aim is to have *Kaikukortti* put to nationwide use. So far it has been put into use in the city of Espoo (pilot period was in 2015) and in the county of Kainuu (pilot period was in 2016). The city of Lappeenranta is testing the card now (from summer 2017 onward), and this fall we are supporting several new regions which want to test the card in 2018.

Our main task in the workshops and in all *Kaikukortti* work has been trying to keep the basic value of our organization – the value of participation as a basic right – at the core of the model. That said, it has been very important to recognize and articulate the benefits of *Kaikukortti* not only from our own perspective, but also from the perspective of the organizations involved. As Haataja (2016, pp. 23-24, 43) noted, *“From the social and health care perspective, the benefits include the potential positive effects cultural participation can have on the life quality and on the sense of communality of the Kaikukortti holders or users. From the art organization perspective, the benefits include, for example, getting a new tool for outreach work and for improving accessibility.”*

The key skill the *Kaikukortti* project has required from me is facilitating planning and de-

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cision-making processes. The arts management background has supported me in this task. It has also helped in recognizing which questions relating to the model and its future are perhaps more important to tackle with the art organizations involved, and which questions can be left aside. On the other hand, a clear challenge for me has been to learn and understand the structures and working processes of the social and health care field, as the field is new for me, and it is also undergoing an enormous amount of reform at the moment in Finland.

The skills the future arts manager needs?

The right to participate in cultural life is a basic human right, as stated in the United Nation's Universal Declaration of Human Rights in 1948 (27 §). Recent Finnish legislation the future arts manager should be aware of is, for example, the new Law on Equality (Yhdenvertaisuuslaki 1325/2014). This law includes an important article (15 §) for service providers and employers to realize reasonable adjustments so that a person with disabilities can equally use services, participate and work.

During my time in the Culture for All Service, I have noticed that an art manager's job in the future is to make sure that all personnel have accessibility and diversity knowledge. This kind of knowledge can be emphasized in training and in recruiting. One practical tool is to put on "norm critical lenses," which can help an arts manager and the entire staff become aware of the values and the backgrounds they represent. These values and backgrounds can also unconsciously have an effect on decision-making and on the notion of "us inside" and "them outside" (typical norms are for example the hetero norm, the norm of two genders and the norm of undisabledness). (Älä Oleta 2013) Being conscious and

critical of norms is also important because not all the accessibility solutions require funding; sometimes it is simply awareness of different needs and a willingness to change accustomed ways of working.

I hope future art managers build socially sustainable art and cultural activities and organizations. Creating structures and processes in which equality and the human rights perspective is taken in to account in all planning, budgeting and decision-making is a starting point.

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Links:

More information about Kaikukortti nationally:
www.cultureforall.fi/kaikukortti_in_english

More information about Kaikukortti in Espoo:
www.espoo.fi/en-US/Culture_and_sport/Culture/Culture_for_everyone/Kaikukortti

More information about Kaikukortti in Kainuu:
<https://sote.kainuu.fi/kaikukortti> (in Finnish)

More information about Kaikukortti in Lappeenranta:
www.eksote.fi/eksote/hyvinvoinnin-ja-terveyden-edistaminen/kaikukortti (in Finnish)

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www.cultureforall.fi/en.php

www.facebook.com/kulttuuriakaikille (in Finnish)

SUMMARY & DISCUSSION





Future directions in the research and practice of arts management

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TANJA JOHANSSON AND MERVİ LUONILA

This jubilee publication in arts management has covered a wide range of research, cases and practices in the field of arts management and we as editors are extremely grateful to all the authors who contributed to this and shared their expertise on different topics. The publication at hand shows also the impact of the Arts Management Master's Degree Programmes, in both Helsinki and Kuopio, on the development of research and practices on marketing, branding, fundraising, leadership, audience development, community engagement, entrepreneurship and event management in the field of arts. In 20 years, the programme has managed to establish its place on the national and international scene of arts management education; however, the future development of the programme requires continuous emphasis.

We would like to highlight three major future directions that require attention in the field of arts management: a closer investigation of the private and public interfaces, a deeper understanding of the festivalisation of arts, and an in-depth inquiry of diversity and societal engagement in artistic productions. First, a closer investigation into the public and private interfaces

has to do with novel approaches that recognise the blurry nature of the boundaries between the public and private spheres and whereby new value and initiatives emerge from collaboration. These interfaces enable brave new directions for research and practice, which will hopefully broaden the field of arts management to new and interesting arenas.

Second, we need a more in-depth understanding of the phenomenon of 'festivalisation' in order to gain further and better insights into the production and consumption of the arts in the future. Festivals have the potential to strengthen and maintain a vibrant art and cultural life and to further our social and cultural well-being. Accordingly, there is something fundamentally different in the way in which festivals produce and stage artistic works, such as concerts, dance performances and theatre plays, and in the way in which we as audiences experience these works. Therefore, festivals have the potential to 'shake up' the established ways of making and staging art. However, regardless of some seminal studies on festival participation and management, several challenges remain. It is therefore important to critically examine the



value and relevance of the phenomenon of festivalisation and its potential impact on the production and consumption of the arts.

Finally, arts management scholars and practitioners are making sense of the continuous changes in society. As such, thoughtful analyses of diversity and societal engagement in arts organizations, projects and productions are required to understand the complexity and connectedness of the issue. Even though extant research has considered the interconnections and meanings of the arts in present-day society, a management approach is needed to improve the strategic cornerstones for further directions. This approach might foster a knowledge-based

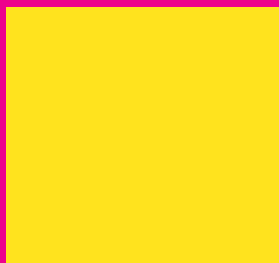
dialogue between the respective organisations as well as facilitate the active role of arts organisations locally, nationally and globally.

Thus, we believe that arts management research and practice will grow in importance, which will lead to new connections and forms that will pave the way for a greater impact on the arts. As described throughout this publication, Finnish arts management professionals, as well as the academic discourses surrounding arts management, are equipped with valid tools and contributions that will enable them to participate in that development nationally and globally, both now and in the future.

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